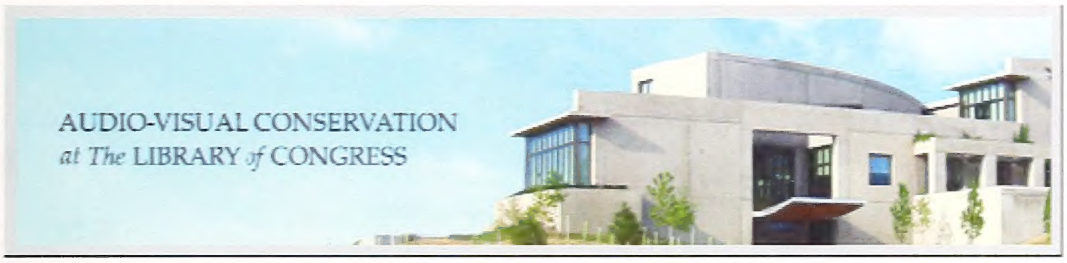

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MOTION PICTURE HERALD

REVIEWS
(In Product Digest)

Hitler's Children
Happy Go Lucky
Henry Aldrich Gets Glamour
Shadows on the Stage
Sherlock Holmes and the Secret Weapon
Lady Bodyguard

LATE REVIEWS
(In News Section)

Star Spangled Rhythm
They Got Me Covered
Night Plane from Chungking



KEEPING THE FAITH

¶ If through all his days a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry, for its own sake along with his, he gets what is known as a good reputation.

¶ It is like that, too, with journals of business. Publications that matter have many of the attributes of personality.

¶ MOTION PICTURE HERALD is happy in the consciousness of, and responsibility to, a good name.

VOL. 150, NO. 1 JANUARY 2, 1943

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HISTORY

LATE FLASH! "RANDOM HARVEST" BREAKS 10-YEAR RECORD AT MUSIC HALL! TOPS ALL HOLIDAY WEEK-END BUSINESS!



"It took a 'Random Harvest' to top 'Miniver'! Looks like 1943 is another M-G-M Year!"



REPEATS!

LATE FLASH! "RANDOM HARVEST" CROWDS CIRCLE ENTIRE BLOCK! TO HANDLE MOBS, THEATRE OPENS DOORS DAILY AT 7:45 A. M. THE EARLIEST IN ITS HISTORY!

"Not for just a day
Not for just a Season"—

"But ALWAYS!"



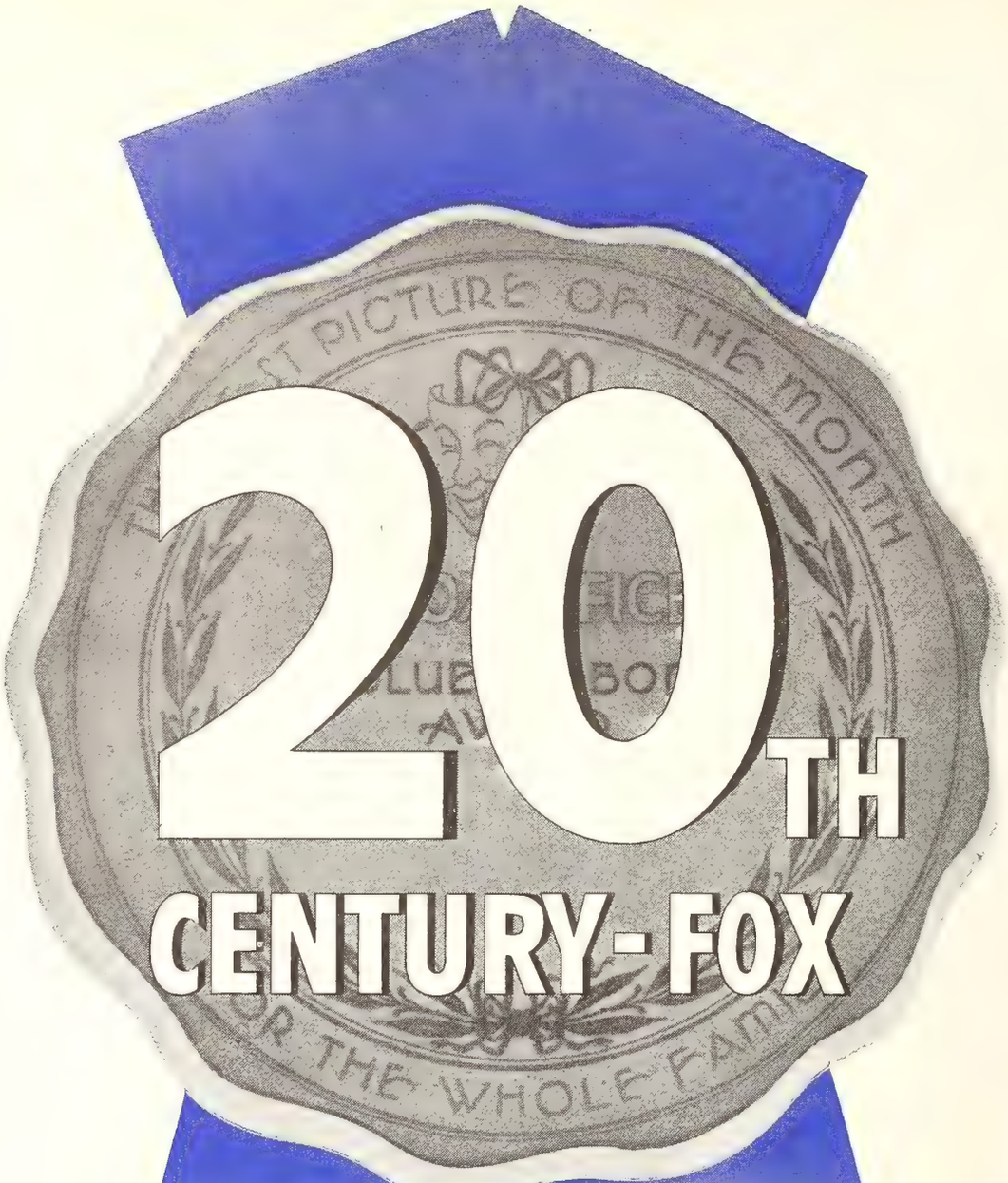
Ready! United Nations Week Jan. 14 thru 20



UP *and* UP *and* UP!

On To Victory!
UNITED NATIONS WEEK JAN. 14 THRU JAN. 20


WARNERS'
YANKEE DOODLE DANDY
WARNERS'
CASA-BLANCA
AIR FORCE
NEXT!



The Winner!...OF THE HIGHEST NUMBER OF 'BOXOFFICE' BLUE RIBBONS IN 1942...PROMISES EXHIBITORS ANOTHER BLUE RIBBON YEAR FOR 1943!



Send your pledge in today! UNITED NATIONS' WEEK—Jan. 14 to Jan. 20

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 150, No. 1 — January 2, 1943

"—of the People"—1943

SO now we march into 1943 across a year's end with crowded houses and a war-prospering public of workers seeking entertainment. This is in happy coincidence with a flow of pictures of high average appeal to the multitudes without precedent for any equivalent period in the career of the motion picture theatre.

As reflected in the financial statements and statistics for 1942, the motion picture industry has enjoyed the most general and emphatic upturn set down in figures since those days of World War I when the storm of strife overseas delivered world monopoly to American pictures and distribution.

And so far so good.

Meanwhile, from manifestations to be noted from Washington, Hollywood and New York, it has become apparent that the motion picture industry, while remaining yet in midstream of regulative attentions on trade practices by the Department of Justice, is also in an uncrystallized relation to the war economy and the war Government.

Sweetness and light shone from the official statements, but the fact remained that the War Production Board was "studying" the double bill situation, as a conservation subject; that the OWI was "suggesting" a lot of attention by its picture department to pictures in all or any stages of production. Disclaimers of contemplated rulings of restriction, or of pre-censorships, were abundant.

In sum it seemed that the motion picture in this war-torn world and striving nation was doing quite as well on all counts as any industry, better than most—but that its future was as tentative in many aspects as for all the rest of them.

It appears appropriate that the motion picture industry and its leaders should continue to be alertly concerned with the right to continue its cooperations with the war cause in the light of its own special skills and understandings as a public relations medium, and that it continue a free art and free industry in the American way.

The motion picture is of the people.

△ △ △

FILM of FACT

TODAY'S pressures of Government and public interest in the war may eventuate in the establishment of a new place for films of fact on the screen of the theatre which has became so exclusively a medium of fiction and story-book fancy.

The dominance of the picture of fiction on the screen is not an accurate reflection of the public taste, although that has been a factor. The larger factor of influence has been "selling handles". The picture of fiction with its stars and pre-sold story values and titles has been easier for Distribution to sell, simpler and easier for Exhibition to sell.

Pictures of fact in feature length began with Charles Urban's record of the Durbar in Kinemacolor and Paul J. Rainey's African Hunt. The Durbar was sabotaged in America by the Patents Company, which opposed invasion by color. The Rainey picture was a Universal release, meeting as much success as trust-dominated distribution would permit. Incidentally, it was a photographically bad job. Market controls from the beginning were against such pictures. And so it continued. Martin Johnson was to find that out when he sought release for his camera adventures. The painful fact was that access to the screen was not readily to be yielded by those who had large commitments in the fiction plants of Fort Lee, Flatbush and Hollywood. Also their sales managers found it easier to sell "Who's in it" than what.

Fact mainly found its way to the screen in ill-paid shorts and scenics and newsreels.

Occasionally, pictures of fact fought their way to the screen. Some of them gained a considerable fame, few of them any profit. Consider that one of the most celebrated of all, "Grass", did a world gross of $75,000; "Nanook of the North", under Pathe's independent release, $350,000; "Moana of the South Seas", about $135,000; "Martin Johnson's African Hunt", $175,000. Those were film rentals. Mr. Johnson's "Simba" was roadshowed to box office gross of about $1,200,000, but about $900,000 was spent getting it.

Then came a new era of films of alleged fact and adventure. Hollywood methods came in and "Bring 'Em Back Alive", made by studio methods in a compound near Singapore, did very well. Then came such studio synthetics as "Trader Horn", made once in Africa and once again in California and Mexico, and "Eskimo", a Culver City creation with a deal of processed Arctic in it. The fiction technique swiftly took command over the fact, and presently the product was to be seen no more. Since then, fact has been left to the newsreels, which themselves have tended to become vaudeville and palaver borrowed from the radio.

The very large and considerably conspicuous fact of war offers opportunity, even necessity, for film of fact. A considerable minority, which might be entertained thereby, may have a chance, yet.

△ △ △

THOSE big holiday grosses on New York's once Great White Way slipped into the box offices in the dark of the war time "dimout." Mr. Douglas Leigh, designer and builder of the famed spectacular advertising signs of Broadway, is credited with statistics which count the darkening of 265,000 lamps and sixty-five miles of neon tubes. That equipment drew a load of 8,582,200 watts, or somewhat more than ten thousand horsepower. But, beyond the marquee and on the screen there is no dimout—nor in the hearts of the people.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

48 Hour Week

UNCLE SAM wants Hollywood studio employees to work 48 hours per week. By so doing, they will release more men to other war industries. Hollywood's unions were thus informed Tuesday by Pat Casey, producers' labor representative. Closeted with Mr. Casey and the union men were studio labor relations directors. The immediate problem of all, if the work week is lengthened, is changing of contracts. Time and a half pay, if given, may be given from the 40th hour or the 36th; from which, the conferees were attempting to decide. One positive effect of the lengthening, it was felt Tuesday, would be assurance of steady employment for technicians remaining with the industry, and corollary elimination of "casual" workers, some of whom labor at as many as five studios during a week. It was also said production would probably be affected by unavailability of craftsmen for rush calls. A union spokesman asserted his unit would insist on minimum work calls per week.

Sales Plan

ALL the answers to any possible objections exhibitors might have to including War Activities Committee Victory shorts as a regular part of their programs are being prepared for exchange managers and field agents of the WAC by the distribution advisory committee. Headed by William F. Rodgers, the group of film sales experts will meet at New York on Tuesday to discuss further unification of WAC distribution. In the group will be Mr. Rodgers, George Dembrow, A. Montague, Charles Reagan, Herman Gluckman and Henderson Richey.

Ounce of Prevention

NEW YORK'S fire commissioner Patrick Walsh last Saturday issued a special order, effective January 1st, to all motion picture houses and legitimate theatres in the city requiring a brief talk on public safety and the proper conduct to be followed to avert disaster caused by fire or panic.

For legitimate theatres, a special message has been prepared to be delivered by the firemen on theatre detail and given five minutes before the beginning of every performance. In film houses where no fireman is assigned, a copy of the talk will be given to the owner or manager by the Division of Licensed Places of Public Assembly and that person, or a representative, will deliver it to the audience before each complete show. In motion picture theatres where a firemen is detailed, the fireman will give the talk at the beginning of each complete show.

On Tuesday, officials of New York circuits, including Loew's, RKO and Skouras, said managers of their theatres would comply with the order issued by the Fire Department, but it was indicated that a trailer would be made to be shown in theatres, to serve the purpose.

Firemen have been detailed to legitimate New York theatres since 1876 when fire in a Brooklyn theatre took a toll of more than 200 lives. They are still assigned because of the fire hazards backstage among scenery and costumes. Film houses do not present the fire menace of legitimate theatres but they are under periodic inspection.

Archives Entertain

FOR FOREIGN nationals far from home at this holiday season the National Archives in Washington this week held a festival series of motion picture entertainments, heavily attended through five separate performances. The project of hospitality was under the tripart auspices and attentions of the Archives, the United Nations Club and representatives of the motion picture industry in the national capital.

The festival for the away-from-home audiences grew out of an amplification by John G. Bradley, head of the motion picture division of the Archives, of the annual Christmas party for the staff. Dr. Solon J. Buck, archivist of the United States, announced the festival as a war service and welcomed the guests from the many lands of America's allies and the attending members of the armed services, held away from home by duties in Washington.

The pictures were Paramount's "Ruggles of Red Gap," Columbia's "Lost Horizon," Warners' "The Life of Emile Zola," Walt Disney's RKO release, "Saludos Amigos," and the Playwrights Company's "Journey to Jerusalem," filmed in theatre performance by Joseph Pollak.

Program in Percent

IN THE first statement of its kind to come from a studio since Governmental reduction of raw stock allotments, Harry Cohn this week announced Columbia production policy in terms of percentage with respect to kinds of entertainment to be produced. He said, following a meeting of company executives, "We plan to make 30 per cent of our pictures on some phase of the war theme, 25 per cent comedies, 20 per cent dramas, 15 per cent musicals and 10 per cent miscellaneous." Columbia producers have been told to put emphasis on quality pictures only, according to the statement, in order to capitalize to the utmost on the film allotted to the studio. Stressing the need of variety, Mr. Cohn said, "We have made a survey of audience reaction in this most unpredictable time and our product will be keyed accordingly. Audiences will tire of repetition, no matter how important or popular the subject matter is."

4,000 in Service

FOUR THOUSAND men have gone from the film industry's studios into the armed forces, according to a survey by the Association of Motion Picture Producers, which adds that the figure represents 22 per cent of studio manpower. Hundreds of other studio workers, and "casual" workers of Hollywood, have gone into war industries, it is noted. The draft, volunteering, and the lure of war industry has cost the talent guilds heavily, the Screen Actors Guild reporting 900 withdrawals; the Screen Directors Guild, 104; the Screen Writers Guild, 158; and it is estimated that from the ranks of executives and producers 40 have gone.

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Attack on Grierson

A LONG-GATHERING storm of criticism broke this week over the head of John Grierson, director of the National Film Board of Canada. The attack, carrying threats of a Parliamentary investigation of the finances and activities of the Film Board, was based on the alleged political propaganda content of "Inside Fighting Canada," said to have been produced at the request of the United States Office of War Information for release in the States.

Mitchell F. Hepburn, Ontario provincial treasurer and former premier, acting as chairman of the board of appeals for the film censor board, banned the film in Ontario with the statement that "The time has come to halt the spending of public funds by the Federal Government to bolster its own position." It was indicated the proposed Parliamentary investigation would include a demand for examination of all correspondence with the U. S. concerning the picture.

Mr. Grierson long has been known as one of the ablest of documentary producers. He was appointed head of the Dominion Film Board three years ago and has been under more or less constant but submerged criticism for his alleged political principles ever since his appointment.

Christmas Party

AN INFLUX of out-of-town visitors and servicemen on furlough joined New York crowds during the Christmas holiday weekend in seeking respite from war headlines and thronged Broadway's motion picture and legitimate theatres. Film houses, presenting top screen attractions for the pleasure-bent crowds, reported record grosses for the three-day weekend and forecast one of the biggest Christmas-New Year's holiday weeks in years. Despite the rain, hundreds of moviegoers stood on line outside the first run houses during the early part of the week. Capacity houses and record grosses was the general report. A few film theatres instituted early openings to accommodate the crowds. Radio City Music Hall opened its doors at 7:45 A. M., the earliest ever scheduled at that house. Typical attendance figures for Thursday through Sunday were: Music Hall, "Random Harvest," 94,402; Roxy, "Black Swan," 63,637; Capitol, "In Which We Serve," 96,000; Strand, "Yankee Doodle Dandy," and Paramount, "Road to Morocco," 60,000, each.

Real Evidence

NEW YORK Supreme Court Justice J. Sidney Bernstein ruled this week that the trial jury of General Sessions which convicted Isidore H. Herk, producer of the now closed "Wine, Women and Song," on charges of presenting an indecent show should have been permitted to witness an actual performance instead of hearing about it. Judge Bernstein granted a certificate of reasonable doubt permitting release on bail of the producer, pending appeal from his conviction in the lower court. Herk is facing a six month's sentence meted out by Judge Owen W. Bohan. Sentences given to Samuel Funt, company manager, and Herman Shapiro, stage manager, were suspended. Judge Bernstein termed the actual exhibition "real" evidence and likened the situation to that of the performance of a motion picture where "the best evidence would be furnished by a showing of the picture rather than by its oral description." Audience reaction might be a factor, too. One term made popular by the show was "take it off."

RED KANN



QUIGLEY Publishing Company announces the election of Red Kann as vice-president.

With the New Year, Mr. Kann assumes charge of Hollywood operations for Quigley Publishing Company and, from the vantage point of long experience and intimate knowledge of the motion picture and the industry, will report regularly in the columns of Quigley Publications for the information and guidance of the nation's theatremen.

MARTIN QUIGLEY
President

Time and Talent

RADIO time worth $152,000,000 is being contributed to the Government by the radio industry, Frank White, vice-president and treasurer of Columbia Broadcasting System, told the Publicity Woman's Club in New York last Saturday. This figure, he said, was an estimate, on an annual basis, of the Office of War Information. Mr. White reported that 2.9 per cent of CBS operating hours during the past year was devoted to the war effort. Hollywood talent, including stars, directors and writers, was represented on a great number of programs devoted to the war effort which were given gratis by the radio industry. From December 7th, 1941, until April of last year, more than 150 top-ranking Hollywood players and others, representing $250,000 of talent, appeared on more than 30 radio programs in the interest of drives and campaigns by various Government agencies, and war relief and charitable organizations, as reported by MOTION PICTURE HERALD of April 18th, 1942.

Waving the Big Stick

CONTRARY to widespread opinion, the anti-trust laws have not been suspended for the duration, Thurman Arnold, head of the anti-trust division of the Department of Justice, said this week. He indicated he had heard an erroneous notion to that effect was prevalent in some business circles. While to a "certain and well defined extent our anti-trust laws have had to yield to the emergency" they have by no means been permanently discarded, Mr. Arnold warned in a letter to Representative Patman of Texas, chairman of the House Small Business Committee. He reiterated the statement he made soon after Pearl Harbor which explained that the Department's policy was to suspend proceedings under anti-trust statutes when either the Secretary of Navy or of War believed the prosecution would interfere with the war effort.

Cut Rates for WAAC's

THE TREASURY last week recognized women in the military or naval service and ruled that, when in uniform, they might be given the same reduced admission prices by theatres as are extended to men in the armed forces. The Bureau of Internal Revenue, recognizing the various women's forces, redefined the term "military or naval forces of the United States" as used in the revenue law as including "the Marine Corps, the Coast Guard, the Army Nurse Corps, Female, the Women's Army Auxiliary Corps, the Navy Nurse Corps, Female, and the Women's Reserve branch of the Naval Reserve."

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THIS WEEK the Camera observes:



■ G. S. EYSSELL, managing director of the Radio City Music Hall, cuts the theatre's birthday cake before more than 600 employees attending a party celebrating the tenth anniversary of the world-famous showplace, held on the theatre's stage, Monday.



TO CHIANG KAI-SHEK goes a print of "Sergeant York". Mort Blumenstock, Warners' eastern advertising and publicity head, presents it to Major General Be Kung-Ksui, in Washington.



EXECUTIVES, at the Twentieth Century-Fox Christmas party in the Astor Hotel, New York: Tom Connors, Spyros Skouras, W. C. Michel.



OPENING of "In Which We Serve" in New York was attended by many personalities, among them, right, Edward C. Raftery, United Artists president, and his wife, and Captain and Mrs. Dennis F. O'Brien. Mr. O'Brien is U.A. counsel.

SUCCESSOR to the late Judge Van Vechten Veeder, as chairman of the film industry arbitration appeal board, is George W. Alger, below. Robert McCurdy Marsh replaces Mr. Alger on the board.



By Staff Photographer



ALTEC PIONEERS celebrate the service company's five years' employment by the film industry, at New York luncheon. Reading clockwise, and beginning at the table head: L. W. Conrow, president; Stanley Hand, L. J. Patton, A. J. Rademacher, C. R. Rininsland, J. H. Littenberg, P. F. Thomas, H. S. Morris, Bert Sanford, G. L. Carington, vice-president and general manager; E. Z. Walters, comptroller; Lieutenant (s. g.) Harold Steele, Harold Wengler, A. L. Rubenstein, F. J. Daut, J. H. Johnson, D. L. Turner, and Harry M. Bessey, secretary-treasurer.



By Staff Photographer

INDIGNATION and pleasure were expressed at meeting of New York's Unaffiliated Exhibitors, Inc., last week. Indignation over poor runs, and "persecution" by their Mayor; pleasure because one of them, Jacob Leff, was freed from arrest for Screeno by a magistrate who thus flouted Fiorello LaGuardia. Here are Mr. Leff, Julius Charnow, Jesse Stern, Mrs. Leff, Fannie Segal, Abe Levy, unit organizers.



FOR "OUTSTANDING MERIT", a silver plaque is awarded I. M. Rappaport, owner of the Hippodrome, Baltimore, by Colonel Edward J. Rehmann, of Fort George Meade. Mr. Rappaport has sent orchestras and shows there.

FROM LONDON to New York came Sam Smith, below, president of the Kinematograph Renters Society (distributors) for the opening of "In Which We Serve".



By Staff Photographer



NEW district manager in Boston for Universal is Barney Rose, formerly Chicago branch manager.

PRODUCTION POLICIES, DUALS AND FOOTAGE UNDER STUDY BY BUREAUS OF WAR

By TERRY RAMSAYE

As the compulsions of war this week tightened on the nation's economy, the motion picture entered a-tiptoe into a new year of adjustments and controls, ranging from studio to box office, all inferentially forecast but officially undefined.

The atmosphere was full of hints and nudges and smiling words. The iron hand of total war, laid heavily on most of the industries, some of the arts and most of the necessities and most all the luxuries, still wore a glove for the movies—a glove wearing thin, maybe, between thumb and forefinger.

Meanwhile, valiant efforts by Industry and Government alike continued to seek arrangements to preserve interests of the screen and its public, both at home and at work, and abroad and at war—in all-demanding war. For the time being all is as was.

Government had not yet said to Hollywood what it might make, but it had indicated anew a very acute interest in what might be in the making and how it might be made. That was Lowell Mellett's "tempest in a teapot" which arose because he had caused a letter to be sent to producers reiterating offers of cooperative consultation on pictures in the making, from the point of view of national war interest. The teapot started brewing in Hollywood and its press, but the last cup was poured in New York with lots of sugar and statements of cooperative intent.

There were some who seemed to recall that Mr. Mellett, as the motion picture chief of the Office of War Information, by way of personnel, at least, had inherited in his office some of the traditions of the late U. S. Film Service and its special objectives, and even some of the more remote aroma of viewpoints of the Motion Picture Research Council and Payne Fund studies.

Some flavour of this obtained in a sharp outgiving from John O'Donnell, columnist and head of the New York Daily News bureau in Washington, a decidedly critical person, who did a screed asserting that there was a plan and design for Washington bureaucracy, to take over control of the motion picture.

Concurrently in Collier's Weekly, Kyle Crichton, associate editor, in a style reminiscent of vigorous Robert Forsythe, protested that Hollywood should be demanding recognition of the essential nature of its stars, instead of letting them be led off to war, because of a state of super-sensitivity. Mr. Crichton wants, he says, not to save the movies but to save them for the nation.

Also, Government had not yet said to the motion picture theatre how it should be run and how programed, but the motion picture department of the War Production Board was making studies and asking questions about double bills and their relation to the national film economy. That was a continued stirring of the leaves in the bottom of the cup from the first pouring of Mr. Mellett's teapot, some weeks before the censorship "tempest". Nothing was contemplated, it was said, but WPB was very interested.

Interestingly the WPB letter of questionnaire took cognizance of the status quo, etc., between the industry and the Department of Justice in a final paragraph which indicated that the inquiries could be answered without incurring inferential charges of collusion and conspiracy. This was a remembering that Thurman Arnold, trust-buster, had indicated that the industry might not collectively agree on anything, or even coincidentally, but in this case, said WPB, their counsel thought that accidental agreements might not be subject to indictment.

There was reflection of this delicacy of understandings within the industry, in the matter of newsreels which were entering upon a program of reduced footage, and in some instances reduced number of prints, for an experimental period to help meet the problem of over-all film raw stock cuts for the industry. The newsreels could not, under the trust laws, agree among themselves but they could agree with the government. The tentative plan had been reached and was, at least partially, in operation but announcement was yet to come, if ever. The newsreels' voluntary cut is actually in behalf of feature footage.

Mellett Letter Defines Relation As 'Voluntary'

Discussions of the content of motion pictures, in the making, between Hollywood and the Office of War Information this week were still on a voluntary basis, officially.

Definition of that voluntary basis came Monday following an officially termed "misunderstanding" which gave Hollywood censorship jitters and brought a rash of headlines across the country.

Two weeks ago Lowell Mellett, chief of the motion picture division of the Office of War Information, wrote a letter to studio heads designed, he said, to clear up "considerable confusion" which, he said, seemed to exist among producers regarding Government channels. One paragraph of the letter read, " . . . it would be advisable to establish a routine procedure whereby our Hollywood office (Nelson Poynter) would receive copies of studio treatments or synopses of all stories . . . and of the finished scripts."

Mr. Mellett called the ensuing uproar, in which the press in Hollywood, New York and Washington saw a threat of censorship, a "tempest in a teapot" and insisted the studios had not been asked to do anything which had not become already established routine. In this he was supported by his chief, Elmer Davis, who called the discussions of censorship "highly imaginative."

Two days before Christmas Mr. Mellett and home office executives met in New York to sniff the teapot. The result was a statement from Nicholas M. Schenck, for the industry, and a covering letter from Mr. Mellett, for the Government and the OWI.

"The purpose of the meeting," said Mr. Schenck, "was to review the product produced by the industry during the past 12 months relating to the war effort and to discuss the assistance and cooperation made available to the industry by the Bureau of Motion Pictures of the OWI. We took the occasion to express the industry's thanks and appreciation for the helpful and constructive assistance given to us by Mr. Mellett in dealing with the many new and novel problems with which the industry had to contend since Pearl Harbor.

"Both the industry's cooperation and the services of the Bureau of Motion Pictures have been on a purely voluntary basis. The element of voluntary cooperation which has characterized our relationships in the past will continue in the future.

"The year 1943 will find us a war industry

U. S. and Industry Declare for Cooperation

(Continued from opposite page)

and we undoubtedly will avail ourselves of the many services which the Bureau of Motion Pictures is qualified to render to us."

Following the meeting, Mr. Mellett sent a letter of confirmation to Mr. Schenck which follows:

"I am happy to have had the talk yesterday with Messrs. Balaban, Rathvon, Hazen and yourself. As I told you, there never was any need for misunderstanding concerning relations between the Office of War Information and the motion picture industry, and I know there never has been any such misunderstanding so far as you gentlemen are concerned.

"Put on paper, the pertinent part of my statement to you is that our office is not asking the producers of pictures to submit such pictures to us at any stage of production—original story, shooting script, long cut or finished picture. We are suggesting, however, that the purpose of the motion picture industry to cooperate as fully as possible in the war effort will be best served if pictures or proposed pictures are brought to our attention at each of these stages of production. Our aim is to simplify the procedures that now prevail. The nearer a picture approaches completion, the more difficult and expensive becomes the making of any alterations that in our mutual judgment may seem necessary.

"As you are aware, the process suggested already has become a pretty general practice. My letter of December 9 was intended merely to describe this process for the benefit of all who might desire to participate fully in the motion picture industry's voluntary cooperation with the government.

"My best wishes for the Christmas season."

—LOWELL MELLETT, Chief, Bureau of Motion Pictures.

The Hollywood studios this week still had taken no concerted action on the request although the Producers Association had discussed the matter. Warner Brothers, answering Mr. Mellett's first letter last week, promised full cooperation in the matter of submitting scripts in advance. Twentieth Century-Fox also answered the letter but the nature of the reply was not disclosed.

ASKS U. S. ACTION ON SCREEN MANPOWER

"America faces the loss of its most valuable single morale weapon—the movies," unless the U. S. Government does something about it, declares Kyle Crichton, associate editor of *Collier's*, in the January 9th issue of the magazine. In an article entitled "Hollywood Gets Its Teeth Kicked In", Mr. Crichton comments: "Because Hollywood was both shortsighted and oversensitive, its actors and technicians are marching off to war instead of making films essential to the war effort.

"The time has come for Washington to proclaim the movies an essential industry, exactly as necessary as steel and coal and ships and farms. . . . Let actors be brought back from the services before it is too late," he urges. "The movies are one of our lines of defense. . . . The job is to make the best pictures in the world and to keep on making them."

WPB Explores Duals; Denies Intention to Ban Them

by FRANCIS L. BURT
in Washington

The War Production Board is studying the question of double bills, but officials said this week that they had no intention of interfering with the operational practices of exhibitors.

A letter inquiring into the double bill situation recently was sent to important members of the industry by Christopher J. Dunphy, chief of the WPB amusements section, requesting information and views regarding the scope and desirability of the practice. This letter was sent to company officials, asking for the results of their inquiries, and to regional exhibitor organization officials.

The text was:

"Mounting requirements for war production have created shortages which can be met only through new and substantial savings in competing civilian uses of materials. The suggestion has been volunteered that compulsory elimination of double features in motion picture theatres would both reduce consumtpion of motion picture film and prolong the useful life of existing motion picture equipment. The merit of this proposal is questioned by others on various grounds, such as the possibility that the addition of short subjects and extra shows by exhibitors would offset the gains from mandatory elimination of the second feature.

"To aid in the consideration of this matter, the Amusements Section of the Service Equipment Division of the War Production Board would appreciate receiving from you, as one acquainted with the motion picture industry, your analysis of the following problems, together with a summary of your conclusions as the result of such analysis:

"1. What savings, if any, in motion picture theatre equipment would be accomplished by prohibiting double features?

"2 What savings, if any, in film would be accomplished by such a prohibition?

"3. What economic effect would such a prohibition be likely to have upon various types of exhibitors?

"All that you are asked to do is to make a study of these problems based upon your own information concerning theatre operations. In our view it will not be difficult for you to analyze the matter on the basis of such data as you already have. Hence this letter is not to be construed as an authorization for calling meetings of exhibitors or circulating questionnaires, making agreements or understandings, or taking any action which might lead people to believe that they are required by the War Production Board to divulge any information which they regard as confidential.

"Our General Counsel has advised us that as long as the actions you take pursuant to the request made in this letter are limited as indicated above, you will be within the protection of an assurance from the Attorney General that such actions will not be regarded as violations of the Anti-Trust Laws."

WPB officials explained that the survey had been undertaken to obtain information on what they admitted was a highly controversial subject, but said it had not been initiated in Washington but by members of the industry who have been flooding the WPB with recommendations that something be done about the situation.

No specific order is under consideration, it was emphasized, and no decision has been reached as to whether the board should move into this field. If any action is taken, however, it will be purely on the basis of the savings of critical materials that may be achieved.

Spokesmen for the board declared that they had no intention of interfering in the operation of theatres and, in fact, believed that it could not be done successfully from Washington. They cited as an example of the difficulties which would be encountered recommendations they have received for regulation of the running time of shows, and pointed out that while any program laid down might be suitable for some section where life is still more or less normal it would not do at all for a defense area where war plants are operating around the clock.

Similarly, they said, any action taken on dual bills, purely from the standpoint of their desirability, certainly would not meet

(Continued on following page)

Film Rationing Questions Newsreel Status

(Continued from preceding page)

with universal approval. On the other hand, it is possible that double features do constitute a waste of materials vitally needed, and to determine whether that is so is the point of the survey. However, it was indicated, unless a really worth-while saving of materials could be demonstrated, it was not likely that the board would take any action.

It was pointed out that the controversy over dobule features was not an outgrowth of the war, but has been a question troubling the industry for a number of years. Officials in Washington, generally, believe it is a problem which should be worked out by the industry itself, but it was said that a large volume of letters on the subject had been received, many of them demanding that duals be eliminated.

At the moment, nothing is "in the mill" and the inquiry is purely for the purpose of acquiring data for further study, they added.

Raw Stock Cut Bites First At Newsreels

Beginning with the shipments this week-end the newsreels of the American motion picture industry will be shorter, addressed at an average of 750 feet each, or about a hundred feet less than the prior normal length.

This practice is allegedly for an experimental period of three months.

Importantly the procedure will eliminate all "specials," and all "locals." That means for specials the important swift developments between scheduled releases, and for locals all events of particularized interest to particular areas.

This is the first and most significant result in terms of product of the War Production Board order to hold producers to the use of seventy-six percent of their 1941 consumption of raw stock, which was, at midweek, not quite yet officially an order, but decidedly in effect.

The WPB order was yet to issue. It was to be, if and when, a revision of L-178, issued August 20, which froze all film stocks in the hands of manufacturers and set allocations at from 76 to 90 percent of 1941 production. That order expired December 18 and was extended to December 31. Officially something more was about to be said maybe. Meanwhile the whole situation moved into a silent tentativity.

The degree of official silence on the subject in both the New York offices of the motion picture industry, where the newsreel cut was evolved, and in Washington was acoustically colossal.

It became apparent, however, that the sharp, even if experimental, cut of the newsreel raw stock consumption, had been arrived at by home office distribution authorities conserving footage for feature releases.

The delicacy of the situation and its lack of official avowals grew out of the fact that while the WPB orders require an over-all planned economy of film the Department of Justice and its Thurman Arnold insist on no collusion in movieland. So it came that the production - exhibition - distribution units, under varying influences of a Consent Decree, might not agree among themselves but might all agree with the war-economy wing of the government, with discretion.

Newsreel editors were sweating over the increasing pressure of the order of film which "Mr. Mellett suggests," sometimes called "Government must," and the reduced screen time in which they hoped to maintain the entertainment content of their product as components of the theatre program. They foresaw reels carrying nothing save the burden of "message."

More seriously the newsreel makers are also wondering about the preservation of the status of their product as mediums of communication, screen publication. None of them personally, all of them institutionally, saw again the newsreel as a football of sales managers.

Yet remained the question of a possible, even probable, reduction of the number of newsreel release prints. That was yet to come. It was yet to come in the face of a swiftly rising demand, born of war interest, for early runs reducing the typical working life of a newsreel print from a prior sixty to ninety days to an effective maximum of thirty days.

Newsreel offices also burned in the assertion that they had been invited to a "token" meeting, but that the plan, project and program had been decided for them in advance.

And, the while, the Government and the War are looking for more screen time.—TR

SEES "ALIBI" AS DOUBLE TALK

John O'Donnell, in his column, "Capitol Stuff", for the Chicago Tribune - New York News Syndicate, Thursday of last week, characterized the official OWI explanation of the Mellett letter as "alibis in double talk". Accusing the Administration of casting jealous eyes at the screen as the most vulnerable of the media of communications, he said:

" . . . The camel of direct, hard-boiled movie censorship stuck its head in the Hollywood tent and was somewhat surprised when it got a belt on the nose. . . . But the censorship camel will be back later. Of that all Washington is convinced."

The columnist said the OWI action was only the first move toward Government dominance of the motion picture. He declared the Texas school ssytem was being used as a testing ground for the free exhibition of pictures produced and directed by the OWI, in direct competition with theatres.

Gasoline, Fuel Cuts Invade Box Offices

Nationwide gasoline rationing and the fuel oil shortage in the eastern area of the country continue to present major difficulties in motion picture theatre operation, with exhibitors, for the most part, making quick adjustments to meet the situation. Conversion from oil to coal heating systems was the order of most theatres which had not already changed over. In some areas theatre managers announced closing down their houses one night a week to alleviate the situation.

While a new system of appraising oil allotments—that of listing their essentiality—was awaited at mid-week from Washington, it was intimated by New York rationing and oil industry representatives that places of amusement, if at all on the list, would be last. Places such as hospitals, court houses, and the like would apparently be first.

The Community theatre, Fairfield, Conn., reported on Monday it would discontinue midweek matinees January 5th in the interest of fuel conservation. The Essex Square, Essex, Conn., will have one show nightly instead of two, for the same reason, it was said.

In New Oxford, Pa., William H. Snyder, Jr., owner-manager of the Earl, announced last week it would be necessary to drop Monday and Tuesday operation after the holidays because of the fuel oil situation. This is the first casualty in the eastern Pennsylvania area. The house will be open four days a week. Inability to convert to coal was given as the reason.

Indiana-Illinois Theatres have converted three of six oil-heated houses to coal and will change over heating systems in the other theatres, it was reported this week, as soon as equipment is available.

Car owners with "A" books who use their automobiles to go to theatres may find their gasoline supplies cut off if the oil situation in the east necessitates elimination of all non-essential driving, it was indicated in Washington over the weekend. While officials of the Office of Price Administration are hopeful the reduction in the value of "B" and "C" coupons from four to three gallons weekly will tide the east over its present crisis, they warned that further curtailment may be necessary.

OPA officials said there has been considerable criticism of the use of private cars for trips to theatres, particularly in cities where public transportation is available or neighborhood houses are within walking distance of most residents.

Meanwhile, the OPA announced over the weekend that the deadline for local War Price and Rationing boards to issue temporary transport rations for trucks, buses and other commercial vehicles, including film delivery trucks, was set at January 31st.



AMERICA CALLS ITS PATRIOTIC SHOWMEN!

(Have you sent in your Pledge?)

JAN. 14th — GALA OPENING DAY AND NIGHT. City-wide parade all local organizations. Children Committee in costume of United Nations visits Mayor who proclaims United Nations Week. Night ceremony of cutting tape at theatre.

JAN. 15th — INDUCTION NIGHT. Boys of foreign parentage going into service on stage with others. United induction ceremony on stage with military pomp.

JAN. 16th. — CHILDREN'S PARADE OF PENNIES. Throughout nation each child is bringing one cent to school. Great human interest stunt for photos and publicity.

JAN. 17th — SERVICE AND PATRIOTIC CLUBS. Line up all groups. Luncheon with speakers. Club night at theatre.

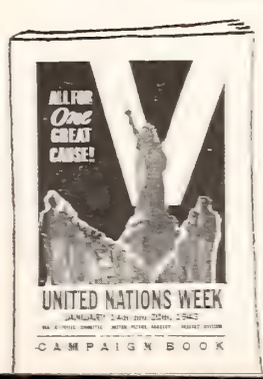
JAN. 18th — FOREIGN COMMUNITY NIGHT. One or more nights, depending on population groups in your vicinity. Stage ceremony if possible with groups in costume, singers, dancers, music of foreign-American sponsorship.

JAN. 19th — MISS UNITED NATIONS NIGHT. Culmination of Beauty Contest of all nations, with newspaper tie-up. Local entrants publicized in advance. Finalists appear on stage in costume for judging.

JAN. 20th — MOTHERS' VICTORY NIGHT. Invite the mothers of foreign birth whose sons are in service. Also American war mothers for a joint United Nations Salute.

It's all in this Big

TRAILER — POSTERS — PROMOTION



Campaign Book!

PUBLICITY STORIES — AD MATS

Sponsored by War Activities Committee
1501 Broadway, New York City

Alger Arbitration Appeal Chairman

Appointed Successor to Veeder; Marsh Named to Vacant Position

Federal Judge Henry W. Goddard in New York Tuesday appointed George W. Alger chairman of the film industry arbitration appeal board to place the late Judge Van Vechten Veeder. Mr. Alger currently is a member of the board and his place will be taken by Robert McCurdy Marsh, named by Judge Goddard. He will fill Judge Veeder's unexpired term until November 20, 1943, at a salary of $20,000 annually.

The appointments followed submission by the Department of Justice of a motion in the U. S. district court calling attention to the chairmanship vacancy and petitioning the court to make a new appointment. Attorneys for the five consenting distributors present at the hearing Monday offered no objections to the hearing.

The Appeal Board has been unable to function since Judge Veeder's death because the consent degree requires action on arbitration appeals by a three-man board. Moreover, the budget committee of the industry arbitration system has been unable to meet to set the past-due annual budget because the chairman of the Appeal Board, who automatically becomes a member of the budget committee, must be present at the annual meeting.

Mr. Marsh is a member of the law firm of Delafield, Marsh, Porter and Hope, and was a Justice of the New York State Supreme Court in 1922. He formerly was an Assemblyman in the New York state legislature, and is a sustaining member of the New York Bar Association.

Acted in RKO Reorganization

Mr. Alger was born in Burlington, Vt., in 1872. He received his A.B. and LL.D from the University of Vermont and an LL.B from New York University. He has practiced law in New York since 1895 with the firm of Alger, Peck, Andrew and Rohlfs. The new appeal board chairman drafted the present New York employes' liability act in addition to many amendments to labor and child labor laws, according to *Who's Who.* He served as impartial chairman having jurisdiction over disputes in the cloak and suit industry in New York from 1931-1935. In 1933, he was appointed by the Governor of New York to investigate acts and transactions of state insurance companies and submitted recommendations of his findings in October, 1934. In 1937, Mr. Alger was appointed special master in the reorganization of RKO. He is the author of several books on law.

Philadelphia

In an award made public Monday, Philadelphia arbitrator, Walter H. Robinson reduced the 10-day clearance of the Warner, Queen and Rialto theatres in Wilmington, Del., and of the Capitol and Temple, Dover, and the Reese theatre, Harrington, Del., over the Plaza Milford, Del., to seven days. The award applied to Paramount, RKO and Twentieth Century-Fox product. Loew's named in the complaint filed by the Sidney Theatre Corp., operator of the Plaza, was excepted from the award. The complainant had asked for elimination of all clearance held by the theatres named over the Plaza. It was Philadelphia's 20th case.

St. Louis

Mrs. Mildred Rauth, owner of the Ritz theatre, Rolla, Mo. filed an arbitration complaint Monday under Section VI and VII of the Consent Decree against Paramount, Loew's, RKO Radio, Twentieth Century-Fox and Warner Bros. Mrs Rauth won a some run decision against the five defendants November 19, 1941, but she now says the companies have refused and still refuse to offer her pictures on terms and conditions not calculated to defeat the purposes of Section VI. She also charges there never has been a second run of pictures in Rolla and the five companies have refused to give her films within a reasonable time after their national release date. Named in the petition are the rival theatres, Rolla-Mo and Uptown, operated by the Gasconade Amusement Company.

Cleveland

A combination clearance and run complaint was filed this week in Cleveland against Loew's RKO Radio and Paramount by the Bel-Pik Theatre Corporation, operator of the Van Wert theatre, Van Wert, O. The complainant charges that after purchasing product of those companies for a number of years, the Van Wert recently was refused their pictures except on what is regarded as unreasonable terms and clearance conditions. The complaint asks relief in connection with clearance granted the Warner Ohio and Sigma at Lima over the Van Wert.

Technicolor Earnings Equal 40 Cents a Share

The earnings of the Technicolor companies for the year 1942 after depreciation, taxes and all other charges, as estimated at this time, amount to approximately 40 cents per share on the outstanding shares of Technicolor, Inc.; this compares with $1.05 per share for 1941. It was decided no dividend would be paid at this time.

In reporting this figure, Dr. Herbert T. Kalmus, president and general manager of the Technicolor companies, said further that while Technicolor had a larger volume of photography on its books for the last quarter of 1942 and the first quarter of 1943 than ever before in its history for the corresponding period, the monthly volume of business and profit throughout 1942 was spotty. This was due in part to postponement of pictures into 1943, due to extended runs of current photoplays in the theatres, and due to unusual conditions prevailing in the studios on account of the war. Further reasons adversely affecting 1942 profit were increases in wages, diminished operating efficiency due to loss of key men to the armed services, etc., diminished and abnormally uneven volume from month to month and lowered royalties.

Will Ban Bingo Games

A ban on bingo games operated by professional promoters was indicated last week in Harrisburg, Pa., when Mayor Howard J. Snowdon instructed the Public Safety director to investigate a number of the weekly sessions now being held.

'Serve' Leads Picture Polls

Following the MOTION PICTURE HERALD's survey of exhibitor opinion in its annual "Money Making Stars" poll, led by Abbott and Costello, other "best" selections were in order this week, at the year's end, with metropolitan newspaper film critics collectively and individually giving voice.

The New York Film Critics Circle chose, as best picture of 1942, "In Which We Serve"; performance, that of James Cagney in "Yankee Doodle Dandy"; direction, John Farrow's on "Wake Island"; best actress, Agnes Moorehead, in "The Magnificent Ambersons"; documentary film, "Moscow Strikes Back."

The "ten best" films in the opinion of Bosley Crowther, New York *Times,* were "In Which We Serve", "Journey for Margaret", "Casablanca", "One of Our Aircraft Is Missing", "Wake Island", "Mrs. Miniver", "Yankee Doodle Dandy", "The Gold Rush", "Woman of the Year", "Sullivan's Travels".

The National Board of Review's Committee on Exceptional Photo plays picked: "In Which We Serve" as the best picture of the year, and "Moscow Strikes Back" as the best documentary. Other best films, in the committee's estimation were "One of Our Aircraft Is Missing", "Mrs. Miniver", "Journey for Margaret", "Wake Island", "Male Animal", "The Major and the Minor", "Sullivan's Travels", "The Moon and Sixpence" and "The Pied Piper".

"Stand By" Opens In Washington

Under the sponsorship of the Navy League, MGM's "Stand By for Action" opened Wednesday night at Loew's Palace theatre in Washington. High ranking Army and Navy officials attended the premiere. The film stars Robert Taylor, Charles Laughton and Brian Donlevy. At a War Bond premiere of the picture at Loew's Valentine in Toledo, Ohio, last Wednesday, more than $400,000 in Bonds were sold.

On Tuesday, the Navy League presented a special award to MGM for "Stand By For Action," as a film which "stirringly portrays the skill and tradition of the U. S. Navy and is a deserved tribute to its fighting men."

Military attention, in the form of a parade and presence of Army officers was given to the premiere of "Commandos Strike at Dawn," Wednesday night at the J. P. Harris theatre, Pittsburgh. The film, starring Paul Muni, is a Lester Cowan production for Columbia.

Two other pictures made their debuts this week, MGM's "Whistling in Dixie," the Red Skelton vehicle which had its New York premiere at Loew's Criterion, Wednesday, and Paramount's "Star Spangled Rhythm," which opened at the Paramount theatre in New York the same night.

New Autry Films Depend On Star's Furloughs

Following the announcement that Republic Pictures would reissue eight Gene Autry pictures, the company indicated it hopes to produce two other Autry films if the star receives a long enough furlough from duties as flight sergeant in the Air Corps.

Scripts are in preparation, and if Army permission were granted, immediate production would get underway, the company disclosed.

Fire Destroys Texas Theatres

Theatres at Kilgore and Edna, Texas, were razed by fires last week. The damage to Kilgore's theatre was placed at $75,000, while the Ed-Tex theatre in Edna suffered $12,000 loss.

CANADA TRADE ORGANIZES UNDER CLOSER REGULATION

Government Tightens Hold on Industry; Exhibition Presents United Front

by W. M. GLADISH
in Toronto

The present is a period of organization in the Canadian film industry—exhibitors and exchange executives have been running from one meeting to another—and, off to one side, the Wartime Prices and Trade Board has been showing its teeth. It hasn't been said but undoubtedly there is a connection, the film men girding for action on the one hand and Government officials preparing broadsides to tighten the ring of control around the theatres.

Independent owners and large circuits got together for a united front in the Motion Picture Theatres Association of Ontario and immediate assurance was given by circuit heads that they did not want office, power or influence in the new organization. It was to be a case of all for one and one for all. This was borne out at the subsequent meeting of the new executive board, on which there is a balance of voting privilege, when a small town theatre owner was voted into the presidency.

He was not even a dark horse in the election race—his name had not been mentioned as a presidential prospect. The man is E. D. Warren of Aurora, a town of 2,500 north of Toronto, where he has the Royal theatre, with 382 seats. Perhaps, some day, he may be accused of being a circuit operator because he has another theatre, the Star, which is in Carleton Place. To make the Warren statistics more definite, the Star seats 378 persons when packed and Carleton Place, down in Eastern Ontario, has a population of some 4,000.

Neither is an industrial center nor boasts of local military barracks, so that Mr. Warren cannot be classed as a war profiteer. Yet they reached out from big Toronto to make him president of the new exhibitor body—and he did not immediately issue an official communique to solemnize the unusual occasion.

Other Officers Also Are Independents

No announcement has been made as to who nominated Mr. Warren behind the closed doors of the initial executive meeting of the MPTA of Ontario but, whoever he was, he was a Solomon. Mr. Warren is not a Famous Players man, an Odeon man, an N. A. Taylor man or listed with Exhibitors Booking Association or Associated Theatres, Ltd. He makes the rounds of the film exchanges to book pictures and everybody calls him "Ed." The big fellow (physically) must be neutral, and it is apparent that Mr. Warren was a happy choice.

The other new Ontario officers also have the earmarks of independence. Hy Freedman, who owns the Circle in North Toronto and the Center in St. Catharines and who really started the agitation for something bigger and better than the somewhat one-sided Independent Theatres Association of Ontario, was selected as vice-president. Mr. Freedman had been a president of the former ITA a couple of times and the nearest that he comes to being a next-of-kin to the larger theatre interests is that he gets his films through the Exhibitors Booking Association. That doesn't count as a circuit, however.

For treasurer, Morris A. Milligan was elected. He was general manager of Paramount Film Service for years, until he severed the connection about the same time that N. L. Nathanson stepped out of Famous Players, but there is insistence that there is no connection there. Mr. Milligan, since, has acquired three theatres of his own in Hamilton, Ont. The search for a secretary ended with Joseph Garbarino, out Queen West way in Toronto with a strictly neighborhood house, the Odeon. The name does not mean that he is with the Odeon Circuit; he had the theatre title by prior rights for years.

Wartime Price Board Has Wide Power

The executive secretary-treasurer, full-time occupant of the association offices at 26 Queen Street East, Toronto, organizer, and the man who has been in practically every theatre from coast to coast in Canada and knows everybody, is Sydney Taube. He's there on a permanent basis, after showing his mettle with the Canadian Picture Pioneers, for the Motion Picture War Services Committee, in War Savings Stamps and Victory Loan campaigns, apart from years of experience in the film exchange field. His career has been wide and diversified.

The leading film men on the executive board of the new association have been relegated to minor committee positions. Ben Geldsaler of Famous Players, Samuel Fine of B. & F. Theatres and Harry Alexander, a circuit partner, constitute the welfare committee. Haskel Masters, general manager of Odeon Theatres of Canada; N. A. Taylor of 20th Century Theatres, and Herbert Allen of the Allen Theatre group make up the organization and by-law committee. Mr. Milligan, Mr. Freedman and Mr. Taube form the finance and budget committee. This list puts everyone to work for the cause.

Unlimited Powers For Trade Board

In the meantime, the Dominion Government has issued an Order-in-Council, providing unlimited powers to the Wartime Prices and Trade Board in the regulation and control of businesses and services throughout the country—and the film trade is grouped as one of the services concerned. In a word, the Order-in-Council incorporates the power to do anything. Other Government wartime controllers, outside of the Prices Board, also have been amplifying their ability to restrain, limit, prohibit, constrain, reduce, ban and otherwise order mere business enterprises and individuals under the heading of war measures.

A meeting is to be held shortly between Wartime Prices Board officials and the Industrial Advisory Council, the latter headed by J. J. Fitzgibbons, president of Famous Players Canadian Corporation, and the way things are shaping up this Toronto get-together promises to be a warm session. A reorganization of the industry's council is being discussed. Perhaps there will be new and stronger faces.

The National Council of Independent Exhibitors of Canada is preparing plans to hold its second general meeting in Toronto early in the new year to deal with the organization's program for 1943, to adopt a constitution and bylaws and to review the activities of the first year of the association.

Controlled Film Buying Seen Forestalled

The Council is made up of the presidents or other nominated representatives of the various Provincial groups of independent theatre owners, with A. J. Mason of Springhill, N. S., as chairman, and the suggestion has been made from Toronto headquarters that, having served a year, the officers should now be replaced or reelected on the basis of the year's work.

In a report to the Provincial Councils from Toronto, it has been pointed out that the organization has been busy with Government control matters and cooperative work both at Toronto and Ottawa where Federal Board offices are maintained. Forced or controlled film buying has been forestalled, it is set forth, and to restrict non-competitive theatres to the combinations of product which they happened to have during official basic period will lead to a restricted program diet for the general public and an eventual reduction in the quality of pictures.

Russian Films Gain Canadian Audience

by ED BAKER
in Winnipeg

A. J. Laurie of Toronto, general manager of Esquire Films, Ltd., distributors of Russian films in Canada, reports heightened interest in Russian films on the part of the patrons in Canada.

"Excellent attendance throughout the Dominion has been increased by the current campaign of the Canadian Aid to Russia Fund and also by the courageous battle the Soviets have carried on against Hitler," he said. "The quality of the films themselves is greatly improved."

Many of the recent Russian films, including "Our Russian Front," "Our Russian Allies" and "Moscow Strikes Back," already have played first run theatres in Winnipeg and now are showing at neighborhood houses. "This is the Enemy" now is playing the principal cities of Canada and the United States and will open here shortly after the New Year.

H. I. Allen, manager of the Winnipeg office of Esquire Films, also noted wide interest in Russian films in Winnipeg and throughout Western Canada.

AFTER NEW YORK'S 5-MONTH ADVANCE-P

NOW AT POPULAR PRICES YANKEE D

BRINGS GREATEST 1ST WEEK

HISTORY OF N.Y. STRAND! WA



JAMES CAGNEY as GEORGE M. COHAN in "YANKEE DOODLE DANDY" with JOAN LESLIE · WALTER HUS

...T RUN,

...DDLE DANDY

...OSS IN 28-YEAR

...NERS



Nice work, Jimmy Cagney!
The New York critics have
voted your performance
"The best of the entire year!"

...RD WHORF • Jeanne Cagney • Frances Langford
George Tobias • Irene Manning • The Songs by GEO. M. COHAN • Screen Play by Robert Buckner and Edmund Joseph • Original Story by Robert Buckner • Superbly Directed by MICHAEL CURTIZ

FILM STOCKS VALUE RISES TO $644,512,787 IN '42

Highest in 4 Years, Based on Greater Earnings, Strengthened Position

By THE ANALYST

Film shares advanced sharply on the New York Stock Exchange during 1942, responding to higher earnings reports, the strong financial position of the industry, recognition of the fact that the motion picture is the public's chief relaxation during war tension and a tendency in Wall Street to look upon film stocks more as an investment than a speculation.

The market value of listed motion picture shares on the New York Stock Exchange rose during 1942 to the highest level in four years, totaling $644,512,787, compared with $557,430,552 at the end of 1941. The last time the 1942 total was exceeded was at the end of 1938, when the market valuation of film stocks was $719,941,250.

Every motion picture security, not only shares listed on the stock exchange, but those on the Curb market, and bonds on the Stock Exchange, showed an advance for the year. The highest prices were touched late in the year, when the general market was rallying from an earlier decline, but motion picture securities often showed independent strength as a result of Wall Street's bullishness toward the industry. Some films issues even crowded out old line blue chip favorites among steels, utilities, railroads and industrials as media for investment portfolios.

Broad improvement in the industry's financial position was the major factor. Earnings rose as box office registers jingled with the cash of a public whose purchasing power was boosted by booming industry and whose desire for relief from long hours and war nerves was being filled more and more by screen entertainment. This was particularly noticeable during the summer months when restrictions on use of gasoline were beginning to be felt as a deterrent to motor trips as a form of relaxation.

Earnings Statements Reflect Trend

A glance at the latest earnings reports of some of the leading companies in the industry illustrates this development. Loew's, Inc., for example, reported for the 40 weeks ended June 4, 1942, an operating income of $3,901,590, compared with $2,275,726 in the 40 weeks ended June 5, 1941.

Twentieth-Century-Fox Film showed the most remarkable earnings increase of the year, reflecting largely the release by the British Government of all sterling balances held by the company up to October 24, 1942. The company reported a net income of $7,256,003 for the 39 weeks ended September 26, 1942, compared with $1,549,164 for the 39 weeks ended September 27, 1941.

Paramount Pictures reported for the nine months ended October 4, 1942, a net income of $9,278,000, against $7,450,000 for the nine months ended October 4, 1941. Columbia Picture's net for the 13 weeks ended September 26, 1942, was $312,000, compared with $262,000 for the similiar period ended September 27, 1941. Warner Brothers had a net income of $8,554,513 in the 52 weeks ended August 31, 1942, against $5,429,303 in the preceding fiscal year.

Wall Street took cognizance of these figures, particularly in view of the fact that they were being made in the face of higher operating costs. The ability of some of the industry's leading units to strengthen their financial position by refunding current obligations with long term indebtedness at interest rates as favorable as those granted other industries also was a factor and there was lively bidding at times for motion picture shares.

Loew's Stock Advances 10 Points for Year

The biggest advance among the active film issues was in Loew's, which advanced about 10 points for the year to around 47, its best price in three years. The increase in the stock's market valuation was $16,240,702, second only to that of the high-priced and relatively inactive Eastman Kodak, which advanced $23,522,123 in market value during the year.

Twentieth-Century-Fox was another sharp gainer, rising about eight points for the year, a market valuation gain of $13,718,211. Columbia Pictures gained around five points for the year to a price above 10. Some of the industry's preferred shares, becoming increasingly popular in Wall Street for income purposes, showed wide advances. At the close of December 27th, Warner Bros. preferred was up 12 points over the closing price of 1941, Universal Pictures preferred was up 16 points, Columbia Pictures preferred up 8¾ points, Keith-Albee-Orpheum preferred eight points, Paramount 1st preferred nine points and 20th Century-Fox preferred 7½ points. On the Curb Exchange Universal Pictures common showed a rise of 18 points over its closing 1941 price.

Expectations in Wall Street at the beginning of the new year were that 1943 would see motion picture attendance hit new highs and be reflected in further improvement in earnings. With a greater income and less goods to spend it on, the public was expected to keep motion picture box office cash registers jingling to find recreation and an antidote to war nerves.

At the same time, the Government's recognition of the motion picture as one of the best forms of "escapist" entertainment for a war-tense public was expected to assure that no serious restrictions or priorities that would adversely affect the industry would be placed upon it.

Meanwhile, another favorable augury for film shares was a tendency in financial circles to look for a better year in the general market during 1943. The market was expected to continue through the new year an improvement that started after April 28th, on which day the major stock averages touched their lowest levels since 1934. The market also picked up in activity in the last half of the year after witnessing the lightest trading since 1914. Similarly, the prices of stock exchange membership, which dropped to the lowest since 1897, were rallying at the year end.

22,292 20TH-FOX SHARES SOLD IN 23 MINUTES

A block of 22,292 shares of Twentieth Century-Fox stock was sold in 23 minutes last Wednesday on the New York Stock Exchange under a special offering of the Exchange. Sponsored by Lehman Bros., the offering was at a price of 14¾, with a special concession of 40 cents a share to Exchange members. It was reported that 39 brokerage firms handled the purchases for 133 buyers. The largest block sold, it was said, totaled 5,585 shares and the smallest 21.

Companies Get Frozen Funds

Distributors' revenue in the amount of approximately $4,000,000 was received from Australia, where it had been frozen for several years, by companies in New York just before Christmas.

The Australian Government advised further that the eight major distributors would be allowed to withdraw a total of $3,100,000 in quarterly installments during 1943 as compared with the $2,300,000 which was allowed this year. The approximately $4,000,000 which was remitted was the final quarterly withdrawal for the year and amounted to $575,000, and 50 per cent of the companies' frozen balances in Australia since the war started. An estimated $3,500,000 of those funds was received. It is expected that the remaining 50 per cent will be released by June 1st of this year.

Columbia Stockholders To Meet January 11th

A proxy statement made public last week by the Columbia Pictures Corporation proposed that the board of directors be reelected at the anual meeting, January 11th.

The meeting will vote on an amendment providing for indemnification of directors or officers for expenses incurred in actions in which they are joined because of their positions, and not due to their negligence. The present directors of Columbia Pictures are: Harry Cohn, Jack Cohn, Abe Schneider, N. B. Spingold, Dr. A. H. Giannini, Leo M. Blancke and Louis J. Barbano.

Philco Net $595,853

Net income of the Philco Corporation in the third quarter of 1942, after provision for estimated Federal and state income and excess profits taxes, amounted to $595,853, or 43 cents per share, of which $111,000 or 8 cents per share is the post-war refund provided for by the Revenue Act of 1942, it was announced by James T. Buckley, president.

MOTION PICTURE STOCKS IN 1942

High and Low in Stock and Bond Trading for 5 Year Period

(Closing Prices for 1942 in All Tables Are As of December 27)

NEW YORK STOCK EXCHANGE

Stock and Dividend	1942 Sales	1942 High	1942 Low	1942 Close	1942 Net Change	1941 High	1941 Low	1940 High	1940 Low	1939 High	1939 Low	1938 High	1938 Low
Columbia Pictures (½B)	118,000	11¾	5⅜	10¼	+ 5	7⅞	4¼	8½	3⅝	14	7¼	16	15⅜
Columbia Pictures pfd. (2¾)	9,000	35	24	32¾	— 8⅜	28½	21¼	26	14¾	30½	15½	35¼	27½
Consolidated Film	13,900	¾	⅜	13/32	—1 32	¾	¾	1⅛	⅜	2⅝	⅞	2⅜	1
Consolidated Film pfd (1C)	19,800	9	7	7⅞	+ ¾	11	7	10½	5¼	12⅜	7¾	12¼	4⅜
Eastman Kodak (5)	104,600	151½	108	147¾	+ 9½	145½	120¾	166¼	117	186⅝	138¼	187	121½
Eastman Kodak pfd. (6)	1,260	180	170	178	— 2	182½	160	180	155	183½	155¼	173	157
Gen. Precision (1)	20,600	14¾	10¾	14⅝	— ⅜	16¾	9⅝	13¼	7¾	15½	8⅞	16½	8¾
Keith-Albee-Orpheum pfd.	210	103	93½	103	— 8	120½	95	109	95	100¾	85	91	66
Loew's, Inc. (2A)	250,500	46¾	37	46¼	+ 9¾	39⅝	28	37⅝	20½	54½	30⅛	62½	33
Paramount (1.20)	344,000	17¾	11¾	16⅞	— 2⅜	16⅜	10	10⅞	4¾	14⅞	6⅜	13¾	5¾
Paramount 1st pfd. (6)	24,600	123¾	100½	120	+ 9	115⅝	95⅛	99	64	107½	72	103½	65
Radio-Keith-Orpheum	120,600	3⅞	2	3⅝	+ ⅜	3¾	2	3⅝	2⅜	2⅞	1¼	5⅜	1¾
Radio-Keith-Orpheum pfd.	6,100	54¾	34⅝	53½	+ 6½	55½	38¾	not listed					
20th Century-Fox (1¼B)	454,900	16	7⅞	11⅜	+ 7⅜	9⅝	5	13¾	5	26¼	11⅜	28¾	16¼
20th Century-Fox pfd. (1½)	54,700	26¾	19½	26⅜	+ 7½	24	16¾	25½	14	34¾	19⅜	38	25⅛
Universal Pictures pfd. (8C)	1,490	168	147	168	+16	162	135	124	59	78	45¾	83	27¼
Warner Brothers	724,400	8½	4¼	8⅜	— 2⅝	6⅝	2¾	4¼	2	6⅝	3½	8	3¾
Warner Brothers pfd. (3.85C)	4,310	80¾	65	80½	—12	77	53	56½	30	58	36	45	20

A—Including extras: B—So far this year: C—Cumulative.

NEW YORK CURB EXCHANGE

Stock and Dividend	1942 Sales	1942 High	1942 Low	1942 Close	1942 Net Change	1941 High	1941 Low	1940 High	1940 Low	1939 High	1939 Low	1938 High	1938 Low
Monogram Pictures	33,400	1¼	⅝	⅝	+3/16	1⅜	¼	1	⅝	3½	1	3⅜	1⅛
Sentry Safety Control	9,700	5/16	⅛	⅛	+3/32	⅜	⅛	1⅛	3/16	9/16	⅛	⅜	3/16
Technicolor (¾A)	82,200	8⅞	6⅝	7	+ ⅛	11	6⅞	16⅜	8½	22¼	9⅞	26½	14¼
Trans-Lux	74,000	1½	⅝	1⅜	+ ⅞	1	⅝	1⅝	¾	2⅜	1	3⅜	1⅜
Universal Pictures	3,500	44	25	44	+18	30½	14⅝	15¾	4	9½	6	10	3

A—So far this year.

Bonds on Stock Exchange

Bond and Maturity	1942 Sales	1942 High	1942 Low	1942 Close	1942 Net Change	1941 High	1941 Low	1940 High	1940 Low	1939 High	1939 Low	1938 High	1938 Low
Paramount-Bway 3s '55	$792,600	71	58⅝	67	+ 9	60½	52	52¾	40	57½	45¾	63	56¾
Paramount 4s '56	2,952,000	100¾	98½	100¾	+ 1	not listed							
Warner Brothers 6s '48	768,000	103¾	95	103	+ 7½	97	92	97¾	78	92	79½	91½	65¾

Comparison of Valuation of Stock Issues, 1941-42

Stock	Shares Outstanding	Close 1941	Valuation	Close 1942	Valuation	Net Change	Net Change
Columbia Pictures	366,268	5¼	$1,922,907	10¼	$3,754,249	+ 5	+ $1,831,342
Columbia Pictures pfd.	75,000	24	1,800,800	32¾	2,458,250	+ 8⅜	+ 657,450
Consolidated Film	524,973	⅜	196,865	13/32	213,270	—1 32	— 16,405
Consolidated Film pfd.	400,000	7⅞	2,850,000	7⅞	3,150,000	+ ¾	+ 300,000
Eastman Kodak	2,476,013	138	341,689,794	147½	365,211,937	+ 9½	+ 23,522,143
Eastman Kodak pfd.	61,657	176	10,851,932	178	10,974,946	+ 2	+ 123,014
Gen. Precision	586,087	10⅝	6,373,696	14⅝	8,571,522	+ 3⅞	+ 2,197,826
Keith-Albee-Orpheum pfd.	63,586	95	6,040,670	103	6,549,358	+ 8	+ 508,688
Loew's, Inc.	1,665,713	36½	60,798,524	46¼	77,039,226	+ 9¾	+ 16,240,702
Paramount	2,465,927	14½	35,755,941	16⅞	41,612,518	+ 2⅜	+ 5,856,577
Paramount 1st pfd.	134,190	111	14,895,090	120	16,102,800	+ 9	+ 1,207,710
Radio-Keith-Orpheum	2,753,053	3¾	8,947,422	3⅝	9,979,817	— ⅛	+ 1,032,395
Radio-Keith-Orpheum pfd.	128,170	47	6,023,990	53½	6,857,095	+ 6½	+ 833,105
20th Century-Fox	1,741,995	6⅝	11,676,215	14¾	25,694,426	+ 7⅛	+ 13,718,211
20th Century-Fox pfd.	917,420	18⅝	17,086,947	26⅜	23,967,597	+ 7¾	+ 6,880,650
Universal Pictures pfd.	20,000	152	3,040,000	168	3,360,000	+16	+ 320,000
Warner Brothers	3,701,090	5¼	20,355,995	8¾	30,996,528	+ 3½	+ 10,640,633
Warner Brothers pfd.	99,617	48½	6,823,764	60½	8,019,168	+12	+ 1,195,404
			$557,430,552		$644,512,787		—$87,082,235

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Send in your Pledge today! UNITED NATIONS WEEK, Jan. 14-20

WAR RESTRICTIONS RESHAPE TRADE ECONOMY IN YEAR

AT the year's end, the motion picture industry, decreed by President Roosevelt as "essential" to the war effort, emerges from a multiplicity of wartime factors which affected film enterprise no less than other American industries, but with the forecast of increasing Governmental control on production, distribution and exhibition of the "essential" business of the screen.

Twelve months of war saw the industry adjust to a wartime economy, voluntarily utilizing all its resources wherever possible in the direction of raw stock and strategic materials conservation; production of war training and war propaganda films; distribution of U. S. Government-made informational shorts; presentation of motion pictures gratis for the armed forces overseas, and abundant and frequent activity of stars, producers, directors, exhibitors, trade unionists and others in the industry for all-out participation in the war effort.

In a year marked by unprecedented problems of operation, including raw stock restrictions, manpower, materials and equipment shortages, salary ceiling and other factors, intra-industry upheavals are to be included for the record. The industry's "unity" movement, which was born shortly before Pearl Harbor, developed into the United Motion Picture Industry and attempted a new formula of selling and distributing motion pictures within the structure of the consent decree set down by the U. S. Government.

UMPI's trade practice program was rejected by the anti-trust division of the Department of Justice, under the hand of Thurman W. Arnold. On September 1st, the five consenting distributors, Metro-Goldwyn-Mayer, Paramount, RKO Radio, Twentieth Century-Fox and Warner Bros., became free to sell their product in whatever manner they desired, with the decree-fixed advance trade screenings prevailing. As a result, the arbitration clause remained the only provision of the decree in operation.

Controversy on the age-old issue of the double feature program in theatres again claimed exhibitor-distributor attention, this time touched off by a speech delivered in November by Lowell Mellett, director of the motion picture bureau of the Office of War Information. *Motion Picture Herald* in three preceding issues gave opportunity of expression on the subject to showmen throughout the land. The question obviously remains unsolved, but it is agreed that only Government order can banish the double bill program finally and totally.

Financially, the motion picture industry never has been in a better position, despite the loss of the foreign markets, not even since the golden era of the late 1920's. Wall Street trading in film stocks during October, November and December reflected the over-all prosperity of the industry. Increased earning power of millions of war workers and war pressures causing greater need for entertainment on the part of the public are the determining factors which are expected to bring 1942 net profits for producing companies and film theatres to the highest levels of any year.

In addition, major distributors received at the end of October $50,000,000 from the Treasury of Great Britain in frozen film revenues. Indicative of the soaring profit indices is the recent annual report of Warner Bros. for the fiscal year ended August, 1942, which showed a net profit of $8,554,512.

Highlight of industry effort for the successful prosecution of the war came in September when the War Bond and Stamp drive conducted by the industry swelled the Treasury warchest by $835,000,000, exceeding by $63,000,000 the quota set by Treasury officials. At the annual meeting in New York, in December, of the War Activities Committee, it was reported that film theatres collected 200,000 tons of scrap materials through special shows and matinees; that 1,141 screen players contributed talent and time during the year to numerous rallies, campaigns and other war activities, and that 16,463 theatres were pledged to show Victory Films.

January 3

Studios step up production plans to meet the public's war needs in screen fare. Exhibitors mobilize to make American theatres places of safety in wartime. George Formby gets Number One position in the 1941 MOTION PICTURE HERALD-*Fame* poll of Money-Making stars of Britain.

January 10

President Roosevelt's budget message estimates theatre admissions will yield $122,600,000 in Federal taxes in current fiscal year. U. S. Census Bureau counts 15,115 theatres with annual gross income of $673,000,000 as of turn of 1939-40. Value of motion picture shares listed on the New York Stock Exchange increased about $29,000,000 in 1941. Double bills appear as Number One "peeve" of exhibitors in MOTION PICTURE HERALD survey. MPTOA approves "unity" movement. Walt Disney signed by Office of Coordinator of Inter-American Affairs to make "goodwill" films.

January 17

Lowell Mellett, Coordinator of Government Films, confers in Hollywood, indicates no fundamental change in Government production setup. Army Signal Corps takes over Paramount's Astoria, L. I., studio. Office of Production Management warns of growing shortages of theatre materials. War Activities Committee expands, forms new committees. W. G. Van Schmus, managing director of the Radio City Music Hall, dies. Blue Network separates from National Broadcasting Company.

January 24

Hollywood studios and International Alliance of Theatrical Stage Employees sign two-year contract heralding "complete and lasting labor peace" in the industry. Lowell Mellett, Coordinator of Government Films, tells studios to "stay on the job" making entertainment pictures. MPPDA reports public paid $1,100,000 to 16,951 theatres in the U. S. in 1941, 10 per cent increase over 1940. Industry leaders meet in New York to set up "unity" program. G. S. Eyssell named managing director of Radio City Music Hall. Truman H. Talley, Movietonews chief, dies. Carole Lombard killed in plane crash en route to Hollywood from War Bond rally.

January 31

Arnold Stoltz and Frank Bickerstaff win Quigley Showmanship Awards for 1941. Society of Independent Motion Picture Producers, Inc., organized. Allied States Association charges decree selling used to "jack up" rentals; M. A. Rosenberg elected Allied president. William F. Rodgers named permanent chairman of United Motion Picture Industry; UMPI begins work on five-point trade practice program. War Activities Committee approves 26 Victory Films for exhibition. Studio costs increase 15 per cent since war. U. S. tax collections doubled in 1941 to $87,819,800.

February 7

Film showings of Soviet Russia increase 60 per cent in U S. Industry lawyers of east and west realign industry's public relations operations. C. C. Pettijohn, general counsel of MP PDA, resigns. U. S. Government files action to compel Paramount and Twentieth Century-Fox to give up theatres acquired since consent decree. Arbitration system starts second year.

February 14

IATSE decrees "no strikes for duration." U. S. begins censoring all films for overseas. Attacks launched at Office of Civilian Defense over appointment of Melvyn Douglas. Brigadier General Lewis B. Hershey rates films as "essential."

February 21

UMPI studies numerous proposals for reforms. Allied complains pre-decree practices are still common. Industry presents Army with 16 mm. prints of new films for overseas showing. Edmund Reek named vice-president and producer of Movietonenews. IATSE waives overtime for screening of Victory Films. Major companies adopt payroll allotment plan for War Bonds. Government orders manufacture of radio sets to cease April 23rd; new station construction barred.

February 28

Brigadier General Hershey rules no blanket deferment for studio workers. Department of Justice admits decree faults; open to suggestions for changes. IATSE receipts disclosed as more than $400,000 a year. Wendell Willkie pays tribute to industry at Academy of Motion Picture Arts and Sciences awards dinner. "How

(*Continued on page* 28)

NOTICE OF TRADE SHOWINGS

20th CENTURY FOX

FOR THE BENEFIT OF EXHIBITORS GENERALLY

BRANCH	ADDRESS	"THE YOUNG MR. PITT"	"THE MEANEST MAN IN THE WORLD"		"MARGIN FOR ERROR"		"CHETNIKS" (The Fighting Guerrillas)		"IMMORTAL SERGEANT"	
	(20th Century-Fox Proj. Room Unless Otherwise Specified)		Day and Date	Hour	Day and Date	Hour	Day and Date	Hour	Day and Date	Hour
Albany	1052 Broadway	PREVIOUSLY SHOWN IN ALL EXCHANGES	Thur. 1/7	2:30 P.M.	Thur. 1/7	10:00 A.M.	Fri. 1/8	10:30 A.M.	Fri. 1/8	2:30 P.M.
Atlanta	197 Walton St., N. W.		Thur. 1/7	2:30 P.M.	Thur. 1/7	11:00 A.M.	Fri. 1/8	11:00 A.M.	Fri. 1/8	2:30 P.M.
Boston	105 Broadway		Thur. 1/7	2:30 P.M.	Thur. 1/7	10:30 A.M.	Fri. 1/8	10:30 A.M.	Fri. 1/8	2:30 P.M.
Buffalo	290 Franklin St.		Thur. 1/7	2:30 P.M.	Thur. 1/7	10:00 A.M.	Fri. 1/8	10:30 A.M.	Fri. 1/8	2:30 P.M.
Charlotte	308 So. Church St.		Thur. 1/7	2:00 P.M.	Thur. 1/7	10:30 A.M.	Fri. 1/8	10:30 A.M.	Fri. 1/8	2:30 P.M.
Chicago	1260 So. Wabash Ave.		Thur. 1/7	2:30 P.M.	Thur. 1/7	10:30 A.M.	Fri. 1/8	11:00 A.M.	Fri. 1/8	2:30 P.M.
Cincinnati	1638 Central Parkway		Thur. 1/7	2:00 P.M.	Thur. 1/7	11:00 A.M.	Fri. 1/8	2:00 P.M.	Fri. 1/8	10:00 A.M.
Cleveland	2219 Payne Ave.		Thur. 1/7	2:30 P.M.	Thur. 1/7	10:00 A.M.	Fri. 1/8	10:30 A.M.	Fri. 1/8	2:30 P.M.
Dallas	1801 Wood St.		Thur. 1/7	2:00 P.M.	Thur. 1/7	10:00 A.M.	Fri. 1/8	2:00 P.M.	Fri. 1/8	10:00 A.M.
Denver	2101 Champa St.		Thur. 1/7	2:00 P.M.	Thur. 1/7	10:00 A.M.	Fri. 1/8	10:00 A.M.	Fri. 1/8	2:00 P.M.
Des Moines	1300 High St.		Thur. 1/7	1:00 P.M.	Thur. 1/7	2:30 P.M.	Fri. 1/8	2:00 P.M.	Fri. 1/8	12:45 P.M.
Detroit	2211 Cass Ave.		Thur. 1/7	1:30 P.M.	Thur. 1/7	10:30 A.M.	Fri. 1/8	10:30 A.M.	Fri. 1/8	1:30 P.M.
Indianapolis	326 No. Illinois St.		Thur. 1/7	1:30 P.M.	Thur. 1/7	1:30 P.M.	Fri. 1/8	1:30 P.M.	Fri. 1/8	1:30 P.M.
Kansas City	1720 Wyandotte St.		Thur. 1/7	2:30 P.M.	Thur. 1/7	10:00 A.M.	Fri. 1/8	10:30 A.M.	Fri. 1/8	2:30 P.M.
Los Angeles	2019 So. Vermont Ave.		Thur. 1/7	2:30 P.M.	Thur. 1/7	10:00 A.M.	Fri. 1/8	10:00 A.M.	Fri. 1/8	2:30 P.M.
Memphis	151 Vance Ave.		Thur. 1/7	3:00 P.M.	Thur. 1/7	10:00 A.M.	Fri. 1/8	10:00 A.M.	Fri. 1/8	2:30 P.M.
Milwaukee	1016 No. 8th St.		Thur. 1/7	2:30 P.M.	Thur. 1/7	10:00 A.M.	Fri. 1/8	1:30 P.M.	Fri. 1/8	1:30 P.M.
Minneapolis	1015 Currie Ave., N.		Thur. 1/7	2:00 P.M.	Thur. 1/7	10:00 A.M.	Fri. 1/8	11:00 A.M.	Fri. 1/8	2:00 P.M.
New Haven	40 Whiting St.		Thur. 1/7	1:00 P.M.	Thur. 1/7	1:00 P.M.	Fri. 1/8	1:00 P.M.	Fri. 1/8	1:00 P.M.
New Orleans	200 So. Liberty St.		Thur. 1/7	2:30 P.M.	Thur. 1/7	9:30 A.M.	Fri. 1/8	2:30 P.M.	Fri. 1/8	10:30 A.M.
New York City	345 West 44th St.		Fri. 1/8	3:45 P.M.	Fri. 1/8	2:30 P.M.	Thur. 1/7	2:30 P.M.	Thur. 1/7	3:45 P.M.
Oklahoma City	10 N. Lee Ave.		Thur. 1/7	2:00 P.M.	Thur. 1/7	10:00 A.M.	Fri. 1/8	10:00 A.M.	Fri. 1/8	2:00 P.M.
Omaha	1502 Davenport St.		Thur. 1/7	1:30 P.M.	Thur. 1/7	1:30 P.M.	Fri. 1/8	1:30 P.M.	Fri. 1/8	1:30 P.M.
Philadelphia	302 No. 13th St.		Thur. 1/7	2:00 P.M.	Thur. 1/7	10:30 A.M.	Fri. 1/8	10:30 A.M.	Fri. 1/8	2:00 P.M.
Pittsburgh	1715 Blvd. of Allies		Thur. 1/7	2:15 P.M.	Thur. 1/7	11:15 A.M.	Fri. 1/8	11:00 A.M.	Fri. 1/8	2:15 P.M.
Portland	Star Prevue Room 925 N. W. 19th Ave.		Thur. 1/7	1:00 P.M.	Thur. 1/7	1:00 P.M.	Fri. 1/8	10:30 A.M.	Fri. 1/8	2:00 P.M.
St. Louis	S'Renco Screening Room 3143 Olive St.		Thur. 1/7	2:30 P.M.	Thur. 1/7	10:00 A.M.	Fri. 1/8	10:30 A.M.	Fri. 1/8	1:00 P.M.
Salt Lake City	216 E. 1st South St.		Thur. 1/7	1:00 P.M.	Thur. 1/7	11:30 A.M.	Fri. 1/8	11:00 A.M.	Fri. 1/8	1:00 P.M.
San Francisco	245 Hyde St.		Thur. 1/7	2:00 P.M.	Thur. 1/7	10:30 A.M.	Fri. 1/8	10:30 A.M.	Fri. 1/8	2:30 P.M.
Seattle	2421 Second Ave.		Thur. 1/7	1:30 P.M.	Thur. 1/7	1:30 P.M.	Fri. 1/8	10:30 A.M.	Fri. 1/8	2:00 P.M.
Washington	932 N. J. Ave., N. W.		Thur. 1/7	2:00 P.M.	Thur. 1/7	10:30 A.M.	Fri. 1/8	10:30 A.M.	Fri. 1/8	2:00 P.M.

BOND DRIVE LED WAR AID

(*Continued from page 26*)

Green Was My Valley" receives Academy award as most outstanding film in 1941. Survey reveals 11 distributors in the field service 16,951 accounts.

March 7

UMPI drafts plan for blocks-of-12 as substitute for decree selling blocks-of-five. Charles W. Koerner becomes active head of RKO production while Joseph I. Breen is on vacation. Total of 11,500 theatres showing Victory Films approved by War Activities Committee. Office of Civilian Defense standardizes air raid rules for theatres. Paramount reports $10,125,000 net profit for 1941. NBC and CBS obtain court order restraining FCC from enforcing new network regulations.

March 14

President Roosevelt declares film theatres a "necessary and beneficial part" of the war effort. Survey shows motion picture business on increase. Exhibitor organizations begin balloting on new UMPI sales plan. First Latin American "goodwill" films arrive in U. S. Theatre air raid precautions tested in regional blackouts.

March 21

Sidney R. Kent, president of Twentieth Century-Fox, dies. Quigley Showmanship Awards presented to Arnold Stoltz and Frank Bickerstaff at Associated Motion Picture Advertisers' luncheon. Premiere of "Reap the Wild Wind" climaxes 30th anniversary celebration of Paramount and tribute to Cecil B. DeMille. IATSE proposes "reforms;" would bar ex-convicts from holding office. Regional vote on UMPI plan eight to five against; four divided. Army camps get circuit of 16 mm. mobile shows. L. J. (Larry) Darmour, veteran producer, dies.

March 28

Exhibitor protests send the UMPI selling plan back for re-casting. Seventy-four exhibitors, exchangemen organize to fight adverse legislation. Film income $15,000,000, despite war; 4,000,000 film company shares traded by officers in 1941, SEC reports. Federal Trade Commission cites advertising film companies for alleged monopoly. MGM reports $30,000,000 gross for "Gone With the Wind" in 12,500 engagements.

April 4

UMPI agrees on revised selling plan, asks local organizations to approve. U. S. establishes rigid censorship for film imports and exports. International public relations program set by New York and Hollywood committees. Charles Francis Coe appointed assistant to the president of MPPDA. Will H. Hays, MPP DA president, in annual report, outlines vigorous role for screen in war. ASCAP report shows collections of $1,000,000 a year from exhibitors.

April 11

War Production Board stops theatre construction entailing $5,000 or more. Exhibitors speed approval of UMPI selling plan. War opens key posts in theatre field to women. Nick Circella, alias Nick Dean, sentenced to eight years in jail and $10,000 fine for extortion from film companies. Lawyers' Committee of Six meets on coast to further "streamlining" of industry relations. UMPI plan delays sales conventions of major distributors. Twentieth Century-Fox reports profit of $4,921,926 for 1941.

April 18

UMPI approvals mount, but independent producers attack plan. Industry gets first U. S. production assignment from Lowell Mellett; 26 short subjects on war effort; Nelson Poynter appointed West Coast representative. Minnesota anti-decree law ruled unconstitutional. Spyros Skouras elected president of Twentieth Century-Fox; Wendell Willkie, chairman of the board; T. J. Connors, vice-president in charge of distribution. Samuel Goldwyn signs with RKO to release three pictures. ASCAP sued by 157 theatres in anti-trust action. Walter J. Hutchinson, 20th Century-Fox director of foreign distribution, dies.

April 25

Exhibitors approve UMPI selling plan in

(*Continued on page 30*)

Obituaries, 1942

The personnel of the industry was depleted in 1942 *by the passing of many individuals whose background and contribution had given them the status of leaders and made their passing a loss to industry progress. An alphabetical list of executives, stars, exhibitors, technicians, writers and others of the motion picture or related fields, who died during the year just ended, follows:*

Allen, Jay
Alvord, George E.
Ansin, Edward A.
Ansin, Mrs. Edward A.
Armsby, George
Asher, Harry

Barbour, Ensley
Baron, Paul
Baron, Mrs. Paul
Barr, Percy R.
Barrymore, John
Bass, Sidney J.
Bates, Blanche
Benrimo, J. Harry
Berger, Lee
Bergman, Leonard
Besier, Rudolf
Birnbach, Fred
Boehnel, William
Borchert, Frank
Boucher, Victor
Bowers, Robert Hood
Braden, Colonel William
Briggs, Caspar
Buckley, M. J.

Campbell, Donald
Carlyle, Richard
Cherry, Addie
Churchill, Douglas W.
Churchill, Frank
Clark, Anne
Cleaver, F. Raoul
Clemmer, James
Clemmons, Joseph
Cohan, George M.
Connelly, Eugene L.
Cook, John F.
Cooke, Edward
Cooney, James Francis
Corbin, Virginia Lee
Cormack, Bartlett
Crews, Laura Hope
Cruze, James
Curtis, Roy

Darmour, Larry
Davis, Edwin
Dietrich, C. E.
Dittmar, Louis
Dolan, Frank J. (Red)
Donaldson, John M.
Donegan, Mrs. Mary
Duncan, Charles
Duncan, Malcolm

Ecker, Adolph
Ehrlich, Simon
Eisner, Adolph M.
Ellis, Carlyle
Ellsler, Effie

Feltman, Nat
Field, Rachel
Fiske, Harrison
Flynn, Joseph
Ford, Charles E.
Foster, Frank
Fowler, Brenda
Fox, Guillermo
Fox, Sidney
Frisch, Max
Frost, Harold

Gehrig, W. C.
Geller, Lou
Genthe, Dr. Arnold
Gest, Morris
Goetz, Benjamin F.
Golden, Robert
Goosman, Max
Gould, George Minfield Sr.
Gould, Oscar F.
Greenberg, Rube
Gross, E. J.

Hainline, Andrew L.
Hall, George H.
Halliwell, Richard
Hamilton, Cosmo
Hamilton, Hale
Hanley, James
Hansford, Monte M.
Hawley, Ormi
Heib, Conrad
Henderson, G. Burt
Hill, Albert
Hirschfield, Max
Holmes, Phillips
Hood, George
Hopfenberg, Joseph A.
Hornblow, Arthur, Sr.
Horwitz, Will
Hutchinson, Walter J.
Hyman, Bernard

Israel, Jacob A.

Jackson, Joe
James, Will
Johnson, Carl
Jones, Charles "Buck"
Justin, Leo G.

Kahal, Irving
Kaplan, Sam
Kent, Sidney

Lamb, Thos. W.
Lavene, J.
Lefebvre, Eugene
Leonard, Frank
Levenson, Samuel
Levin, Bernard
Levin, Mrs. Bernard
Levin, Dorothy
Lewis, Julius A.
Lewis, Russ M.
Lombard, Carole
Lottman, George
Lucas, George W.
Lucas, Marion
Lupino, Stanley
Lustig, Bernard
Lutz, Herman

Maguire, Joseph
Mansfield, H. I.
Marqua, Charles
Martini, Artillo
McCormick, Allen L.
McDermott, Grace E.
McIntosh, Burr
McIntosh, Hugh D.
McNamee, Graham
Meinenger, Lou
Miller, Alice D.
Momand, C. Edgar
Mordant, Edwin
Morton, Edward
Mosher, John C.
Myers, Henry

Oberle, C. E.
O'Keefe, James
Oliver, Edna May

Packard, Frank
Paggi, M. M.
Phelps, Russell
Pickett, Claude E.
Pryor, Arthur

Quigley, George

Rachman, Jule
Raylor, Robert
Read, J. Parker, Jr.
Regan, Charles Francis
Rice, Alice Hegan
Rich, Walter
Rifkin, Mrs. Herman
Robson, May
Rohs, Karle H.
Rosing, Bodil
Roth, I. A.
Royle, Edwin
Ruben, J. Walter
Rubens, Louis
Rudnick, Max

St. Pierre, O. A.
Saltzman, Gen. Chas.
Sanford, Walter
Sarg, Tony
Scott, Vernon
Selesky, Philip
Sennett, William
Shapiro, Philip
Sharbey, Fred Paul
Sharbey, Fred Paul, Jr.
Sheridan, Mrs. Martin
Simonis, Edgar
Singer, Julius
Skinner, Otis
Smith, Robert T.
Stern, Charles
Stoll, Sir Oswald
Stowe, Lawrence
Strauss, Siegmund
Sullivan, E. J.
Sutherland, Anne

Talley, Truman
Taylor, Charles
Taylor, R. G.
Tempest, Marie
Terhune, Albert Payson
Thibault, Joseph
Trottman, Ferdinand
Troy, Helen
Turnbull, Margaret

Van Huss, V.
Van Schmus, W. G.
Veeder, Judge Van Vechten

Wagner, Rob
Walker, C. Ernest
Ward, Lem
Wayburn, Ned
Weagant, Ray
Weber, Joe
Wells, Carolyn
Wenz, August
Werba, Louis F.
Whitney, George
Willard, John
Winslow, Max
Wonders, Guy
Woodward, Stacy

Ziebarth, C. A.
Zweig, Stephan

FRIENDLY FACTS FROM THE FRIENDLY COMPANY!

•

Sweet Music from
Radio City Music Hall!

"RANDOM HARVEST" 10-YEAR RECORD!

Biggest holiday week-end ever! Long run begins! Tops 'Miniver'!

•

And from the World
Premiere in Toledo, Ohio!

"STAND BY FOR ACTION" NEW HIGH!

Sets new all-time attendance record at Valentine Theatre!

•

And another M-G-M
Hit makes its bow!

TIMELY! "REUNION IN FRANCE" BOX-OFFICE!

First twenty engagements Big! France in revolt! Exciting!

Metro-GOLDMINE-Mayer

READY! UNITED NATIONS WEEK!

GROSSES, ATTENDANCE UP

(*Continued from page 28*)

ratio of four to one. War Production Board tells industry it will have to economize on materials; film advisory committee set up at Washington meeting. Office of Civilian Defense lists standard rules for theatre protection. Hunt Stromberg signs to release through United Artists; U. A. schedules 29 pictures. Nationwide War Bond sale in theatres to start May 30th.

May 2

Film rentals and theatre admissions escape Government price ceilings; President Roosevelt suggests $25,000 annual individual income limit. Allied asks greater representation for exhibitor organizations in war effort setup. Christopher J. Dunphy starts duties as chief of amusement section of services branch of War Production Board. Office of Inter-American Affairs reports 48 films shipped to Latin America. British independent exhibitors in dispute with circuits. Charles P. Skouras elected president of National Theatres Corp.; retains post as president of Fox West Coast Theatres. Deems Taylor succeeds Gene Buck as ASCAP president.

May 9

War Production Board sets limit of $5,000 on new materials for studio sets. Allied directors approve UMPI sales plan, formulate conciliation proposal; warn high rentals menace harmony. Twentieth Century-Fox sets 52-feature program for new season at $28,000,000 budget; Hal Horne appointed advertising and publicity director. Producer Releasing Corporation sets 24 features, 18 Westerns for 1942-43. Paramount reports $9,206,242 profit for 1941. Seven major companies sign contract with Screen Publicists Guild of New York.

May 16

Joseph I. Breen returns to post as director of Production Code Administration; Charles W. Koerner succeeds Mr. Breen as general manager of RKO studio; Edward L. Alperson named head of RKO theatres. Republic announces 66 features, four serials; $15,000,000 budget for new season. MGM to have 50 to 52 features in 1942-43. Monogram holds 10th anniversary convention in Los Angeles, announces 50 features for new season. Lieut. Col. Darryl F. Zanuck arrives in London to coordinate U. S. and British army training films. Office of Inter-American Affairs film unit plans outlay of more than $5,000,000 in new fiscal year. New high in story purchase price set by 20th Century-Fox; $300,000 for John Steinbeck's "The Moon in Down."

May 23

"Unity" sales plan, approved by UMPI, presented by exhibitor companies to Department of Justice. War Production Board bans installation of air conditioning units; ultimate rationing of theatre equipment forecast. U. S. postpones Schine trust suit two years; Schine agrees to dispose of 16 theatres and not acquire others during period. Independent Exhibitors of New England resigns from Allied in disagreement over UMPI approval. Hollywood Victory Caravan grosses more than $600,000 in 13-city tour for Army-Navy relief.

May 30

Hollywood studios form conservation committee for conservation of raw stock and critical materials. Transportation priorities force studios to alter location plans. WPB stops all amusement construction costing $5,000 or more, effective June 6th. Consenting distributors agree to Unity plan, ignore June 1st "escape" deadline; UMPI studies possible changes in arbitration procedure. Total theatre collections in "March of Dimes" drive was $1,450,000. NBC and CBS reduce television broadcasting to four hours weekly. RKO reports $538,692 profit for 1941. Laudy Lawrence appointed director of foreign distribution for 20th Century-Fox.

June 6

Martin Quigley in editorial defends freedom of screen, answering address of Archibald Mac Leisch. WPB promises priority relief to theatres to prevent breakdowns. Society of Independent Motion Picture Producers takes attack on UMPI plan to Department of Justice. Universal announces 55 features, 14 Westerns for new season. Theatres start War Bond sales drive with rallies and parades. U. S. war services draw heavily on industry manpower; 28 "marquee" names in armed forces. John Barrymore dies at age of 60.

June 13

Hollywood studios devise substitutes for 19 critical materials; will forego equipment expansion or alteration. George J. Schaefer retires as president of RKO. Thirty stars tour country for War Bond campaign. Francis Alstock succeeds John Hay Whitney as film division head for Office of Coordinator of Inter-American Affairs. Watterson R. Rothacker named chairman in Los Angeles of Office of Censorship film board of review; Richard R. Smith heads New York board. IATSE convention "revolt" collapses; Richard F. Walsh and slate reelected.

June 20

Industry prepares film conservation program for submission to WPB; most screen credits elimination proposed. Elmer Davis becomes head of Office of War Information, including films, radio and press. Schine circuit disposes of five theatres under agreement with U. S. MPPDA adopts broadened public relations program. George E. Quigley, former general manager of Vitaphone Corporation, dies. Trial starts in New York of Paramount stockholders' suit involving Browne-Bioff payments.

June 27

Hollywood studios' inventories rise to $115,034,123 in a year to meet consent decree blocks-of-five selling and advance screening requirements. War order in Canada compels exhibitors to obtain permission to hire new help. Arbitration Appeals Board rules distributors can "write their own ticket" on clearance for affiliated theatres. War transportation orders cut film deliveries. Paramount stockholders' suit involving Browne-Bioff payments dismissed.

July 4

Rental protests grow as exhibitors map battle. Allies expected to ask U. S. to produce war features. N. Peter Rathvon elected president of Radio-Keith-Orpheum; Ned Depinet, president of RKO Radio Pictures. WPB order sets priority for theatre maintenance. War cuts summer stock legitimate shows by 39 per cent. Budget for Inter-American films cut to $2,704,000.

July 11

U. S. lawyers study Unity in relation to consent decree. Truckers, exhibitors cut film deliveries 25 per cent. WPB calls on theatre owners to turn in scrap materials. 350 features announced to date by 10 companies.

July 18

Hollywood film conservation committee discards proposal of elimination of screen credits. A. J. Balaban becomes general manager of Roxy theatre, New York. Minnesota court ruling kills block booking appeal. Rentals fight stirs conflict between British distributors, theatres. Allied urges units to take rental fight to the public. Strikes hit Los Angeles exchanges, threaten studios.

July 25

State Department planning post-war film education. Quick action sought on Unity's conciliation plan. War Bond sales in theatres total $5,678,183 in June. Petrillo control of AFM threatened by FCC-Congressional inquiries. Studios offer substitute cuts for raw stock savings.

August 1

Secretary of the Treasury Henry Morgenthau, Jr., asks film industry to lead War Bond campaign in September. Office of War Information film aim is to beat the Nazis on the screen in neutral countries. Sugar shortage threatens $14,000,000 annual candy sales in theatres. Talent supply becoming major problem of studios. U. S. moves to halt Petrillo ban on making of records.

August 8

Producers agree on 10-24 per cent reduction in raw stock. War blocks construction of 50 drive-in theatres. Distributors mark time on 1942-43 selling plans. New England exhibitors fight decree revisions. Industry speeds plans for September $1,000,000,000 War Bond drive. U. S. theatres mobilize for salvage campaign. Petrillo brought to Chicago Federal court to answer trust charges. Nation's war industries increase use of motion pictures for training, morale purposes.

August 15

Sixty-two per cent of independents favor arbitration, 30 per cent do not, according to a poll conducted by MOTION PICTURE HERALD. Mexico establishes cinema institute. U. S. Government extends program of training films. Charles E. Ford, producer and former managing director of Universal Newsreel, dies.

August 22

Department of Justice rejects UMPI sales proposal as a "uniform plan for partial blind selling" and restrictive of competitive selling; distributors free to sell as they choose, but all films must be trade shown. WPB freezes film raw stock; top use at 1941 levels. Paramount backlog of 30 features hits studio record. Theatres anticipate problem on oil heating. Philips Holmes, stage and screen actor, dies in plane crash while serving in R.C.A.F.

August 29

Van Heflin is number one choice of exhibitors in "Stars of Tomorrow" poll. WPB warns keeping theatres open will be difficult because of acute materials shortage. Raw stock order bars new film enterprises; WPB prepares quotas for established film distributors only. Inter-American film unit expands staff; Mervyn Le Roy joins coast office. Norton Mears, vice-president of RCA Manufacturing Company, dies.

September 5

$51,161,250 in War Bonds sold in first hour of industry campaign. Mandatory blocks-of-five selling under the consent decree ends for five major distributors. Eddie Bracken leads in Canada's "Stars of Tomorrow" poll. Impact of U. S. raw stock cut is felt in England.

September 12

Independent exhibitors in seven states move

(*Continued on following page*)

STUDIOS ON WAR FOOTING

(*Continued from preceding page*)

against film prices. U. S. rushes best of Hollywood films to American forces in England. U. S. Government, with 114 productions, is number one war film producer. Canadian exhibitors fight change in price control. American Federation of Music bans radio recording; Petrillo faces Senate. Independent producers in New York organize to protest WPB raw stock order. Bernard Hyman, on MGM's executive staff at the studio, dies. J. Walter Ruber, MGM producer, dies. John C. Mosher dead; was film critic of the *New Yorker* magazine.

September 19

Hollywood studios with 128 films in production rush record backlog. Independents push fight for raw stock and survival. U. S. works to get Hollyoood product on Soviet screen. WPB orders 10 to 24 per cent raw stock reduction. Treasury Department reports top film salaries in 1941 to Louis B. Mayer, James Cagney, Clark Gable and Nicholas M. Schenck. Senate starts inquiry into Petrillo rule of musician's union.

September 26

Allied's rental control crusade wins support. Slash in raw stock means fewer pictures. Famous Players Canadian sues N. L. Nathanson, Canadian circuit owner, to get back theatres. Open war flares in Britain over film rental issue. Coast office worker guild walkout averted.

October 3

UMPI closes its doors as sales practice program is abandoned. U. S. seeks cooling systems for war plants. Total of 15,669 theatres answer call to collect nation's scrap. United Artists lists 30 features for new season; gets 22 in deal with Paramount. Motion Picture Relief Fund opens country house in Hollywood. Michigan exhibitors call for central film buying. Motion pictures fostering hatred for the Axis approved by Government. Screen Publicists Guild Signs Loew's, Republic.

October 10

War booms business but manpower problem acute, MOTION PICTURE HERALD's study of wartime conditions reveals. Hollywood studios indicate fight against $25,000 salary ceiling; seek clarification of the order. INTERNATIONAL MOTION PICTURE ALMANAC, 14th edition, records screen's vital part in war effort. The industry's September War Bond drive totaled $838,250,000, exceeding by $63,000,000 the Treasury quota.

October 17

Industry organizes distribution of war pictures. Major companies give 7,000 men to armed forces to date. Step up scrap collections in theatres, Christopher J. Dunphy of WPB tells industry. Admission scales climb in war boom areas.

Federal judge dismisses Government's antitrust suit against Petrillo; Thurman Arnold says he will appeal case. Illinois exhibitors act on rentals; cooperative buying unit formed, price rise opposed.

October 24

Twentieth Century-Fox, Paramount win U. S. Divorcement action; Judge Goddard rules theatres acquired are not part of general expansion. U. S. drafts regulations to control all wages. Congress boosts taxes, exempts foreign losses. War drains patronage of small town theatres. Jay Allen, one of the founders of the film industry in Canada, dies. Simon Ehrlich, general manager of the Saenger-Ehrlich theatres, dies. May Robson dead at 78; was actress 58 years. Walter Wanger reelected president of the Academy of Motion Picture Arts and Sciences.

October 31

Debated Government rules of film censors revealed. Major distributors to handle British Government films in the U. S., Sidney Bernstein reveals. U. S. indicts IATSE aides on $1,500,000 membership levy. Government cuts salaries of film talent, others; $25,000 limit set effective January 1st. Theatres extend scrap drive indefinitely. Industry leaders map continued War Bond sales. Society of Motion Picture Engineers convenes; discusses war films, elects Herbert Griffin president.

November 7

War's population shifts remolding sales policy, changing clearance, zoning, MOTION PICTURE HERALD survey reveals. Argentina top producer of Spanish pictures. Mexican Academy of Art and Technique is inaugurated. Industry studies effects of salary regulations. Canada tightens control over film industry. Britain's Treasury releases $50,000,000 in frozen film revenues to American motion picture companies.

November 14

Donald Nelson, WPB chief, warns theatres that "sacrifices" of materials are needed for war effort. Operators of 16 mm. study use in field for war propaganda films; U. S. Government plans non-theatrical network for 16mm films. "The Motion Picture and the War," an advertisement by Quigley Publishing Company, in the *New York Times,* is printed in the *Congressional Record* at the request of Martin J. Kennedy, New York Congressman. Hollywood pay defrosted until January. George M. Cohan, actor, producer, playwright and composer, dies. Edna May Oliver, noted actress, dead. Warner Bros. announce plans to produce a newsreel.

November 21

Lowell Mellett's speech on double bills stirs alarm and debate. Office of War Information enlists industry aid for campaign in North Africa. Will H. Hays, president of MPPDA, speaks on the "spiritual unity" of America at a dinner of the National Conference of Christians and Jews, in New York. Collections of scrap by theatres totals 167,000 tons. Laura Hope Crews, stage and screen comedienne, dies. Federal court upholds FCC regulations.

November 28

Picture Pioneers hold annual dinner at the Waldorf Astoria, New York; award scroll to War Activities Committee. Small producers ask free market if double bills are banned. Lowell Mellett frames new list of picture war themes. Army Motion Picture Service estimates 1,000 film theatres by end of year to seat 750,000 and serve 150,000,000 men annually. Raw stock shortage hits producers in Argentina. October War Bond sales total $9,000,000.

December 5

New five per cent raw stock cut ordered by the War Production Board. Government moves to reorganize manpower control. Industry hit by nationwide gas rationing; OPA warns of winter fuel ration cuts. Congressional revolt on the salary ceiling grows. Distributors cut releases, saving product backlog. Bingo ban in New York ends era of theatre lotteries.

December 12

Raw stock shortage halts supply of 16 mm. films for armed forces overseas. Warner Bros. operating profit for year is $8,554,512. Bob Hope again voted champion in *Motion Picture Daily* radio poll. WPB dallies with double feature issue; exhibitors take sides on controversy. New York's Mayor orders closing of "Wine, Women and Song" in move to "clean up" Broadway stage. New censorship rules bar films with "social messages" and gangster themes. War Activities Committee reports on year's work.

December 19

Leading showmen declare positions on double bills. Manpower board rules 12 studio jobs as "essential." Army films to be made on cost contracts, Col. M. E. Gillette of the U. S. Signal Corps announces. Wendell Willkie receives citation "for distinguished service to American unity" from National Conference of Chirstians and Jews. Hunt Stromberg is top producer in annual MOTION PICTURE HERALD-*Fame* poll. Hollywood Victory Committee reports on year's activities; 1,141 performers aided war effort during 1942.

December 26

Money-Making Stars of 1942 designated by the 11th annual MOTION PICTURE HERALD-*Fame* poll of exhibitors; Abbott and Costello get first position and Gene Autry leads the Ten Best Western stars. The two comedians replace Mickey Rooney who led the top ten last year, in 1940 and in 1939. Clark Gable, who won second place honors this year, is the only star who has been voted a place among the top ten in every one of the 11 annual ballotings conducted by the HERALD.

"Corregidor" Pre-Release Dates Set in 32 Cities

"Corregidor," Producers Releasing Corporation special, will have pre-release runs the week of February 22nd. It will play in 32 key cities. General release is February 26th. This permits a tieup with Red Cross Month. That organization is cooperating in the picture's national promotion, because it depicts the war work of nurses.

Usher Averts Panic in Washington Theatre

Panic was averted in a fire Saturday night at the Little theatre, Washington, by George Dobson, usher, who asked the audience of 200 to remember the "Boston fire," referring to the Cocoanut Grove disaster of November 28th in which 500 were killed, chiefly because of panic. The Washington fire was in the theatre's projection booth.

New York Theatre Reopens

The Uptown Operating Corporation reopened the Uptown theatre at Broadway and 170th Street, New York, on Christmas Day. The theatre formerly was operated by RKO. G. B. Odlum is managing director of the corporation.

Joins 20th-Fox Exchange

Merle Rossen, former advertising salesman with the San Francisco *Examiner*, a Hearst newspaper, has joined the sales staff of the Twentieth Century-Fox exchange in San Francisco. He succeeds Hugh Fratto.

Blood Bank for Paramount

A committee has been formed to sign groups within the Paramount home office as volunteer blood donors for the Red Cross, it was announced this week. Barney Balaban, Paramount president, was the company's first volunteer on the list.

THESE KEY THEATRES KNOW A G

HERE ARE THE REVIEWS!

• Enough laughter, mystery and horror to entertain everyone and keep them on the edge of their seats.
—Showmen's Trade Review

• Laugh-packed picture. Mirthful murder story filled with fun.
—The Exhibitor

• Compares with the best of its kind in any era...holding interest...justifying expectation of solid grosses.*—M. P. Herald*

• Among the best of its kind for wide entertainment. Audience regaler extraordinary.
—Daily Variety

• Produced and directed in style and scale of Columbia's top-level product...It provokes an abundance of laughter spiced with shudders.
—M. P. Daily

• Cast sparkles. Has a spontaneity that is irresistibly funny. This one can't miss. Hilarious events...hectic mystery.
—Hollywood Reporter

"A NIGHT TO R

CO-STARRING LORETTA YOUNG ★

with (Miss) JEFF DONNELL · WILLIAM WRIGHT · SIDNEY TOLER · GALE SONDERGAARD · BLANCHE YURKA · Screen Play by Richard Flourno

COLUMBIA PICTURES

THING WHEN THEY SEE IT!

PLAYED OR NOW PLAYING

PALACE...CINCINNATI

J. P. HARRIS...PITTSBURGH

LOEW'S STATE...SYRACUSE

BIJOU...SPRINGFIELD, MASS.

R K O ORPHEUM...DES MOINES

HIPPODROME...BALTIMORE

LAFAYETTE...BUFFALO

METROPOLITAN...WASHINGTON

PALACE...CLEVELAND



EMBER"

IAN AHERNE

ced by SAMUEL BISCHOFF • Directed by RICHARD WALLACE

SEND IN YOUR PLEDGE FOR "UNITED NATIONS" WEEK!

War Bond Campaign Netted $17,000,000

Final Total Seen Higher; Completing Plans for United Nations Week

The "On to Victory" Week, December 7th to 13th, in commemoration of Pearl Harbor, and staged by the motion picture industry to aid the Treasury's Bond selling campaign, resulted in the sale of more than $17,000,000 worth of Bonds, according to the War Activities Committee in New York this week. With other reports still to come, the final total is expected to be greater.

During October, the WAC said, the theatres sold $12,000,000 worth of Bonds, while during the seven days of the special drive, they sold almost 50 per cent more.

Meanwhile, in New York, final plans for "United Nations Week" January 14th through 20th, were being completed.

A special eight-minute film has been made by MGM. It is "You, John Jones," and features James Cagney, Ann Southern and five-year-old Margaret O'Brien. It is expected that the picture, produced for gratis distribution, will continue to be played after the drive.

Support of United Nations Week has been "tremendous" in the Atlantic exchange area, William K. Jenkins and Oscar Lam, co-chairmen of the WAC United Nations drive in that section, announced last week. Nearly 500 of the 1,300 theatres in the territory already have pledged cooperation, Mr. Jenkins reported. "The response from the theatres has been terrific," he added.

Plan Carole Lombard Drive in Indiana

Indiana War Bond officials this week announced plans for a campaign to sell $2,000,000 in "extra" Bonds in the first 15 days of January as a tribute to Carole Lombard. The drive will be headed by county executive chairmen of the War Savings Staff and by theatres. On January 15th a rally will be held in Indianapolis and part of the program will be a transcription of Miss Lombard's Bond-buying plea which she made in Cadle Tabernacle there a year ago. Miss Lombard was killed in an air liner crash the day following her appearance in Indianapolis.

Marjorie Main, Hoosier film star, promoted the sale of nearly $600,000 worth of War Bonds during her Indiana visit last week. At Shelbyville, her home town, $547,000 in Bonds was sold. In Indianapolis, a capacity audience attended the $18.75 Bond-a-seat midnight show at Loew's theatre recently.

Fox West Coast circuit helped boost the total Bond sales in San Francisco by $52,500 last week, by collaborating with radio station KSFO in staging a two-hour Bond auction in the lobby of the Mark Hopkins Hotel. Richard Romo of the FWC office in San Francisco acted as auctioneer, starlet Shirley Deane read a poem, and Bette Davis donated a lapel prize. The circuit is cooperating with KSFO maintaining a Bond booth in the theatre lobby.

Gratifying success has attended the operation of plans worked out by Christopher J. Dunphy, chief for the War Production Board amusements section, and the theatre supply companies and exhibitors for the salvage of copper from carbons, it was said in Washington this week.

A large amount of copper has been recovered and substantial sums have accrued to the American Red Cross and United Service Organizations, to which the proceeds of sales, bringing four to five cents per pound, have been contributed.

Reports collected by the WPB indicate that in the last 10 days more than 30,000 pounds of copper were recovered and sent to manufacturing plants for re-use.

New York Area WAC Expanding

The New York and New Jersey WAC has expanded in anticipation of increased operations. WAC "workers" out of the New York exchange area have been augmented.

For New York, circuit operators Sam Rinzler and Fred Schwartz continue as co-chairmen representing the exhibitors, while Robert Wolf of RKO and Henry Randell, of Paramount, represent the distributors.

Ben Abner, of MGM and David A. Levy, Universal, were named for New Jersey, for the distributors, while Don Jacocks, of Warners and Harry Lowenstein, independent exhibitor with the added assistance of Robert Paskow, continue on behalf of the exhibitors.

"A field committee" has been set up of personnel active in distribution and exhibition to function in every zone and county in both states.

Exhibitors of the Los Angeles War Activities Committee gathered at luncheon Monday in The Ambassador Hotel, and heard George Schaefer stress the importance of supporting the war effort. Si Fabian reviewed the WAC contributions of the year past, and Edward Alperson outlined the United Nations Drive. Other speakers were Charles Skouras and Robert Poole, local WAC co-chairmen. Dr. A. H. Giannini presided.

A similar meeting was held Tuesday at the St. Francis Hotel, San Francisco, for northern California exhibitors. Mr. Alperson and Mr. Fabian again were speakers.

Also on Tuesday, other meetings in support of the United Nations Week were held in Washington and Salt Lake City. Speakers at the first were Harry Brandt, Francis Harmon and A. Julian Brylawski; at the second, Tracy Barham, John Rugar and Rick Ricketson.

Baltimore Club Elects

L. C. Garman has been elected chief barker of the Baltimore Variety Club. Others elected were: William K. Saxton, first vice-president; Rodney Collier, second vice-president; Barry Goldman, secretarp; O. D. Weems, treasurer. Named to the board of directors were: J. Louis Rome, C. W. Hicks, Bernard Seaman, I. M. Rappaport, Frank H. Durkee, Leon Back, Samuel Soltz, Morris Oletsky and Nathan Rosen.

Children Feted at Parties

More than 5,000 children were entertained at two theatre parties in San Francisco during the holiday season. The Polk-Van Ness-Larkin district merchant's association held one affair at the Royal theatre, while the Elk's Lodge tendered its annual party at the Castro theatre.

Joins Universal Sales Staff

Paul Schmuck has joined the sales staff of the Universal exchange in San Francisco, succeeding Samuel Nathanson, who was transferred to Seattle. Mr. Schmuck worked for Pathe Studios before joining Universal.

Universal Starts Sales Drive

Universal Pictures has started the "W. A. Scully Sales Drive," and will concentrate on important product during the drive period, from December 14th to May 8th.

The company will offer such pictures as Walter Wagner's "Arabian Nights," Alfred Hitchock's "Shadow of a Doubt," and Howard Hawk's "Corvettes in Action." Among others to be included are: "It Ain't Hay," "When Johnny Comes Marching Home," "Pittsburgh," "The Amazing Mrs. Holliday" and "White Savage."

A departure from the usual competition between branches was established for the sales drive. Three main divisions, each containing offices of comparatively equal selling strength, are competing for prizes. The top five offices in each of these groups will be chosen winners, with all employees who participated in the contest sharing the awards. The prizes range from three weeks' salary for the winning groups to one week's salary for the fifth place offices The winning district and division manager will receive a special prize.

William J. Heineman, assistant general sales manager and chairman of the drive, announced that the release of pictures is geared to permit consecutive playing of the company's features by exhibitors.

Changes and promotions in various sales offices of Universal Pictures were announced Monday by W. A. Scully, vice-president and general sales manager of the company.

Under the new setup, Barney Rose becomes district manager for the Boston, New Haven, Philadelphia and Washington territory. He has been with Universal more than 20 years, and started first as a salesman in the middle west. His last post was as manager of the Chicago office. Edward Heiber, former Detroit manager, will take Mr. Rose's position. Theodore Mendelssohn has been named Detroit manager. He was promoted from salesman in the Indianapolis territory.

John J. Scully and Abe Weiner were assigned as managers of the Boston and Buffalo sales offices, respectively. John Scully formerly was head of the Buffalo office. Announcement was also made of the appointment of Edward L. McAvoy as assistant eastern division manager under Fred Meyers.

Boeing To Aid Ticket Sale

The Boeing Aircraft Company in Seattle and Wichita will set up ticket booths in their plants for the convenience of workers who wish tickets for "Air Force," the Warner picture. The special openings of the picture in these cities will follow with the New York opening date.

Four Comerfords in Service

Thomas Comerford, son of Mrs. M. B. Comerford and the late M. B. Comerford, general manager of the Comerford Circuit, has been made an ensign in the Navy. Another son, Michael, will start his naval training soon. Two cousins also are serving with the armed forces. Thomas J. Comerford is in the Marines and Joseph Comerford is training to become an ensign in the Navy.

Estate Goes to Daughters

The estimated $325,000 estate of the late Dr. Albert Kumler, president of the Mt. Lookout Theatre Company, Cincinnati, who died recently, was left to his two daughters, under terms of his will, filed in the Cincinnati Probate Court.

Manager in Army

Guido Luminello, manager of the Premier theatre, Newburyport, Mass., Warner circuit house, has been inducted into the Army.

CIRCUIT HEADS SEE DUALS LOCAL THEATRE PROBLEM

That the determination of exhibition policy with respect to double features is based largely on local conditions is further borne out in additional letters received from leaders of exhibition across the country. Responding to Motion Picture Herald's inquiry, the results of which have been published in three preceding issues, three other circuit operators point out that, regardless of their personal reaction to the policy of double bills, theatre experience has indicated that in certain localities the double feature has come to be demanded by the greater percentage of patrons.

The additional contributions to the Herald's symposium on the double feature, received this week, follow:

J. BLUMENFELD

Blumenfeld Theatres, San Francisco

In our opinion the public at this particular time wants entertainment in greater quantities than ever but they do not want war shorts or preachments. On numerous occasions it has become necessary to show two war shorts on a program in order to keep up with national release and the reaction from the public is that they are rapidly tiring of this type of propaganda and perhaps it is being overdone by the industry.

There is no question that the people in Northern California definitely want double features. We have had the opportunity of testing this on numerous occasions in localities ranging from industrial sections working day and night on the war effort, farming communities where they are having difficulty on account of the shortage of labor and strictly residential sections where people are classified as the "white collar trade."

In each and every situation our experiments ultimately indicate that the double bill is the life blood of the industry and to eliminate one feature would definitely cut down the number of people attending theatres regularly. The weakest call for the double bill is from the "white collar trade."

They are more inclined to ask for a single feature, some good shorts and the opportunity of going home early. This class, however, is by far in the minority. Wherever you have the average American laboring man and his family, working in or out of the essential industries the demand is for plenty of entertainment, the average show running between three and four hours. They want two features, a current newsreel and a cartoon. This makes the ideal show from their viewpoint.

I cite one interesting experiment. In September, 1941, we acquired the United Artists Theatre, a first run theatre on Market Street in San Francisco. The policy for over 10 years had been single bill, catering exclusively to carriage trade. We continued with this policy for a short time, but being dissatisfied with the results, changed policy in the middle of an engagement and added a second feature. Our receipts surprisingly increased the first day of this change to such an extent that we immediately installed a definite double bill policy regardless of the quality of the "A" feature. After operating on this double bill policy for over a year we found that the theatre enjoyed the greatest business in its history, attracting a different clientele due mainly to the addition of the second feature.

This same experiment has been tried in other situations varying from neighborhood operation to small town theatres and the results were such that the double bill policy was made a permanent one. Naturally, there are always exceptions to the rules.

There is no question that the motion picture industry is doing a great job nationally, maintaining the morale of the public and offering entertainment at prices that are exceedingly low compared to the cost of entertainment in other lines. In our opinion every effort should be made to convince the officials of this Government that this industry is essential from that standpoint and no curtailment should be enacted forcing the showing of single bills. There are many sections of the country and theatres in other sections that can play single bills profitably, but on the whole the public wants more and more entertainment for their money and we should be permitted to give it to them wherever it is required.

E. C. GRAINGER

Shea Enterprises, Inc., New York

Personally I dislike double bills, as I think the second feature detracts from an outstanding "A" picture. In operating our circuit, we have from time to time eliminated the second feature when we were playing an outstanding first feature. Just two weeks ago, at the Colonial theatre, at Akron, Ohio, we eliminated the second feature when we played "Black Swan," and broke the house record! Previous to this we eliminated the second feature when playing "Tales of Manhattan" in the same city.

In New England, which probably has more double feature theatres than any section of the country, we have from time to time eliminated second features—but the results were not as as satisfactory as they were in Akron.

We therefore must realize conclusively that regardless of one's likes or dislikes, where double features have been the general policy, that policy must be continued to get successful results.

Personally I would like to see double features eliminated, but I doubt if they will be eliminated unless there is some Governmental decree to that effect, as I doubt whether exhibitors now making money with them will want to change a money-making policy.

ALEX SCHREIBER

Associated Theatres, Inc., Detroit

We have given the question of double bills serious consideration. We have interviewed hundreds of patrons and have also taken ballots on this question. There is no doubt in my mind that the vast majority of the theatregoing public demands double bills and will take no less unless, of course, it becomes a universal law. Most of the people who object to dual bills are those who do not patronize the theatre very often and then only when they can see the so-called "Double A" attractions. We know that a great many theatres owe their very existence to the double bill policy and if that is what the masses want, I am afraid we will have to cater to their wishes.

Of course, certain pictures can be played successfully on a single bill policy, but they are few and far between. Yet it might be a good starting point, if these certain pictures were released only on single bill policy and providing that such pictures could only be shown single bill irrespective of run. This may be the first step toward re-educating the public.

However, "B," "C" and "D" pictures, in my opinion, cannot be played singly to any good advantage. In fact, there is a vast number of patrons who prefer western, mystery and action pictures to the "A" type, but they are double bill conscious and pictures in this category would necessarily have to be dual billed.

With the exception above noted, I do not believe it practical or desirable to make a change in the double bill policy now. There are sufficient war shorts and war news shown at most of the theatres to create national interest and if that is not sufficient, there are a great many newsreel theatres to satisfy the desires of those who seek this form of entertainment. Through Government release and so-called propaganda pictures, the theatre public is fully reminded of the fact that we are at war and what is expected of each of us in order to win it. This industry is essential to our war effort and it cannot be denied that we are doing our share in the sale of War Bonds and Stamps, in furnishing information to the public, and in building up a high morale through sheer entertainment at a price to fit any pocketbook in spite of these days of high prices. But to single bills, in toto, I cannot subscribe.

"Saludos" Has Radio Preview on CBS

The Walt Disney picture, "Saludos Amigos," had a radio preview on the Andre Kostelanetz program over the Columbia Broadcasting System last Sunday afternoon. A new character, Jose Carioca, was introduced, and appeared with Donald Duck and Mr. Disney.

The entire program was given over to the playing of musical numbers from the picture and characterizations of the Disney creations. Tito Guizar also was on hand to do some of the singing. "Saludos Amigos" will have wide distribution in Latin and South American countries.

Mr. Disney recently returned from Mexico City, where the background for a second picture called "La Pinata" was gathered. The trip took several weeks, and hundreds of sketches were drawn with many Mexican artists employed for the making of recordings. The Office of the Coordinator of Inter-American affairs sponsored the visit.

Host to Theatre Staffs

Willis Vance, operating a circuit of suburban theatres in the Greater Cincinnati area, was host to employees of the Twentieth Century, Ohio and Eden theatres, in Cincinnati, and the State theatre, at nearby Newport, Ky., at a Christmas party and buffet lunch in the foyer of the Twentieth Century, last week.

Theatre Employees Get Bonus

Bonuses amounting to a week's salary were paid to over 100 employees of theatres in Fall River, Mass., last week. The extra compensation was given as a Christmas token by the Center, Durfee, Interstate Empire, Park, Strand, Plaza and Capitol theatres.

Box Office



BEN SHLYEN, *Publisher*
MAURICE KANN, *Editor*

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REPUBLIC WINS 7 OUT OF

1st

1st

1ST

Western RECORDS

Republic LEADS IN HAVING 69% OF ALL WESTERNS RATING 100% OR OVER AT THE BOX OFFICE. ★

	Pct.
STARDUST ON THE SAGE	150
HOME IN WYOMIN'	130
HEART OF THE RIO GRANDE	125
SIERRA SUE	125
BELLS OF CAPISTRANO, THE	125
COWBOY SERENADE	125
CALL OF THE CANYON	123
SUNSET ON THE DESERT	117
APACHE KID, THE	116
RED RIVER VALLEY	111
SOUTH OF SANTA FE	111
JESSE JAMES AT BAY	111
MAN FROM CHEYENNE, THE	110
ROMANCE ON THE RANGE	110
SONS OF THE PIONEERS	109
SUNSET SERENADE	107
PHANTOM PLAINSMEN	100
JESSE JAMES JR.	100
DEATH VALLEY OUTLAWS	100

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HOME IN WYOMIN'	130
COWBOY SERENADE	125
HEART OF THE RIO GRANDE	125
SIERRA SUE	125
CALL OF THE CANYON	123
SUNSET ON THE DESERT	117
APACHE KID, THE	116
JESSE JAMES AT BAY	111
RED RIVER VALLEY	111
SOUTH OF SANTA FE	111
MAN FROM CHEYENNE, THE	110

Western Star RECORDS

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	Pc
GENE AUTRY	13
SMILEY BURNETTE	13
ROY ROGERS	11
GEORGE "GABBY" HAYES	11

★

He's Climbing Fast

DON "RED" BARRY	10

Republic's MANPOWER IS THE SECRET OF *Republic's* SUCCESS

THE AIM OF REPUBLIC STUDIOS IS

THAT IMPORTANT *INTANGIBLE* US

DOWN-TO-EARTH *ENTERTAINME*

ELLS YOU WHY REPUBLIC WESTERNS ARE BETTER

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Western Producer RECORDS

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★

	Pct.
HARRY GREY	131
★	
OSEPH KANE	111
★	
GEORGE SHERMAN	101

Western Director RECORDS

Republic LEADS WITH THE TOP WESTERN DIRECTORS AND HERE'S THEIR RATING.

★

	Pct.
WILLIAM MORGAN	131
★	
JOSEPH SANTLEY	123
★	
JOSEPH KANE	111
★	
GEORGE SHERMAN	101

Western Writer RECORDS

Republic LEADS WITH THE TOP WESTERN WRITER RECORDS, AND HERE'S THEIR RATING.

★

	Pct.
DORRELL and STUART McGOWAN	150
STUART PALMER	130
NEWLIN B. WILDES	125
EARL FELTON	125
JULIAN ZIMET	125
OLIVE COOPER	124
MAURICE RAPF	123
ELIOT GIBBONS	116
MALCOLM STUART BOYLAN	111
HARRISON JACOBS	111
JAMES WEBB	111
GERALD GERAGHTY	109
MAURI GRASHIN	109
ROBERT T. SHANNON	109
RICHARD MURPHY	105
WINSTON MILLER	104
ROBERT YOST	104

Western Screenplay RECORDS

Republic LEADS WITH THE TOP WESTERN SCREEN PLAY WRITERS, AND HERE'S THEIR RATING.

★

	Pct.
ROBERT TASKER	130
EARL FELTON	125
LILLIE HAYWARD	125
JULIAN ZIMET	125
OLIVE COOPER	124
BETTY BURBRIDGE	121
M. COATES WEBSTER	120
ELIOT GIBBONS	116
MALCOLM STUART BOYLAN	111
WINSTON MILLER	111
JAMES WEBB	111
MAURI GRASHIN	109
ROBERT T. SHANNON	109
EARL FELTON	107
GERALD GERAGHTY	107
RICHARD MURPHY	105
FRED MYTON	104
BERNARD McCONVILLE	101
TAYLOR CAVEN	100
ROBERT YOST	100

THE TRADE MARK OF GOOD ENTERTAINMENT

★

Republic's

COMPANY RECORD OF 108%

TOPS THE ENTIRE INDUSTRY IN WESTERN BOX OFFICE ATTRACTIONS

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ASHION PICTURES THAT ARE IN GOOD *TASTE*

Y THE THEATRE PATRON TO *DISTINGUISH*

ROM THE OVERSTUFFED TINSEL VARIETY

ARGENTINE ENVOY OBTAINS FILM SUPPLY FROM U. S.

Dr. Larreta Negotiates for Raw Stock as Agent of Native Producers

by NATALIO BRUSKI
in Buenos Aires

Great interest has been aroused in Argentine cinema circles by the announcements made by Dr. Augusto Rodriguez Larreta, who has just returned from the United States, where he represented the A.P.P.A. (Asociacion de Productores de Peliculas Argentinas). His mission was to obtain the necessary export permits and allotment quotas from the authorities in Washington for the import into Argentina of unexposed film.

After completing primary negotiations of a financial and political nature with the Argentine authorities, he left for the United States, where he announced the object of his mission. He has summed up the results of this mission in a statement for the MOTION PICTURE HERALD and CINE PRENSA of Buenos Aires, as follows:

The export of unexposed film from the United States to Argentina, Dr. Rodriguez Larreta stated, has been carried out through the Eastman Kodak and Duperial companies. Of these, the first mentioned company has exported the largest quantities in the last few years, the Duperial company having engaged in the business only recently in order to supply the requirements of local industry. Both firms have imported their products into Argentina, where they are sold through established agencies.

The two companies applied for the necessary export quotas in the United States, and these quotas were granted more or less regularly until the beginning of the present year. In order to obtain them it has been necessary to comply with the preliminary negotiations demanded by the War Production Board and the Board of Economic Warfare.

Negotiated with Authorities Of Argentine Government

Since May of 1942 the above mentioned boards, being compelled to restrict the use of unexposed film, began to refuse the permits for exports to Argentina. This aroused a natural feeling of alarm among local film producers, who being unable to obtain the material from other sources (Belgium, Germany, etc.) were in danger of having to close down their studios.

The Eastman Kodak and Duperial companies then suggested the advisability of approaching the United States authorities for the purpose of arriving at a solution to the problem. It was for this purpose that Dr. Rodriguez Larreta was interviewed by the members of the A.P.P.A., who entrusted him with the mission.

Dr. Rodriguez Larreta pointed out the difficulties which such a venture would entail, as he did not wish to arouse undue optimism regarding its success, in view of the great difficulties which would be encountered. However, the Argentine producers pressed him to undertake the trip to the United States for two reasons: on one hand, to exhaust all possible resources in order to obtain a vital product of the industry, and on the other, to determine the exact nature of future prospects, in order to adjust business accordingly.

Before leaving for the United States, Dr. Rodriguez Larreta carried out a number of preliminary negotiations with the Argentine authorities. As unexposed film is not subject to export permits in the United States, it was unnecessary to obtain priority certificates. However, it was necessary to obtain through the intervention of the Argentine Embassy in Washington, the official aid which the Government grants, once the Central Bank has investigated the needs of the industry making the application.

Made Study of Needs Of Local Industry

The Central Bank made an exhaustive study of the needs of the cinema industry, sending its report to the Argentine Embassy in Washington through the Ministry for Foreign Affairs.

With these preparations completed, Dr. Rodriguez Larreta began his negotiations in Washington, supporting the request for export licenses to cover the needs of the Argentine cinema industry, which the Eastman Kodak and Duperial companies planned to file.

Some time after the initial negotiations had been carried out, export licenses were granted on a small scale. The success of the mission was not yet complete, but the negative attitude referred to above was modified. The object desired was the acceptance of a plan based on the calculations of the Argentine Central Bank.

This object was attained in the War Production Board, although not to the extent requested. Following the rule applied in the United States of not adopting measures involving long periods of time, since the country is at war, it is logical to suppose that allowances must be made for future circumstances, which may alter the present conditions. Nevertheless, the proposed plan was accepted as regards the time element, the arrangement being on a quarterly basis.

Argentina To Obtain Equal Share with Others

When the matter was passed to the Board of Economic Warfare, it was discovered that the request made by Argentina coincided with requests for unexposed film from other countries. It was decided that it would be better to find a joint solution, based on the quantity of film which the United States could spare for export. During his visit to Washington, Dr. Rodriguez Larreta was unable to obtain information as to the number of metres of film which would be allotted to Argentina on the prorata plan. He was informed, nevertheless, that as a result of his negotiations, Argentina would be incorporated with the United Nations, and that it would obtain proportional and equitable supplies in this scheme.

It should be stressed that Dr. Rodriguez Larreta received the support of the State Department in his negotiations. With a clear understanding of this aspect of the negotiations, Dr. Rodriguez Larreta had a number of interviews with Mr. Sumner Welles, Assistant Secretary of State of the U. S., whom he found actuated by a sincere spirit of cooperation. In addition to the State Department he received the support of the Office of the Co-ordinator of Inter-American Affairs, under the guidance of Nelson Rockefeller. This office did everything in its power to enable supplies of the required product to be obtained for the Argentina cinema industry.

While no conditions were demanded for the granting of the request, it was understood that the Argentine producers would take particular care to see that the unexposed film did not pass into enemy hands. It was also understood that the Argentine producers would apply to their industry the same regulations regarding economy as those established in the United States for the purpose of avoiding any waste of photographic film.

Argentine Industry To Guard Against Waste

For this purpose the measures to be adopted will consist of careful use of this material during the filming of pictures and the curtailment of the number of copies to those essential for the exploitation of each picture. This number can be appreciably reduced if a rationed system of distribution is used.

In order to obtain these results the A.P.P.A. has requested the Office of the Coordinator of Inter-American Affairs to send a technical expert to Argentina, who, in collaboration with Dr. Rodriguez Larreta, will give the local industry the benefit of the experience of the motion picture industry in the United States, while the regulations remain in force.

Dr. Rodriguez Larreta stated that although he considers the results of his mission to be highly satisfactory, he has warned Argentine producers not to entertain unfounded hopes for the future. While the war lasts it will not be possible to obtain guarantees regarding the supply of any materials, he indicated.

Warners Buy Warehouse

A seven-story building at 447-449 West 49th Street, New York, has been purchased by Warner Brothers for storage purposes. It was formerly the Erlanger warehouse. The purchase price was $34,500. Warners was represented in the transaction by Benjamin Wirth and Miles H. Alben, company attorney

Gutlohn Soundies Distributor

Walter O. Gutlohn, Inc., of New York City, has been appointed exclusive distributor of the 16mm. musical films produced by Soundies Distributing Corporation of America, Inc.

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF SIX PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	HITLER'S CHILDREN		CINDERELLA SWINGS IT		TARZAN'S TRIUMPH		FOREVER AND A DAY		FLIGHT FOR FREEDOM		JOURNEY INTO FEAR	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 1/18	2:00 P.M.	Mon. 1/18	3:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 6th St.	.....		Mon. 1/18	8:30 P.M.	Tues. 1/19	8:30 P.M.	Tues. 1/19	10:00 P.M.	Mon. 2/1	8:30 P.M.	Mon. 2/1	10:30 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	.....		Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 1/18	11:00 A.M.	Mon. 1/18	9:30 A.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Indianapolis	Fox Projection Room	326 No. Illinois Ave.	.....		Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	.....		Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Wed. 1/20	11:00 A.M.	Wed. 1/20	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Milwaukee	Warner Proj. Rm.	212 W. Wisconsin Ave.	Mon. 1/18	1:30 P.M.	Mon. 1/18	3:00 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Wed. 1/20	11:00 A.M.	Wed. 1/20	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
New York	RKO Projection Room	630 Ninth Ave.	.....		Mon. 1/18	11:00 A.M. & 2:30 P.M.	Tues. 1/19	10:00 A.M. & 2:30 P.M.	Tues. 1/19	11:30 A.M. & 4:00 P.M.	Mon. 2/1	2:00 P.M. & 4:00 P.M.	Mon. 2/1	11:00 A.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Wed. 1/20	11:00 A.M.	Wed. 1/20	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Tues. 2/2	11:00 A.M.	Tues. 2/2	2:30 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Portland	Star Preview Room	925 N. W. 19th St.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 1/19	11:30 A.M.	Tues. 1/19	2:30 P.M.	Wed. 1/20	11:30 A.M.	Wed. 1/20	2:30 P.M.	Tues. 2/2	11:30 A.M.	Tues. 2/2	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St., So.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Seattle	Jewel Box Projection Rm.	2318 2nd Ave.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 1/18	10:00 A.M.	Mon. 1/18	11:30 A.M.	Tues. 1/19	10:00 A.M.	Tues. 1/19	11:30 A.M.	Mon. 2/1	10:00 A.M.	Mon. 2/1	11:30 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 1/18	11:00 A.M.	Mon. 1/18	2:30 P.M.	Tues. 1/19	11:00 A.M.	Tues. 1/19	2:30 P.M.	Mon. 2/1	11:00 A.M.	Mon. 2/1	2:30 P.M.

Free Films for British Army New Problem

Whether to give British service men films without charge is currently occupying the attention of British distributors, according to Sam Smith, president of the Kinematograph Renters Society, and a visitor to New York this week and last.

Mr. Smith, who was in the city to attend the premiere of the United Artists' release, "In Which We Serve," in which his company, British Lion, has a financial interest, said the English distributors are being pressed to new action by the example of the American companies in providing the latest films to American troops in England without charge.

He added that the American companies viewed England as a combat zone. The British companies thus far have not regarded their own soldiers in that area as in a fighting zone. However, the wave of comment over the different attitudes has impelled the discussion, he said.

British distributors for many years have given films without charge to the Royal Naval Film Corporation, he observed, and, lately, to all three services at a small charge, which resulted in admission prices to the men comparable to those made by the U. S. Army Motion Picture Service to men in Army posts in the United States and posessions.

The British distributors do not feel that the Ministry of Information's mobile film units are competition to theatres, whatever the exhibitors believe, Mr. Smith said. The films shown are propaganda, he commented, and therefore of a different category. The mobile units owned by the services are definitely not competitive, he believes.

He added praise for exhibitor cooperation in the whole delicate matter. He added that there have been instances where the two mile limit—between unit and established theatre—has been waived.

Of "In Which We Serve," now playing the Capitol theatre, New York, he predicted that no other picture but "Gone With the Wind" will "roll up a bigger gross" in the British Isles.

Variety Club in Albany Elects New Canvasmen

The Albany Variety Club elected its 11 canvasmen at a meeting in the Ten Eyck Hotel, Albany, last week. They will elect a new chief barker and other officers shortly. Louis R. Golding, Fabian division head, is the retiring chief barker.

Elected as canvasmen were Paul S. Krumenacker, Herman Ripps, Neil Hellman, C. J. Latta, Harry Alexander, Charles Smakwitz, Jerry Spandau, Arthur Newmann, Joseph Shure and Max Friedman. Selected to attend the next national convention were Mr. Latta and Mr. Ripps, while alternates are Mr. Smakwitz, Mr. Hellman and Mr. Friedman.

Savini Names Assistant

R. M. Savini, president of Astor Pictures, has announced that Fred Bellin will assume executive duties with the company. As assistant to the president, Mr. Bellin also will act as treasurer, a position formerly held by William J. Figueroa, who is now in the Marines.

Horwitz Joins Universal

Al M. Horwitz, former sports editor of the Philadelphia *Ledger*, this week joined the Universal home office publicity department in New York. He will be on special assignment.

Six New Companies Chartered in New York

Michael F. Walsh, who retires next week as Secretary of State for New York, has announced the incorporation of six more motion picture companies and change of status in several others.

Cohoes Regent Theatre, Inc., Cohoes, was incorporated with 200 shares of stock by Walter H. Wertime, veteran Chestertown exhibitor, his son Walter H. Wertime, Jr., Cohoes and Selma K. Wertime, Chestertown. The Regent Theatre in the past, has been leased to Fabian Circuit but there are rumors the Wertimes will operate it independently in the future.

Charlou Management Corporation, 10 shares, by Irving Goldman, 11 West 42nd Street, New York, Harry Fishman, 1250 Manor Avenue and Harriet Rosenthal, 3021 Holland Avenue, Bronx. Irving Goldman filed the papers.

Theatre Ticket Service, Inc., 100 shares, by N. M. Palmer, 3705 79th Street, Jackson Heights, G. T. Fitzpatrick, Forest Hills and Martha Appleton, 225 E. 63rd Street, New York. Papers were filed by Samuel D. Antopol, 270 Broadway, New York.

Uptown Enterprises, Inc., $5,000 capital stock, by Richard B. Persinger, Peter Bentley, IV, and John K. Pickens, 120 Broadway, papers being filed by Simpson, Thacher and Bartlett, same address.

Mipa Productions, Inc., Manhattan, 200 shares, by Emil Agostini, Jr., Edna Finsterer and K. A. Wistrand, 7 Hanover Square, New York, papers being filed by Howard N. Deyo, 64 Water Street, New York.

Barshac, Inc., Bronx, 200 shares, by Morris Honig, 233 Broadway, Leon Schachter, 1372 Franklin Avenue, and Wolfe Barzel, 212 W. 22nd Street, New York, Mr. Honig filing the papers.

Max Gordon Plays and Pictures Corporation, originally formed in Delaware, has filed a surrender of authority with the Secretary of State through Abraham L. Berman, 551 Fifth Avenue, New York.

Fleetwood Theatre, Inc., has filed a change of capital through Charles Segal, 21 East 40th Street, New York. The company has reduced its authorized capital stock from 7,500 shares to 750 shares, no stated par value.

Biograph Studios Corporation, New York, has been dissolved. Papers of incorporation were originally filed by The Corporation, 120 Broadway, New York.

National and City Film Groups Will Cooperate

James Shelley Hamilton, executive director of the National Board of Review of Motion Pictures, announced that the Schools Motion Picture Committee of New York City will work in active cooperation with the National Board, effective January 1st.

The Committee will retain its special functions as an individual group, but will issue its recommendations through the Board's office. Mrs. Alonzo Klaw will continue as chairman of this committee with Mrs. William Barclay Parson, Jr., and Mrs. Curtice N. Hitchcock as vice-chairmen. The Committee represents schools in the metropolitan area and its aim is to obtain better motion pictures for children.

Federation Luncheon Set Back to January 7th

The annual luncheon of the Amusement Division of the New York and Brooklyn Federation of Jewish Charities has been set back two days to January 7th, instead of January 5th as originally planned.

The postponement was due to a service show to be given by Jack Benny on January 5th. Mr. Benny is to be tendered the Federation luncheon. The chairmen for the luncheon which will be held at the Hotel Astor, are Barney Balaban and Albert Warner.

Jack Warner in New York

Jack Warner, vice-president in charge of Warner production, arrived in New York Monday from the studio. He said he expected to remain until after the premiere of "Air Force" at the Hollywood theatre, New York, in January.

Donald Schine to Army

Donald G. Schine, son of Louis W. Schine of Gloversville, N. Y., has enlisted in the Army and will report for duty in the Cryptographic Division, February 1st. His father is an executive of the Schine circuit.

Myers Urges Theatres Fight High Rentals

Maximum exhibitor energy should be directed currently in three directions, according to Abram Myers, Allied States Association general counsel: to resist demands for "exorbitant film rentals," to combat the "increasing tendency towards political censorship and bureaucratic domination," and to preserve the independent exhibitor, "despite a wartime economy which tends to favor big business as against little business."

Mr. Myers' statement, in an organization bulletin last week, included extended references to higher rentals, which constitute, in his belief, the "greatest problem facing exhibitors as we pass into 1943." He added that the majors evidently do not "intend to ease the strain; on the contrary, they have made it plain they intend to extract from the exhibitors the last possible penny."

He said, "What the industry needs is a practical, self-imposed ceiling on film rentals that will keep it in line with the industries that are subject to Government-imposed price ceilings. If that is not soon forthcoming, the growing demand for Government regulation will break into the open."

Of defense preparations, Mr. Myers said it was "regrettable" that the Office of Civilian Defense booklet was devised with the help of large theatre operators "and consequently is not very helpful for those theatres having less than 10 employees on duty at all times."

20th Century-Fox Shorts Scheduled for Release

Nine short subjects are scheduled for release by Twentieth Century-Fox in January and February, William J. Clark, short subjects sales manager, announced. Of the group, six will be in Technicolor or Cinecolor.

They will be released as follows: January 1, "Strange Empire"; January 8, "Scrap for Victory"; January 15, "Steelhead Fighters"; January 22, "He Dood It Again"; January 29, "Climbing the Peaks"; February 5, "Barnyard Blackout"; February 12, "Back to Bikes"; February 19, "Shipyard Symphony"; February 26, "Land Where Time Stood Still."

Redwine To Represent Studios in Legislature

Kent H. Redwine, former State Assemblyman for the Hollywood district, will take up duties as legislative representative in the California legislature for the Motion Picture Producers and Distributors Association, effective January 1st.

There has been no occupant of that position since Jack Bryson vacated the post to become MPPDA representative in Washington last summer. Mr. Redwine was elected first to the Assembly from the Hollywood 57th district in 1932. He will maintain his Hollywood offices for the practice of law.

Shifted to Los Angeles

Robert Pryor, RKO field publicity representative in Cincinnati, has been transferred to the Los Angeles office. No successor has been named as yet. Mr. Pryor has been connected with the Cincinnati exchange since last April.

Carbondale Theatre Reopens

After a four-day shutdown for renovations, the Irving theatre in Carbondale, Pa., reopened Christmas day. It was the first time in 20 years that the theatre was dark.

Review

"When Johnny Comes Marching Home"

(Universal)

Hollywood, Dec. 20

THIS is the attraction of which Universal's vice-president in charge of sales, W. A. Scully, said to exhibitors over the first signing of his name to an advertisement in kind, "We request that you do not book this picture until you see it." With no wish to discourage exhibitors from heeding the Scully suggestion, but for the convenience of those prevented by gasoline rationing or otherwise from doing so, your correspondent, having inspected the product on preview display in a theatre of appropriate selection, ventures the assurance that the film is an item which may be booked blind with fully as much confidence as any other in its class and with more than most."

Mr. Scully continued: "We believe in the subject just as we believed in 'Buck Privates.'" Your correspondent points out that this is not literally a comparison likening the two pictures or promising equivalent box-office yield from the second. The picture didn't send its preview audience into the panic which "Buck Privates" precipitated, nor was it designed to. On the other hand, Mr. Scully's assertion that "It's the kind of a picture that will entertain your patrons and send them out with a smile" was supported fully and in very particular by the preview reaction.

The film offers Allan Jones as a soldier hero home on leave, Jane Frazee as a singer he falls in love with vice-versa, the youthful Gloria Jean, Donald O'Connor and Peggy Ryan as youngsters intent upon correcting a circumstance which keeps the romantic pair apart for a while, plus Phil Spitalny and his All-Girl Orchestra, the Four Step Brothers and other talent in support. The screenplay by Oscar Brodney and Dorothy Bennett is a narrative of no consequence save as connective, but the dialogue is sprightly, up-to-date and furnishes laughs. The film all mounts up to a wealth of music and most of it is well above par.

The film, in whole, is a lively package of diversion, a thing of spirit, lilt and bounce, with no protentions or apologies in evidence at any point to divert attention from the general pleasantness of the enterprise.

Production by Bernard W. Burton and direction by Charles Lamont justify Mr. Scully's enthusiasm fully.

Running time, 74 minutes. "G."*

ROSCOE WILLIAMS

*"G" denotes general classification.

When Johnny Comes Marching Home

For the "Show Me Showman," ask Col. Arthur Frudenfeld about the "Johnny" engagement at the Albee, Cincinnati *the week before Xmas...*

UNIVERSAL PICTURES

GOOD NEWS FOR YOUR EYE . . . EAR . . . AND BOXOFFICE!

U. S. WAR BONDS

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Data of significance reflecting its first year of activity are supplied by the Los Angeles Theatre Defense Bureau, which provided the pattern after which national procedure was worked out, in its first annual report.

It is divulged that $75,000 was spent for special equipment, training of 3,000 managers, ushers and cashiers, who devoted 45,000 hours to receiving instruction in Red Cross technique and cooperation with governmental agencies seeking theatre exhibition of special films.

The report states that the Bureau "has accomplished five major purposes for which it was formed. These are the building of public morale and aiding the cause of patriotism, the educating of the public in wartime emergency measures, educating theatre employees in the fundamentals that make for safety, keeping the safely constructed amusement centers open and equipping theatres with Red Cross and hospital supplies in addition to doing whatever reconstruction has been found necessary to guarantee public safety."

Seek Vivien Leigh for "Saratoga Trunk"

"Girl's Town," a magazine piece by Harry Henderson and Sam Shaw concerning a town in which war production activity has produced a 20 to 1 ratio of men to women, has been purchased by Paramount for early filming. It is to have Mary Martin, Veronica Lake, Helen Walker, Marjorie Reynolds and other feminine stars at the top of the cast. . . . Warners report negotiations are on for return of Vivien Leigh to Hollywood to play the lead in "Saratoga Trunk," originally announced as an Ann Sheridan role. . . . Lester Cowan, whose "Commandos Strike at Dawn" was a highlight of the preview week, a Columbia release, is in New York discussing with United Artists officials a deal for filming "Dr. Sun Yat Sen," in which Paul Muni, star of "Commandos," would appear, as a United Artists release.

Twentieth Century-Fox has expanded Orson Welles' scope of activity in connection with "Jane Eyre," the property recently acquired from David O. Selznick. Welles was announced the other week as leading man of the picture. This week it was disclosed that the film will bear the credit line, "production designed by Orson Welles" and he will participate in its direction. He has been reported pleased by the script completed by Aldous Huxley. . . . The same studio has purchased "The Incredible Earl of Suffolk," a two-installment story by William D. Bayles in the *Saturday Evening Post,* and "Flight Surgeon," a *Cosmopolitan* Magazine article by Donald E. Keough.

Paramount Buys Story On Radio Short Wave

A new Paramount acquisition is "Listening Post," an original by Henry Wales, former European correspondent of the Chicago *Tribune* concerning men who interpret foreign short wave broadcasts.

Edward Dmytryk has been assigned direction of RKO Radio's "The Falcon Comes Back" and Gordon Douglas has been given "Gildersleeve's Bad Day" as his next. . . . Producers Releasing Corporation, which has figured in a number of disputes regarding priority of titles, is notifying all hands that it holds first claim to "Madagascar." . . . Jess Barker, New York stage player, has been signed to a term contract by Columbia, the fifth leading man contracted by that studio in recent weeks. The others are Lewis Wilson, Tom Neal, Craig Woods and Michael Dunne.

Goldwyn Plans Film Concerning Russia

Patsy Kelly has been assigned a featured role in RKO Radio's "Free for All," which she will undertake after completing a lead in PRC's "My Son, the Hero." . . . Robert Buckner's "The Man Who Won the War," broadcast last week with Ronald Colman in the name role, will be filmed by Columbia with Colman starred. . . . Lewis Milestone has commenced preparation of an untitled Samuel Goldwyn production concerning Russia. Goldwyn has added to the completed "They Got Me Covered," a sequence showing Mussolini fleeing Italy. . . . Monogram has purchased the *Saturday Evening Post* story, "Twenty-four Hours Leave," by Richard Hickman, and Sam Katzman will produce it as a vehicle for the East Side Kids.

MGM has assigned Gene Kelly to the role opposite Lana Turner in "Marriage Is a Private Affair." . . . Universal's "Good Morning Judge," which started production last week, is a film satire on law suits based on plagiarism, a real one of which the company won the week before.

Holiday Lag at Studios

The Christmas holiday accounted for a lag in production last week, when only one new picture was started. This was MGM's "Swing Shift Maisie." Seven pictures were finished in the same period. The production data:

COMPLETED

Columbia
Merry-Go-Round

MGM
Salute to the Marines

PRC
Corregidor

Republic
Hit Parade of 1943

United Artists
Meet John Bonniwell (Sherman)

Warners
Action in the North Atlantic

STARTED

MGM
Swing Shift Maisie

SHOOTING

Columbia
Boy from Stalingrad
Broadway Daddies
Destroyer

MGM
Bataan Patrol
Air Raid Wardens
Dr. Gillespie's Prison Story
I Dood It
Private Miss Jones
Above Suspicion
Gentle Annie

Monogram
Ape Man
Robbers Roost

Paramount
So Proudly We Hail
Lady in the Dark
Henry Aldrich Swings It
Dixie
China
Miracle of Morgan's Creek

RKO Radio
From Here to Victory
Bombardier

Republic
Idaho
Blocked Trail
Chatterbox

20th-Fox
School for Sabotage
Moon Is Down
Hello, Frisco, Hello

United Artists
G - String Murders (Stromberg)
Stage Door Canteen (Lesser)
Conquered (Pressburger)

Universal
Good Morning, Judge
Captive Wild Woman
Solid Senders
Oh, Doctor
We've Never Been Licked
White Savage
Corvettes in Action

Warners
Mission to Moscow
Old Acquaintance
Devotion
Thank Your Lucky Stars

Women in Shipyards Canadian Film Subject

Making "Canada's Women Help Build Ships," for the National Film Board of Canada, in St. John, N. B., are Richard Wright and Hamilton Wright, Jr., both of New York, and LeRoy Robbins, of Hollywood. The trio have been touring eastern Canadian shipyards, arranging and shooting scenes on this subject, and have spent four days at some of the shipbuilding plants.

Covered in the making of the production are the multiple affiliations of women and girls with Canadian ship construction.

Special Award Considered

A recommendation by the 15th annual Awards Committee was made to the board of governors of the Academy of Motion Picture Arts and Sciences that a special award be created for the best film exhibited in the United States by a foreign producing unit. The approval of such a recommendation would allow Noel Coward's "In Which We Serve" to be considered. Under present rulings, it is ineligible because it was not shown in Los Angeles prior to December 31st.

Taplinger Joins Navy

Robert S. Taplinger, executive assistant to Harry Cohn of Columbia Pictures, has been commissioned a lieutenant junior grade in the Navy, and will serve with the newly-formed Incentive Division under Rear Admiral Clark Woodward.

Sherman Film Retitled

The Harry Sherman production, "American Empire," has been changed to "My Son Alone," at the request of Government war agencies. The picture will be distributed by United Artists.

FORESEE MARKED CHANGES IN BRITISH EXHIBITION

Present Releasing System Faces Revision; Quota Clarification Needed

by AUBREY FLANAGAN
in London

Although prophecy is a capricious craft, particularly that devoted to the motion picture industry under the abnormal conditions of war, the signs of the cinematic zodiac would seem almost inescapably to indicate that the next calendar year approaching, 1943, in Great Britain, will see marked and emphatic changes in the presentation of the commodity itself to the consuming public.

The three war years, so far, mainly because of the time lag in the arrival into the battlefield of the U. S., it would seem have not disturbed the general conditions and operations of the picture house—save, in the post-blitz period, to propel a definite and welcome stimulus. Now, however, with production schedules being abbreviated in Hollywood, and British films becoming numerically less, with economies foreshadowed in raw stock, and other obvious considerations, it would seem certain that the year looming on the horizon, if survival is aimed at, will see alterations in long established custom in the picture house.

It would not be a risky matter to forecast that the trade councils, of dire necessity, will have to consider such adjustments as shorter programs, maybe even single feature shows, and certainly an adjustment of the present release system, with particular application to first and early runs. The quota position, so comfortably adjusted to meet the needs of the distributor, will have to be clarified, if not boldly altered, to meet the abnormal and paradoxical position in which the exhibitor is placed.

Already the more alarmist, although not necessarily the most detached trade students are talking of a product shortage as being here with us now. That films will be fewer is on the cards, but that the exhibitor has really felt any grievous strain in filling his bill is a matter yet for proof. There is undoubtedly higher percentage of "B" pictures than normal, but the totals have not so far suffered any evident alteration.

Total of Year Releases Same as Last Year

In the last two renters' quota years, 1940-41 and 1941-42, there were respectively 400 and 467 American films registered. In the six months just passed of the current renters' quota year 233—or approximately half last year's 12-month total—have been registered. The British film position, of course, is worse. The figures for the same periods were 65 and 46.

This last half-yearly period some 25 have been registered. October and November swelled these totals by more than 60 foreign and a dozen British films respectively. In the current week of reporting 13 trade shows are scheduled, as opposed to eight in the same week last year. It is notorious that any argument can be proved with the magic of mathematics, but the bare facts are there without comment.

None the less, it is perfectly obvious that a tightening up of the production schedules will have repercussions on this side of the Atlantic as well as on the other. The problems of manpower and supplies which have concerned us here for three years, are now present as very urgent problems in the market whence the British exhibitor draws the vast bulk of his films.

Percentage of Reissues Rising Rapidly

Already reissues are being marketed in an increasingly wide ratio. Indeed so fast and so intensely has this business increased that the Kinematograph Renters Society at last has moved in the direction of putting a check to it. Alive to the fact that the increasing reissue business means a decrease, in equivalent proportion, to the screen time and playdates commended by their own films, the KRS is to explore the whole situation and consider a resolution that none of their members market their older films to other renters outside the Society.

There is no doubt that many exhibitors, mainly the smaller independents, make a considerable livelihood from reissues. The KRS, certainly many KRS members, are alive to the commercial implications of this traffic, but suggest additionally that many exhibitors on the barred list—a blacklist of picture houses with whom no trade is done—are getting film supplies through these channels.

There would seem to be no objection to reissues by the houses concerned, or for that matter by other members of the Society. If reissues were barred altogether, it would be a case of cutting off somebody's nose to spoil somebody else's face—a pastime above which certain traders here have not been at times, but a costly one under present conditions.

Board of Trade Aids Policy of Reissues

Indeed, one suggestion has been mooted by exhibitor Kenneth Nyman, former president of the Cinematograph Exhibitors Association, that there are hundreds of first class films which have not been seen by millions of the public. These are the films, says Mr. Nyman, which were released and screened to empty houses, or hardly screened at all, during the blitz on Britain, when shelter life took precedence to picture going. A wholesale overhauling of these releases and the reissue of appropriate films would, suggests Mr. Nyman, be profitable to both distributor and picture house.

A certain boost, also, to reissues, but a boost which has found few friends among the exhibitors, has been given by the Board of Trade, with their policy that old British films can be registered for exhibitors' quota in order to help the latter to meet their legal commitments. Two of these have been made during the last few days—the compilation in condensed form from the two films on Queen Victoria, and "39 Steps," which is available for exhibitors' quota although it was registered as far back as 1935.

The concession has been made because of widespread and vexatious protests of exhibitors that it is materially impracticable for them to meet their quota obligations because there are not enough films to go around, and that what films there are find their way by economic law to the circuits. The reissue suggestion, far from placating exhibitors, has exasperated them to an even worse degree, and it is freely and frankly contended that to show such films to meet the law would be to commit commercial suicide.

CEA Waits Trade Board Analysis of Quota

The fact that distributors have been granted the privilege of an easier monetary quota, whilst the exhibitor has been left flat, of course has aggravated the situation and those who are victims of it.

Meanwhile, with characteristic caution, the CEA has held its hand until the Board of Trade has concluded the exhaustive analysis of exhibitors' quota screenings on which it is engaged at present.

Figures recently were given by a Board of Trade spokesman to the House of Commons, which would seem to suggest that the Government department is aware of the anomalies of the situation. It was stated by Captain Waterhouse that in the quota year ended September 30, 1939, there were 437 defaults and only three prosecutions, and in the year just passed 1,402 defaults but only four prosecutions so far. Prosecutions or blind eye, the exhibitor would prefer to know exactly where he stands.

California Theatre Tax Defeated Second Time

A second attempt to impose a two-cent tax on theatre admissions in northern California was unsuccessful when the Stockton City Council proposal was defeated. The issue was first brought up in Berkeley a few weeks previously.

San Francisco and Oakland theatre interests were represented at the hearing, and their attack upon the plan is believed to have brought sufficient weight to quash the Council's proposal. In San Diego, a theatre admission levy is in effect, and the city manager's belief that such a tax is workable is thought to have provided the Stockton and Berkeley councils with a similar idea. The San Diego City Manager's opinion was heard at a recent convention of the League of California Cities.

Form Film Critics Group

The first annual meeting of the New York Foreign Language Press Film Critics' Circle was held at the Hotel Brevoort on Tuesday. The group was organized by Sigmund Gottlober, head of the American Foreign Language Press Service. Leo Mishkin, member of the New York Film Critics Circle, was present as a representative of his organization.

Industry in Mexico Is Uneasy Over Labor

Film Workers' Support of Railway Union's Fight Disturbs Trade

by LUIS BECERRA CELIS
in Mexico City

Much uneasiness has been provoked in the film industry in Mexico by the forthright support the National Cinematographic Industry Workers Union has announced for employees of the National Railways, Mexico's largest and most important railroad, serving three-fourths of this Republic, in their rebellion against the program for getting the company back on its economic feet. This program, which has developed into a national sensation, was drawn up by Margarito Ramirez, the railroad's new general manager, an appointee of President Manuel Avila Camacho. The Government owns the railroad.

The railroad's workers particularly object to those phases of the program which call for reducing wages and the number of employees. Mr. Ramirez asserted that this pruning is one of the key ways of enabling the railways to come back and be really important in national military as well as civilian service. The attitude of the railroad workers is identical with that which film labor long has made only too plain. The picture workers are in the vanguard of Mexican labor which demands, and gets, lots of names on the payrolls and a maximum salary for all of them.

The Cinematographic Union was the first labor organization to come out in support of the stand of the National Railways' employees. Their attitude had been endorsed by the Confederation of Mexican Workers, strongest of Mexican labor groups, to which both the railroad and the picture workers unions belong.

The attitude of the picture workers has provoked much comment in view of the fact that many other unions, also members of the Confederation, have either definitely declined to support the railways union or are holding back on their endorsement.

Film Contract Expires Next October 10th

The film union's attitude is regarded as indicating its attitude concerning the work contracts with the eight major American distributors, which expire next October 10th. These contracts were made on October 11, 1941, and settled the strike the union had waged for more than a month against five of these majors to enforce demands for more pay and other costly money concessions. The life of these contracts was fixed at two years.

The picture industry is wondering about what the union will do when the time arrives for making a new working agreement which probably will be figured on the same basis as that of existing pacts, and perhaps be for another couple of years, until the autumn of 1945.

Conversations probably will get under way late next summer. Of course, the world situation obtaining at that time may have some influence upon these talks and the pacts they will be intended to arrange. Meanwhile, film labor is carrying on, in accordance with the 1941 agreements and no headaches are expected until the talks for the new pacts begin.

Warners and RKO Hold Joint Party

The strength of the Confederation next summer is also seen as another factor in this case. The Confederation is not quite as powerful as it used to be.

RKO and Warners combined here for the staging of a joint party to introduce to the local public respectively Walt Disney and Ann Sheridan, at the Hotel Reforma. When Manager Max Gomez of RKO and Manager Oscar Brooks of Warners discovered that they had arranged a party at the same place and at the same time, they got together and arranged the joint fiesta.

The affair was an outstanding success. Some 500 persons attended. It was the biggest affair of the kind ever held here. Among those present were Robert Schless and G. R. Keyser of Warners foreign department; Jesus Grovas, Fernando de Fuentes and Juevenal Urbina of Grovas & Company, producers; Gen. Juan F. Azcarate, former Mexican minister at Berlin and now president of Mexico-España Films; Santiago, and Manuel Reachi, respectively presidents of Posa and Promesa Films; Oscar and Samuel Granat, owners of a 14-theatre circuit here, Enrique Zeinert, counsel for the American distributors, and Emilio Azcarraga, owner of the Alameda and Bucareli theatres, and radio stations XEW and XEQ here.

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The Cine Colon, select first run theatre at the port of Vera Cruz, has been forced out of business by, so explained the exhibitors, a triple tax that was very high, high wages employees demanded and general high operating costs, including payments to distributors, the exhibitors explained.

The triple tax was the state levy, the municipal impost and one for the poor of Mexico, the latter collected by the Federal Government. The Colon was an elite theatre. President Manuel Avila Camacho used to attend shows there. It is feared that this triple tax, plus high labor costs and renting expenses may force other Vera Cruz theatres, at the port and in the state, out of business before long.

Reachi President of Producer Group

Santiago Reachi, president of Posa Films, S.A., a specialization production company in that it is the only one in Mexico to make pictures exclusively with one big star, "Cantinflas," the tramp comedian who in private life is Mario Moreno and vice-president of the firm, was chosen president for the ensuing year of the Asociacion de Productores y Distribuidores de Peliculas Mexicanas (Mexican Motion Picture Producers and Distributors Association) at its annual meeting here. Mr. Reachi succeeds Fernando de Fuentes, veteran director who is now a producer. Other new officers are:

Jesus Grovas, former head of the company that recently underwent reorganization and is the biggest producer in Mexico, vice-president; and Salvador Elizondo, formerly chief of CLASA, most important studio in Mexico and now the Grovas manager, secretary-treasurer. Chosen directors for the coming year were: Carlos Carriedo Galvan, manager of the Banco Cinematografica, the bank the industry and the Federal Government organized here some months ago; Augustin Fink, president of Films Mundiales Raul de Anda, head of Producciones Raul de Anda, and Gonzalo Elvira, manager of Cinematografica Mexicana, S.A.

Warn of War Problems During 1943

Speakers at the meeting warned of troubles the Mexican industry may have to face in 1943 because of intensification of the war with its resulting reduction of supplies for industry, particularly raw film. Some fear was expressed that this condition might hit the Mexican industry so hard that some of the producers might have to suspend.

Films were used for the first time in Mexico in exhibitions at a leading first run theatre in Mexico City to counteract Axis prapaganda and to point up the cause of the United Nations, by the local civil defense committee, which is directed by the civic government. These exhibitions, during what was called "Cinematographic Week for Anti-Nazifascist Action and Democratic Orientation", were from December 11th to 17th at the Cine Rex, a miniature theatre, with accommodations for only 1,000 at a show.

Every day, Russian films and United Nations propaganda pictures were exhibited. All these films were loaned free by their distributors. The program was considered highly successful by the theatre men and Government officials.

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More evidence of the upturn of picture production in Mexico is the start here of another company, Espectaculos Americas Unidas, S. A., of which Jose Reyneso is president and A. Oliver manager. The company will start making in January two pictures, both written by Duquesa Olga, whose husband is Jose Bohr, the Argentinian producer and stage, picture and radio actor and stage and screen writer. She is also head of the new company's production and art departments. A few years ago, Duquesa Olga headed a production company here which merged recently with two other companies .

Rooney Favorite of Mexican Patrons

Mexico has three No. 1 film favorites, public regard for whom is based strictly upon box office returns. Their names are rather surprising. One is an American; the others are Mexicans. The American is Mickey Rooney. The Mexicans are, first, Sara Garcia, character woman who has played in numerous Mexican productions, and a close second is Fernando Soler, dramatic actor, of the family of theatre and picture folk that has become known as the "Barrymores of Mexico".

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Joaquin Busquets, 64, one of Mexico's pioneer picture actors who was featured in most of the silent films made in this country 20 years ago and in some of the early talking pictures from 1930 to 1933, died at his home here after a long illness. During recent years he had worked as a radio skit producer and actor.

KEY EXHIBITORS FACE KEEN ICE SHOW COMPETITION

Three Units Now on Road Are Expected to Gross $5,000,000 This Year

The hottest ice show competition in years is on the calendar for exhibitors in key cities across the nation this year.

At least three major ice shows now are on the road, led by the troupe conducted by Sonja Henie, Twentieth Century-Fox star, and co-producer of the most successful ice shows.

The Henie show, the Shipstad-Johnson "Ice Follies" and "Ice-Capades," operated by the Arena Managers Association, will gross at least $5,000,000 this winter, bookers in New York estimate. Perhaps an additional million will be garnered from entertainment dollars by smaller units and locally produced ice carnivals.

Competition from the skating shows is reaching a point where it exceeds even the circuses as a dollar-gathering invasion of local entertainment markets, one film man said. The proprietors of the ice shows are unrestrained in their predictions for a season of unprecedented profits.

Booming defense industries in many of the cities usually visited by the ice shows, and an increasing interest in the skating stars and productions are cited as contributing to the record success. The itineraries of the shows are limited to cities with auditoriums or hockey arenas seating upwards of 3,000. But preliminary reports from the field show that they continue to draw from a wide surrounding area during metropolitan bookings, despite gasoline rationing.

Ice Shows Take Advantage Of Film Publicity

Films also are said to be responsible for a part of the public's interest in the skating stars. Arthur Wirtz, head of the syndicate which produces Miss Henie's show, and his staff assert that the star's screen and ice show appearances are mutually helpful. They declare that the latest Henie release by Twentieth Century-Fox, "Iceland," was one of her most successful box-office pictures. They said it has brought people to her personal appearances.

The "Ice-Capades" management also takes advantage of film publicity. The company appeared on the screen for Republic last year, and is again under contract with Herbert J. Yates and James Grainger, Republic executives, to make a new picture at the end of their present tour.

Republic last week released a second "Ice-Capades Revue," starring Ellen Drew and Richard Denning. Vera Hruba and the Ice-Capades company appear in it. Both film company and the arena show plan theatre promotion tieups where their dates coincide.

Exhibitors differ widely in their opinions of the ice shows, and the best methods of meeting the competition. In the past many have resigned themselves to depleted attendance during the skating show engagements, and have booked in low cost, run of mine, screen product.

Others, notably in Pittsburgh, Indianapolis, and Chicago, have countered the chill on their box-office totals by booking strong product in opposition to the skating dates. They have reported success in most instances, and several theatres which have tied skating pictures in with the appearance of the arena shows are said to have reported above average business.

Mr. Wirtz and John Harris, president of the Arena Managers Association and operator of the Harris Circuit in Pittsburgh have asserted that the appearances of the ice shows aid theatre business generally, in the larger cities. They claim that the shows draw many out-of-town visitors who spend money in film theatres as well as the arenas, hotels and stores.

Mr. Harris' circuit has booked Sonja Henie and other skating pictures during and soon after the ice shows with considerable success, it is reported from Pittsburgh. The Harris theatres, and houses in many other areas, also engage in cooperative promotion from the skate shows and some run trailers or slides announcing the ice date.

Miss Henie and Mr. Wirtz opened their show in Indianapolis on November 26th, playing until December 5th. The show grossed approximately $200,000, compared with $115,000 taken in there in six days last year.

Although dropping Omaha and St. Louis from her schedule, Miss Henie's managers expect to gross almost $2,000,000 this year. In 1942 she earned about $1,200,000 and in 1941 approximately $1,054,000.

Travel Restrictions Are Not Serious Problem

The Sonja Henie "Hollywood Ice Revue," of which she is co-producer and co-owner with Mr. Wirtz and his arena operating syndicate, has extended its playing time this year in the five cities with arenas seating 10,000 or more.

William H. Burke is executive producer of the Henie show. Dances were staged by Catherine Littlefield, and Bruno Maine, an art director of Radio City Music Hall, designed the settings.

Although special trains no longer are available, transportation restrictions have not interfered seriously with the ice shows, managers report. However, most are leaving several open days in order to obtain accommodations.

The rest of the Sonja Henie schedule, with no matinees planned, is as follows:

Chicago	Dec. 25 to Jan. 7
Detroit	Jan. 9 to Jan. 15
New York	Jan. 18 to Jan. 27

The "Ice-Capades," sponsored by the Arena Managers Association, has been on the road since late September with dates so far in Cleveland, St. Paul and Buffalo. Its tour will take it through 16 cities, up to May, 1943. Vera Hruba, Joe Jackson, Jr., and a company of about 100 are billed by the show.

It is estimated that it will collect upwards of $1,800,000 on the tour.

The itinerary, according to George D. Tyson, general manager, is as follows:

Boston	Dec. 26 to Jan. 6
Providence	Jan. 7 to Jan. 17
Washington	Jan. 19 to Feb. 3
Hershey, Pa.	Feb. 4 to Feb. 13
Cleveland	Feb. 14 to Feb. 20
Philadelphia	Feb. 21 to March 6
Chicago	March 8 to March 28
Champagne, Ill.	March 29 and 30
Kansas City	April 1 to April 7
Fort Worth	April 16 to April 20
Los Angeles	April 27

Ice Follies Expect Record Gross

The Ice Follies of 1943, produced by Edwin H. and Roy L. Shipstad and Oscar Johnson, also has been on the road since September and is booked through until May. A spokesman indicated that the company on the basis of business to date would shatter all previous gross and attendance records. He estimated that more than 2,000,000 people would see the show in comparison with a 1942 attendance of 1,808,000.

Although declining to estimate grosses to date the company managers said they would not be surprised if the show took in more than $3,500,000 this year. Typical of attendance to date has been the 120,000 mark which it set at Washington in a 12-day stay ending November 15th. To date the show has played Los Angeles, Tulsa, Chicago, St. Louis, Washington, Toronto, and Cleveland.

From New York and Hershey, Pa., the itinerary is as follows:

Philadelphia	Dec. 25 to Jan. 23
Buffalo	Jan. 25 to Jan. 30
New Haven	Feb. 1 to Feb. 8
Boston	Feb. 10 to Feb. 22
Providence	Feb. 23 to March 1
Montreal	March 3 to March 8
Pittsburgh	March 10 to March 20
Minneapolis	March 22

Seattle and San Francisco engagements will follow the Minneapolis dates.

REPUBLIC PLANS COOPERATIVE ADS

Republic will promote its forthcoming screen release of "Ice Capades Revue" with an extensive local newspaper advertising campaign in cooperation with first release exhibitors of the picture. The ice picture, which features Ellen Drew and Richard Denning with the Ice Capades arena troupe headed by Vera Hruba, was released nationally on December 24th. The policy of increased cooperative advertising on the ice picture was decided on by H. J. Yates following the success of a similar trial campaign initiated with "Flying Tigers."

Form Stage Partnership

Al Dow, Hartford, Conn., theatrical booker, and Rocco Matarese, stage manager of the Hartford theatres, have formed a partnership to operate theatres for stage productions. They have acquired the Holyoke theatre, Holyoke, Mass., and the Bayonne Opera House, Bayonne, N. J.

Charter Liberty Productions

Liberty Productions, Inc., New York City, has been incorporated, according to Michael F. Walsh, Secretary of State, at Albany, with $20,000 authorized capital stock. Directors of record are Louis N. Field, Alfred A. Stander and Gabriel Wartels, all of New York.

Open East Orange Theatre

The Ampere theatre, East Orange, N. J., was opened this week by Ampere, Ltd. The building originally was a theatre, later was remodeled into a garage, and recently was restored to a theatre.

Canada Used as Locale in More U. S. Pictures

Canada is pictured and included as locale in more Hollywood pictures, as a result of a trip he and John Grierson, Canadian Film Commissioner, made to the American production capital in April, in the belief of Stuart Legg, editor of the "World in Action" series produced by the Board.

The two men spoke to Louis B. Mayer, Alfred Hitchcock, Matthew Fox, Alexander Korda, Jack Chertok and many other production personalities, asking that their country be included by mention, theme and locale, in more pictures, Mr. Legg said Monday, while in New York on a brief vacation. He said that the recent Columbia production, "Commandos Strike at Dawn" probably was one result of their visit.

The Film Board will not make features, Mr. Legg said, after being reminded of the March of Time feature documentaries and answering a query as to whether the Board, as Canada's only producer of documentaries might extend them to feature length.

Mr. Legg thinks that four reels is the desirable maximum for documentaries. Beyond that length, he said, dramatic content is necessary, introducing undesirable obstacles in production and impeding the film's message.

He currently is working on a three-and-a-half-reel film, title of which has not been chosen. It is on the ideologies behind the present conflict. He coined a name for the topic, which he said might be used in exploiting the picture: "psychopolitics," after the much-used "geopolitics."

He and other Board officials have been considering the title: "The War for Men's Minds" for the film, he said.

Mr. Legg sees no need for a national film board in this country. He pointed at the Office of War Information "which is able," he said, "to call on a vast panoply of existing talent" and established documentary producers like the March of Time, MGM's "Crime Does Not Pay" series and others.

M-G-M TRADE SHOW CANCELLATION!

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"PRESENTING LILY MARS"

advertised for Trade Showing on January 5th, will not be screened on that date. A new trade show date for this picture will be announced later.

MGM Sets Ten Films In Second Block

Metro-Goldwyn-Mayer's second block of new season productions will consist of 10 features, instead of 12, it was learned this week. The company's first block included 12 pictures. According to William F. Rodgers, vice-president in charge of distribution, the block-of-10 follows the company's sales policy of releasing whatever films are completed and ready for distribution and does not represent a departure from any reportedly set policy of blocks-of-12.

It is understood that four December releases are to be included in the block: "Whistling in Dixie," "Journey for Margaret," "Reunion in France" and "Stand By for Action." Other titles which are expected to be released in the block are: "Keeper of the Flame," "North West Rangers," "Three Hearts for Julia," "Tennessee Johnson," "Andy Hardy's Double Life" and "Dr. Gillespie's New Assistant."

WE Executives Speak At Film Forum

J. V. Hilliard, director of the motion picture bureau of Western Electric, and P. L. Thomson, director of public relations, were the principal speakers at the "fighting film" forum recently at the Advertising Club of New York. Mr. Hilliard traced the development of the company's motion picture program since 1924 and reported that all the Western Electric films made before the war and the two produced since Pearl Harbor are serving as training pictures for industrial employees. He also pointed out that many of the pictures are being used by the Army Signal Corps, the Navy and the Coast Guard to instruct trainees in communications.

"Telephone Arsenal" and "Mines Above Ground" are the two most recent pictures produced by the company.

Lord & Thomas Drops Name As President Retires

The Lord & Thomas advertising agency will discontinue the use of that name following the announcement of the retirement of Albert D. Lasker, president and principal owner. Mr. Lasker is leaving to devote more time to public affairs.

The New York, Chicago, Los Angeles and San Francisco offices will be operated by Emerson Foote, Fairfax M. Cone and Don Belding, executive vice-presidents, with the same personnel as heretofore. Lord & Thomas has handled a number of theatrical accounts in the past, among which was RKO Radio Pictures.

Honor Moss at Dinner

Edgar Moss, retiring chief barker of the Philadelphia Variety Club, was honored by more than 100 members at a dinner held in the club quarters at the Bellevue-Stratford Hotel recently. At the same time, Samuel Gross was inducted as the incoming chief barker, together with the other officers. Earle W. Sweigert was toastmaster for the affair and Mr. Moss was presented with a signed scroll and a desk set. It also was announced that the club's Heart of Variety Fund was nearing its $10,000 goal.

Bonus to Exchange Staff

Christmas bonus checks amounting to three weeks' salary were handed out to each regular employee of the Twentieth Century-Fox exchange in San Francisco, at the annual Yuletide office party. Manager Al Laurice distributed the bonuses.

Colonel Zanuck Has Respite

Colonel Darryl F. Zanuck, who brought action films home from the North African campaign, spent the holidays with his family in Hollywood while on a furlough.

New York Mayor Continues Fight On All Games

His defeat by independent New York City exhibitors, who are now playing Screeno, bolstered by a New York magistrate's decision of last week, caused Mayor Fiorello LaGuardia to warn theatre owners Sunday that they must give Screeno cards to everyone without demanding admission to theatres.

The warning made little difference to the owners—now banded together as the Unaffiliated Exhibitors, Inc.—for they had observed the rule.

However, the Mayor also warned in his customary Sunday noon broadcast over municipal Station WNYC that the owners should "remember the fire rules in the lobby", and the exhibitors this week were waiting to see if the Mayor will "make it tough" for them.

Screeno and other games of chance, as well as premiums, are vitally necessary to their livelihood, to which they are entitled as much as circuit operators, the independent owners declared at a meeting last Wednesday.

They said they receive films later than every other type of theatre, and hence need giveaways. Magistrate Abner Surpless last Wednesday dismissed the case against Jacob Leff, owner of the Acme theatre, Queens. Mr. Leff, Jesse Stern and Julius Charnow are founders of the independent unit, which last week appointed a nine-man committee to further the organization.

New Advertising Setup At 20th Century-Fox

Hal Horne, director of advertising, publicity and exploitation of Twentieth Century-Fox, announced that effective January 4th, the realignment and expansion of the three divisions would take place. William Danziger has been appointed as Mr. Horne's assistant, and M. E. Youngstein is now in charge of business administration and budget control over all subdepartments.

The three divisions will operate as heretofore with Charles Schlaifer as advertising manager, Rodney Bush as exploitation manager and Richard Condon as publicity manager.

WAC to Release Four Films in January

The War Activities Committee announced that four films would be released in January, two by the Office of War Information and two by motion picture companies.

"Community Transportation," filmed by the OWI, will be released first, followed by the MGM picture, "You, John Jones," with James Cagney. Another OWI film, "Paratroops," will be released next, and "Mr. Smug," one of the "America Speaks" series produced by Columbia, will be the final release.

Warners Sign 26 Players During Past Year

Twenty-six stars and featured players were signed by Warner Brothers in 1942, the company announced. Among them are Walter Huston, Irene Manning, Sydney Greenstreet, Raymond Massey and Paul Henreid.

Joins Film Unit as Major

Orton H. Hicks, chairman of the board of Walter O. Gutlohn, Inc. of New York, has been commissioned a major in the Army, and has been assigned to the overseas motion picture branch. A temporary leave of absence has been granted to him.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

DARING YOUNG MAN: Joe E. Brown—It is an amusing comedy with a few good laughs. Joe is funny in a double role as his own grandmother. People who came to see "Eagle Squadron" found it easy to sit through. Attendance good. Played Friday, Saturday, December 11, 12.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

FLIGHT LIEUTENANT: Pat O'Brien, Glenn Ford—Well liked and had a nice draw. Pat O'Brien will outdraw most of the big name stars here.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

FLIGHT LIEUTENANT: Pat O'Brien, Glenn Ford—Due to bad weather the crowd was small but those who did see it said it was good. I had lots of patrons who said they planned to see it but weather kept them away. Played Monday, Tuesday, December 7, 8.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

MEET THE STEWARTS: William Holden, Frances Dee—Yes, I met a disgruntled few who were in attendance. Played Tuesday, December 1.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

TALK OF THE TOWN: Jean Arthur, Cary Grant, Ronald Colman—No business on this one. It pleased, but the second and third day business was just average.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

THEY ALL KISSED THE BRIDE: Melvin Douglas, Joan Crawford—Business only poor on this picture.—Harland Rankin, Centre Theatre, Chatham, Ont., Can.

THREE GIRLS ABOUT TOWN: Joan Blondell, J. Howard—This was thoroughly enjoyed by all. If your audience likes comedies play this by all means.—Harland Rankin, Centre Theatre, Chatham, Ont., Can.

TWO YANKS IN TRINIDAD: Pat O'Brien, Brian Donlevy—Although this was a very good picture, Kenos proved too much for it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WIFE TAKES A FLYER: Joan Bennett, Franchot Tone—Drew well on a Bank Night.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

Metro-Goldwyn-Mayer

CROSSROADS: Hedy Lamarr, William Powell—Amnesia, akin to insanity, damnable entertainment if entertainment is permissible, and above all foreign locale; Ye Gods! In this murderous age when everything reeks with bloody war, then to be prodded for 84 minutes with a subject that is inexcusable at this serious period of human existence. Laughter, nonsense, that is what this ace nation is crying for! Let's have it! The several patrons that were in walked out. The children, well, we had to put them out for disorderly conduct, and we had an early quit. Played Tuesday, December 15th.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

MRS. MINIVER: Greer Garson, Walter Pidgeon—No use telling you it is a wonderful picture. I got around to it rather late so that most of the audience already had seen it two or three times. However, a good number came again so receipts were well above average. As a picture it certainly is tops. Played Friday, Saturday, December 4, 5.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—Everyone said it was a grand show. If you have not played it by all means do. It is one of the war pictures that really went over well. Business good. Played Wednesday, Thursday, December 9, 10.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

RIO RITA: Abbott & Costello—It's been a long time since I reported on pictures but there has been so little difference in the quality of product that one report would have covered all of them until we played "Rio Rita." This is without question the poorest excuse for a picture we have seen in a long time. That dance number (why it was put in there I'll never know) was an insult to all decent people. If that be art, give me garlic. It smells much better. There should be built into every theatre a hole for the manager to crawl into after showing a picture like this. Played Saturday, Sunday, December 12, 13.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

TORTILLA FLAT: Spencer Tracy, John Garfield, Hedy Lamarr—Business not up to expectations. Tracy did usual fine job, but unsympathetic parts are bound to hurt him at the box office. Garfield good. Miss Lamarr not so hot. Many were disappointed with story. Supporting cast excellent. Hollywood apparently still believes in miracles. We small exhibitors have just about given up hoping for one. Played Sunday, Monday, December 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

Paramount

HOLIDAY INN: Fred Astaire, Bing Crosby—Ran rather late on this one but had a very good crowd anyway. The folks told me this was just what they wanted, as they went out smiling. It has gaiety, music and dancing from beginning to end. It ought to do well anywhere, especially in this season of the year. Played Thursday, December 10.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—Was fairly well liked, but as for drawing the people, it just didn't. We pushed this one hard, but still it didn't draw.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

NIGHT OF JANUARY 16: Robert Preston, Ellen Drew—A very good picture that was thoroughly enjoyed.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

BASHFUL BACHELORS: Lum & Abner—Critics have knocked this team—but for us in the small spots, who cater to the farmers and little people, it's the kind of film fun we like—and make a profit on. Personally, I'll take Lum & Abner and do more business with them than one by each of the Big Ten in filmdom—and no fooling.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

HERE WE GO AGAIN: Fibber McGee and Molly, Edgar Bergen—Outside of the names in it, this is just a rather inexpensively produced comedy that did get some good laughs but no raves from my audience. Attendance was a little above average. From the reports, some of the rest of you have been doing big business with this one. Well, that's the way it goes. Played Thursday, December 3.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Republic

BLACK CAT, THE: Bela Lugosi, Basil Rathbone—Played this on a horror program. Did business despite pre-Christmas slump.—Harland Rankin, Centre Theatre, Chatham, Ont., Can.

CAPTAINS OF THE CLOUDS: James Cagney—Excellent production, played late, but good any time. Played Friday, Saturday, December 11, 12.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural small town patronage.

FIGHTING BILL FARGO: Johnny Mack Brown—The average Western star does not do the business Cassidy or Autry does.—Harland Rankin, Centre Theatre, Chatham, Ont., Can.

HEART OF THE RIO GRANDE: Gene Autry—One of the best Autrys, with exceptionally good supporting cast. Played Friday, Saturday, December 4, 5.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can., Rural small town patronage.

MYSTERY OF MARIE ROGET: Maria Montez, Patric Knowles—Very good mystery that we doubled with "The Black Cat."—Harland Rankin, Centre Theatre, Chatham, Ont., Can.

STARDUST ON THE SAGE: Gene Autry—Gene Autry is to me what Tom Mix and Buck Jones were in their heyday. Regardless of the poor material Republic gives Autry he still packs them in. The so-called highbrows sort of sniff in the air, but the good old rabble are still in the great majority. Played Saturday, November 28th.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

SUNSET ON THE DESERT: Roy Rogers—Did nice weekend business with this picture.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WHAT'S COOKIN': Andrews Sisters—Thoroughly enjoyed by the airmen as it's packed with comedy and real jive. Played Sunday, December 6.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Airport personnel patronage.

Twentieth Century-Fox

FOOTLIGHT SERENADE: Betty Grable, John Payne—Very poor musical—had no draw, and I, personally, thought 20th-Fox could have done much better with the cast they wasted in this.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

HOW GREEN WAS MY VALLEY: Walter Pidgeon, Maureen O'Hara—"What a powerful picture!" "Boy, what acting!" "It was a dandy!" Those are some of the comments heard as the men left the auditorium. They certainly speak for the picture, a picture that has everything. A grand story, excellent direction, singing by the Welsh Singers, humor—despite its background and basic theme, and excellent performances by a swell cast. So good were Mr. and Mrs. Morgan (Donald Crisp and Sara Algood), Minister Gruffydd (Walter Pidgeon), Angharad (Maureen O'Hara) and Huw (Roddy McDowell), we would not even attempt to bestow special honors upon any one of them. Mr. Theatre Owner, don't disappoint your fans by failing to show this picture. Played Saturday, November 26.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

IT HAPPENED IN FLATBUSH: Lloyd Nolan, Carole Landis—This is really a good picture for baseball lovers. I double billed it with "Silver Bullets." Pleased the weekend patrons. Played Friday, Saturday, December 11, 12.—Miss Cleo Manry, Buena Vista Tehatre, Buena Vista, Ga. Small town patronage.

MOONTIDE: Jean Gabin, Ida Lupino—Real good picture that is different and will draw. Gabin a real favorite and Ida Lupino always good. Played Friday, Saturday, November 27, 28.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

ORCHESTRA WIVES: George Montgomery—Well liked and good business, can easily stand a three-day run in small situations. We got generous, foolishly, and gave it to them on Bank Night.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

PIED PIPER, THE: Monty Woolley—This pleased all who were able to come on these days; the attendance was affected by frigid weather and snow. Played Friday, Saturday, December 18, 19.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PIED PIPER, THE: Monty Woolley—Very well liked—but no business. We were dubious about this

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(*Continued from preceding page*)

one. But although we paid too much for it in comparison to our gross, we liked it.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

TALES OF MANHATTAN: Charles Boyer, Ginger Rogers—Comment on this was mixed; some thought it good, others said they didn't like it at all. Business was very poor due to terriffic snowstorm. The star-studded cast should have been enough to please. Played Sunday, Monday, December 13, 14.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine—Very poor business. We played it late and got caught on the start of gas rationing. Well liked and could be easily comparable to "Mrs. Miniver."—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

THUNDER BIRDS: Gene Tierney, Preston Foster—Well liked, very nice color, and nice little story, but fell flat on the flying, of which we expected a lot, but outside of the fair business we liked it.—E. A. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

United Artists

BUTCH MINDS THE BABY: Virginia Bruce, Brod Crawford—Fair comedy that got by on a double bill. —Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DUDES ARE PRETTY PEOPLE: Noah Beery, Jr., Jimmy Rogers—A pleasant change from usual Westerns, this little picture brought lots of laughter from the small attendance which came to see "The Pied Piper." Weather elements were too much to cope with as it was 10 degrees below zero and the roads here were covered with snow and ice. Played Friday, Saturday, December 18, 19.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MISS ANNIE ROONEY: Shirley Temple, Guy Kibbee—Here is my voice to shout about Shirley Temple. She is still tops in my theatre and even at this Christmas season slump she set a record for my theatre. I don't know the reaction this picture may have on the ones I hope MGM will produce with her, but "Miss Annie Rooney" with Shirley certainly made my heart glad. Played Saturday, December 12.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

Universal

DEEP IN THE HEART OF TEXAS: Johnny Mack Brown—Average Western—good music—fair draw.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

EAGLE SQUADRON: Robert Stack, Diana Barrymore—Ran this with "Daring Young Man" to good attendance. This, without a doubt, is the best picture of actual war combat scenes that we have shown so far. In general they do not come out for war stories here but this seemed to be an exception and they came in good numbers and praised it highly. Not a slow moment from beginning to end and excellently photographed. Played Friday, Saturday, December 11, 12.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

GIVE OUT, SISTERS: Andrews Sisters—A pleasing musical picture for our audience, all of whom enjoyed it. Business poor, but not due to the picture; the weather and snow-covered roads were too much for us. Played Wednesday, Thursday, December 16, 17.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

LADY IN A JAM: Irene Dunne—Should have been "exhibitor in a jam" but not with a crowd; a jam to pay expenses. Played Tuesday, November 17.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

SILVER BULLETS: Johnny Mack Brown—Good Western. Business only fair. Played Friday, Saturday, December 11, 12.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SIN TOWN: Constance Bennett, Brod Crawford—Good Friday-Saturday show to average business—well liked.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

Warner Brothers

MALE ANIMAL, THE: Henry Fonda, Olivia de Havilland—A good adaptation of the successful stage play of the same same, this picture afforded our audience many laughs. Poor Professor Turner (Henry Fonda) has a difficult but amusing time (1) trying to convince the "powers that be" of Midwestern College that he is a worthy teacher and (2) trying to convince his lovely wife (Olivia de Havilland) that he and not All-American Joe Ferguson (Jack Carson), former Midwestern football great, is worthy of her devoted and undivided attention. The professor finally achieves success when he delivers a stirring address on free speech and the rights of the teacher in defiance of the college authorities and is acclaimed a hero by the student body and the college officials. This picture has something in it for everyone, and should have special appeal in college towns because of its collegiate background. Played Saturday, November 28.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

THIS WAS PARIS: Ann Dvorak, Ben Lyon—Maybe we shouldn't have brought this up at all, only some one else might find it profitable to read these lines and shelve this instead of failing to gross enough for film rental as was our experience. Ye gods! Played Wednesday, Thursday, December 2, 3. —A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of December 28th

ASTOR
- Colleges at War..... MGM
- Picturesque Massachusetts.. MGM
- *Feature: For Me and My Gal*. MGM

CAPITOL
- Colleges at War..... MGM
- First Aid ..... MGM
- *Feature: In Which We Serve*. Two Cities-UA

CRITERION
- Colleges at War..... MGM
- The Loan Stranger..... Universal
- Person-Oddities ..... Universal
- *Feature: Who Done It?*..... Universal

PARAMOUNT
- Colleges at War..... MGM
- Jasper and the Haunted House ..... Paramount
- *Feature: Road to Morocco*... Paramount

RIALTO
- Colleges at War..... MGM
- Baby Wants a Bottleship.... Paramount
- Superman in the Bulleteers.. Paramount
- Gentleman's Gentleman .... RKO-Disney
- *Feature: Quiet Please, Murder*. 20th Cent.-Fox

RIVOLI
- Army Mascot ..... RKO
- Colleges at War..... MGM
- *Feature: Arabian Nights*..... Universal

ROXY
- Strange Empire..... 20th Cent.-Fox
- Mouse of Tomorrow..... 20th Cent.-Fox
- Monkey Doodle Dandy..... 20th Cent.-Fox
- Colleges at War..... MGM
- *Feature: The Black Swan*.... 20th Cent.-Fox

Short Features

Columbia

OLD BLACKOUT JOE: Phantasies Cartoons—Quite a funny cartoon that drew good laughs.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Metro-Goldwyn-Mayer

IT'S A DOG'S LIFE: Pete Smith Specialties—Cute and funny Pete Smith reel. Good as usual. W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

MR. BLABBERMOUTH: Two-Reel Specials—Very well done double reel showing why it is important to keep one's mouth shut about military matters and rumors of all kinds. Worth playing everywhere as it holds interest very well.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

MAGIC ALPHABET, THE: Passing Parade—Our audience found this an interesting and enlightening subject.—Thomas Di Lorenzo, New Paltz Theatre, New Palta, N. Y.

SURPRISED PARTIES: Our Gang Comedy—Another good subject to show to the kiddies on the weekend. Made a big hit and drew lots of laughs from our Saturday attendance.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

VICTORY VITTLES: Pete Smith Specialties—Good job in color by Pete Smith, showing some very luscious looking foods made economically. The ladies will like it.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

WE DO IT BECAUSE: Passing Parade—An interesting subject on some of our common habits, interestingly told, which filled its spot on our program adequately.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

YOU'RE A SAP MR. JAP: Popeye—Another good cartoon from Paramount. This made them laugh.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO

WALT DISNEY'S CARTOONS: We play these every week at Airport Recreation Hall and they are a big hit with British airmen.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

Twentieth Century-Fox

ARISTOCRATS OF THE KENNELS: Sports Review—Nice enough dog reel.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

F.B.I. FRONT: March of Time—Another excellent "March of Time" issue.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

TIRE TROUBLE: Terrytoons—I think the car drivers got as much kick out of this as the children. —Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

United Artists

MASK OF NIPPON: World in Action—Played at airport. Very much enjoyed. Some scenes very gruesome.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

Universal

SWING FROLIC: Musicals—Very good two-reel musical, with good dance acts.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

VICTORY GARDEN: Andy Panda Cartoon—Very entertaining cartoon; good color.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Vitaphone

DON COSSACK CHORUS: Melody Masters Bands—One of the best shorts it has been our pleasure to play. You cannot miss this one.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

DOVER BOYS, THE: Merrie Melodies Cartoons—Whenever something new in cartoons comes along, Schlesinger is back of it. This is the wackiest one we have played in some time and it has the crowd in stitches. It is a burlesque of the old melodrama and is probably a forerunner of more. Am I right?—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

GOOFY GROCERIES: Merrie Melody—Received very poor print, no title or end. It wasn't so hot either.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

HARE BRAINED HYPNOTIST, THE: Merrie Melodies Cartoons—Bugs Bunny is a favorite here and this one holds to the high laugh standard of the others.—W. Varick Nevins III, Alfred Co-Op Theatres, Alfred, N. Y.

PACIFIC FRONTIER: Broadway Brevity—Done in color, this is a trip around the Pacific area where the war is now raging. Very informative and interesting for our audience.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RICHARD HIMBER AND ORCHESTRA: Melody Masters Bands—Himber's sweet music would appeal to our audience any time. This short makes a very good program filled.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

SHEEPISH WOLF, THE: Merrie Melodies Cartoons—Usual good Schlesinger color cartoon with a surprise ending.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

SWEENEY STEPS OUT: Hollywood Novelties—Cute, well edited, different type of reel that in the main shows the animals in Bronx Zoo in varying moods. However, the sound track is not the clearest we have ever run. Your audience will like it.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

THERE AIN'T NO SUCH ANIMAL: Hollywood Novelties—We did not believe there were such beings until we saw this short. It is a very good program filler, something different.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Quigley Awards

SO long and well established are the Quigley Awards that it practically goes without saying that they have started on their tenth year. Material received from now on is to be considered for the new year's Awards.

Just for the record, let us state here what the aims and purposes of the Quigley Awards are. They were originally conceived and have been since carried on for the sole purpose of fostering and encouraging showmanship in the theatre. That they have accomplished this is well known. The Quigley Awards have become an institution in the industry.

"For those of you who tuned in late," says one radio program, "we repeat": Any theatre manager is eligible to compete. In order to do so, he need merely send in reports of his exploitation campaigns, documented with photographs, tear sheets and samples as far as possible. Consistency of effort is required for consideration.

At the end of each Quarter, all of the campaigns of each competing individual are assembled for the consideration of the Judges. The Judges are leaders in the fields of theatre operation, advertising and publicity or distribution.

The top eight campaigns selected by the Judges are given Awards. The top three get Quarterly Plaques; the next five are awarded Medals. This is the procedure each Quarter. In the case of repeat winners, a plate is given to affix to a Plaque and a bar to attach to the Medal.

After the year's Competition is over, all of the material submitted during the year by each of those who won a Quarterly Award is judged by the Grand Awards Committee at a special meeting for the purpose. The showman who receives the greatest number of votes is the Silver Grand Award winner; the runner up is given the Bronze Award.

There are other rewards besides the actual possession of the Plaques or Medals or Citations for runners up. Many of the winners of the Grand Awards and even of Quarterly Awards have been rewarded with promotions and important recognition.

Lest any small town showman think that he is unable to compete with the others, let him set his mind at rest. Each showman is regarded by the Judges in the light of what he is able to do as well as what he has done. The man in a town where the newspaper is not cooperative has the same chance as the fellow who is able to get four column art, front page stories and contests every day—it depends on the situation.

You are hereby invited to compete. Send in your material to Managers' Round Table. If there is sufficient for you to be regarded as a consistent showman, it will be considered for the Quigley Awards.

United Nations Week

The showmanship phase of United Nations Week is important. The job of putting it over has been given to the motion picture industry because of the great job of showmanship which the industry has done on previous drives—the March of Dimes, USO, Army and Navy Relief, War Bonds, Scrap collections, Salute to Our Heroes, and Avenge Pearl Harbor.

A press book has been prepared embracing every type of showmanship. Radio tieups, fronts, lobbies, ballyhoos, newspaper slugs, trailers, every conceivable type of advertising has been included. The materials are there.

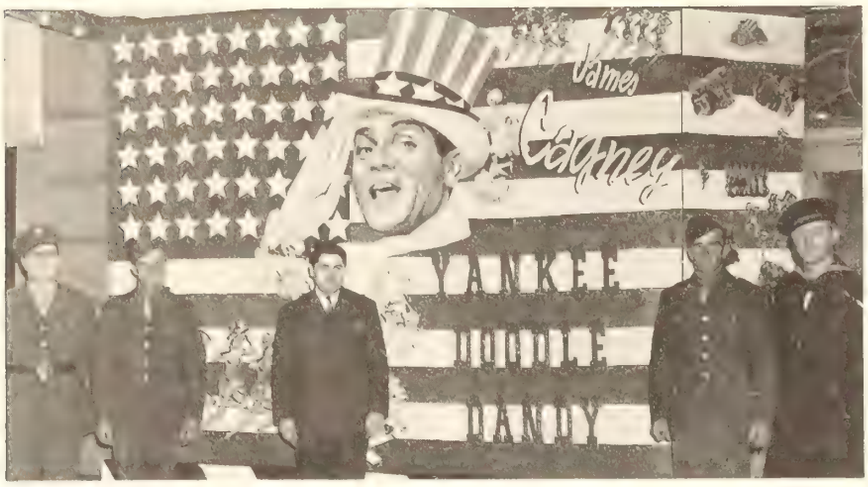
Credit for this fine job goes to Harry Mandel's staff at RKO, who prepared it. Practical showmen all, who are daily handling theatre exploitation, they were rightly counted upon to turn in a workable, practical pressbook free of all window dressing. For the record, credit Fred Herkowitz, John A. Cassidy, Blanche Livingston and Hal Seroy.

A Real Accomplishment

Recently to come to hand is a 26-page edition of *The Commercial Appeal* of Memphis, Tenn., sent to us by Maurice Druker, manager of Loew's State theatre there, who was one of the co-sponsors of this special paper. At first glance there is nothing remarkable about it. The news on Dec. 7, 1942, in Memphis appears to be about the same as the news anywhere else was on that day. But worthy of special attention were the ads. Of all the advertisements in this paper—and there were a good many of them—every single one urged the purchase of War Bonds and Stamps to the exclusion of everything else. The name of the advertiser was included but not a single word about his usual merchandise. Promoting an issue of this kind is a considerable task and Mr. Druker and his co-workers are to be congratulated on a fine job well done.

—BOB WILE

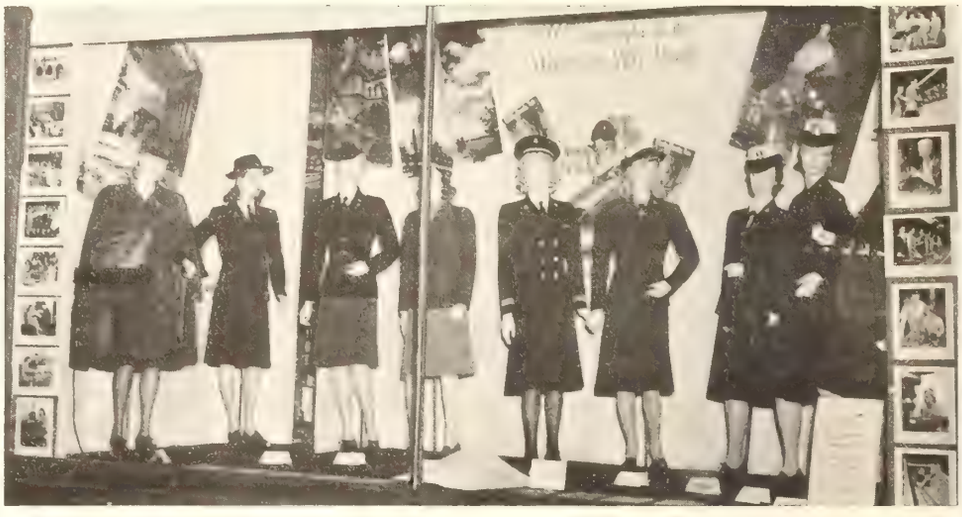
LATEST IN NOVEL DISPLAYS



Lewis Breyer, manager of the Strand, Holyoke, Mass., gave "Yankee Doodle Dandy" an extensive campaign. Here he is shown (center) in front of his lobby display flanked by members of the armed forces. In addition, Breyer had a special radio broadcast, sidewalks were stencilled and window displays were arranged with music stores.



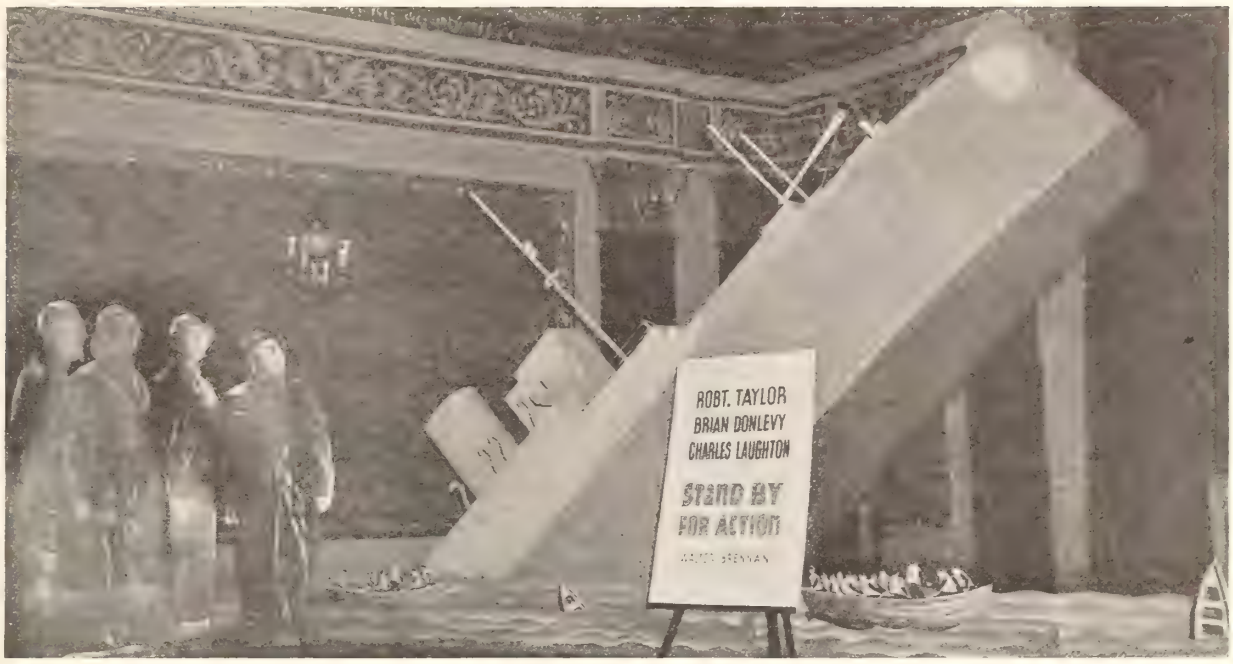
A life size cutout of Hedy Lamarr as Tondelayo was an intriguing part of the lobby display used by Bill Elder in advance of the picture's engagement at Loew's theatre, Indianapolis.



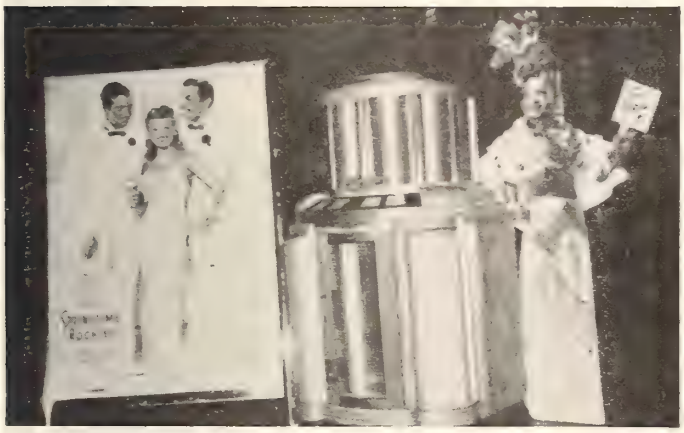
Uniforms of all the women in the armed services were displayed in the window of a Boston department store through an arrangement made by Red King, RKO Boston publicity chief, when "Women in Arms" of the "This Is America" series played the Keith Memorial in The Hub.



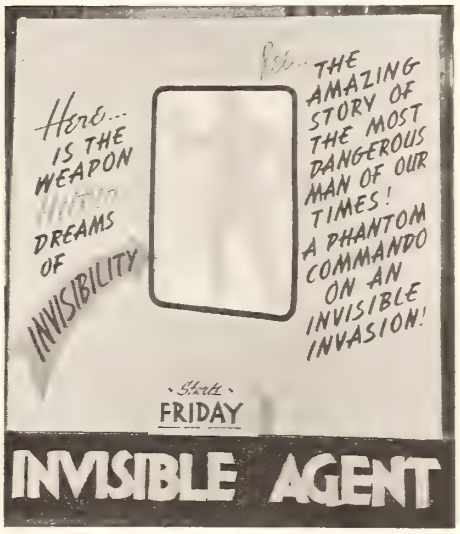
A musical display in the lobby helped sell "You Were Never Lovelier" for Stewart Gillespie and Larry Ryan, manager and assistant, respectively, at the Elgin theatre, Ottawa.



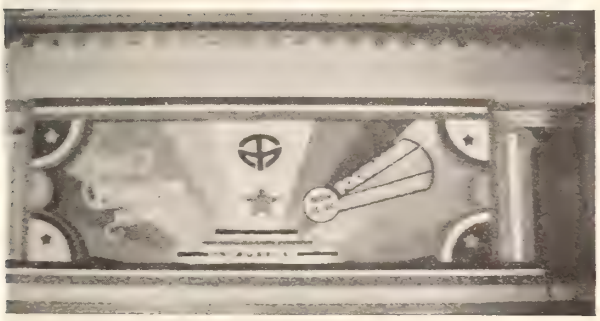
Life size cutouts of the four principals with a sinking ship as the background made up this striking display used by Lester Pollock on the mezzanine of Loew's theatre, Rochester, N. Y. The lifeboats in the "water" added to the realism.



A life size cutout of Carmen Miranda and a 40 by 60 on "Springtime in the Rockies" flanked a juke box which played tunes from the picture in the lobby of the Poli theatre, Hartford, Conn., managed by Lou Cohen.



Lichtman's Lincoln theatre, Washington, D.C., used this unusual method to sell "Invisible Agent." The shadow of the man with the knife flashed on and off every minute. This was done with a paper background and a strong light with flasher attached.



J. N. Fendley, manager of the Martin theatre, Roanoke, Ala., uses this set piece in the middle of the standee rail. It is vari-colored and is lit with indirect colored lights.



The banner used by Bob Sidman to plug "Arabian Nights" in Harrisburg was nearly three stories high (note building at left).

Selling Points

ON UNITED NATIONS WEEK

(The material below reflects the press book prepared for this campaign and represents the point of view of the sponsors of the drive about the methods for putting it over.)

For juvenile attention, it is suggested that school authorities be approached, including superintendents, principals, PTA groups, parochial schools, etc., and ask them to make United Nations week a subject of classroom discussion. Ask them to conduct essay contests on "What United Nations Week means to America" and kindred subjects. Merchants may be promoted in this connection to award prizes. The winning essays can be read over the air and printed in newspapers and read from the stage of the theatre, with winners appearing in person to receive awards. Teachers of the English and history classes could act as judges. Perhaps, too, the schools might stage playlets, pageants along the United Nations theme. Also, a Children's Parade of Pennies could be launched, each child on a selected day bringing one cent to school, the collection to be turned over to the fund. A citywide parade of local patriotic and civic organizations, Boy Scouts, Girl Scouts, Red Cross, USO and groups representing the United Nations in costumes is another suggestion. Short addresses by local officials, Army or Navy commandants are in order, while a bannered car could be in the line of march with a flat top into which spectators could throw coins. Radio coverage should include contacting the manager of the station for his cooperation in plugging the seven days' celebration whenever and wherever his programs permit. Spot announcements should be on the air continually before and during the seven days. Local sponsors might be willing to devote a small portion of the periods alloted to their commercials to this end. A radio playlet on United Nations Week can be presented. As with newspapers, each department of the radio station should be appealed to for a special tribute. Record programs could give music from different United Nations each night during the week; political commentators could stress what the United Nations are doing on each of the war fronts; women's programs to tell of foreign foods and clothes; guest programs to present local people each night who were born or lived in one of the United Nations. Merchant cooperation should be enlisted, with all stores displaying flags, using special windows as well as decorations inside the stores themselves. The merchants might also declare a United Nations Shopping Day, with a percentage of all sales on that day to go to the fund. Stores should also be supplied with collection containers appropriately marked, and perhaps a girl in costume do the collecting. The Mayor's proclamation of the week might be used for newspaper purposes, with the official or some other prominent civic personage appearing on the stage the night of January 14th to open the United Nations Week. This should be covered with photographers and reports.

Fitzpatrick Appeals to Kids On "Thunder Birds" Contest

An extensive campaign was executed for "Thunder Birds" by Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., the highlight of which was a "knowledge and coloring" contest in the *Daily News* during the picture's engagement. The Contest was headed: "Hey kids, Know Your Thunder Birds?" Readers were asked to look at the published silhouettes of a number of American Thunder Birds and list their names, by number, in the extensive space reserved for the contest. Directly underneath the silhouettes was a three-column layout featuring the line cut drawings of Preston Foster, Gene Tierney and John Sutton, which boys and girls were asked to color to the best of their ability. War Savings stamps and guest tickets were given to winners and runnersup.

Five thousand comic strip heralds depicting in brief the story of "Thunder Birds" were distributed around the city's busy area by a girl attired in attractive sky hostess uniform and a boy in pilot garb. In addition, Fitzpatrick tied up with the Woolworth and Kresge companies for the distribution of two thousand imprinted aquatone fan photos in conjunction with a large House of Westmore cosmetic tieup. Two attractive window displays, each featuring a 30 by 40 on Gene Tierney, were also secured.

Greer Sends Reports on Christmas Activities

As a goodwill gesture, G. R. Greer at the Grand theatre, in Chicago, extended an invitation to the WAACS and WAVES to attend his Christmas day show as guests of the management. On the lighter side, Dick also hung a large cluster of mistletoe above the entrance door, taking pains to call particular attention to it. Also as a Christmas stunt, Greer distributed food baskets to the needy through the Salvation Army and invited them to the Christmas show.

Heckman's Food Show

William Heckman, manager of Warners' Lion theatre, Red Lion, Pa., staged a charity food matinee on Nov. 25 in co-operation with the local Boy Scout troops. The food collected was sent to needy families in the town in time for the Thanksgiving Day dinner.

Druker Enlists Cooperation of Welfare Head

In the interests of the early playdate of "Journey for Margaret" at Loew's State, in Memphis, Maurice Druker reports that Mrs. Edna Blue, Executive Chairman, Fostre Parents Plan for War Children, made a one-day visit to the city through the efforts of William R. Ferguson of MGM. All of her interviews and appearances in the city were closely identified with the local showing of the picture.

One hundred prominent representatives of Tennessee Child Welfare organizations attended a luncheon honoring Mrs. Blue; Mayor Walter Chandler presiding and urging attendance at the picture. Mrs. Blue visited the juvenile court and sat on the bench with Judge Camille Kelly to observe cases of juvenile delinquency resulting from lack of parental supervision due to the adult employment in War Lndustries. A full 15-minute broadcast was also arranged, and a special invitational screening was held in the theatre four days prior to opening, for representatives of groups interested in child welfare, civilian defense, PTA, Medical Assotion, etc. Needless to say, the newspapers came through generously with stories and art on the whole affair.

Issues Blackout Warning

Taking advantage of an extensive countywide "sneak test blackout," Druker issued heralds tying in with the picture with scare heading "Blackout Warning for Memphis." Listed below were rules for conduct in addition to picture art and credits. The local distributor of Readers Digest gave excellent newsstand coverage with 200 specially-printed window cards and theatre made banner on the fleet of trucks.

Bookmarks were distributed in the main library and its branches throughout the city; window cards were planted to attract downtown Christmas shoppers, bumper strips were used on taxis; ballyhoo truck toured the downtown area and special photographic enlargements were used on the front.

Hamilton Promotes Christmas Co-op

Some eleven stores were promoted by Al Hamilton at the Empress theatre, in South Norwalk, Conn., for a four-column cooperative ad spread which was topped by a smiling cut of Santa Claus. The copy read: "The following merchants join with the M&P Empress Theatre management in extending Season's Greetings to the residents of Norwalk and surrounding communities." This was followed by a list of the cooperating merchants' names.

In a box at the bottom of the ad the following was run: "May we suggest, as a solution to your gift purchasing problems a booklet of M&P Empress theatre admission tickets at reduced prices. Tickets can be used anytime. Solve some of your problems by giving many happy hours of entertainment. The cost is small, the enjoyment will be great. Books now on sale at M&P Empress theatre boxoffice."

UNUSUAL ADVERTISING IDEAS

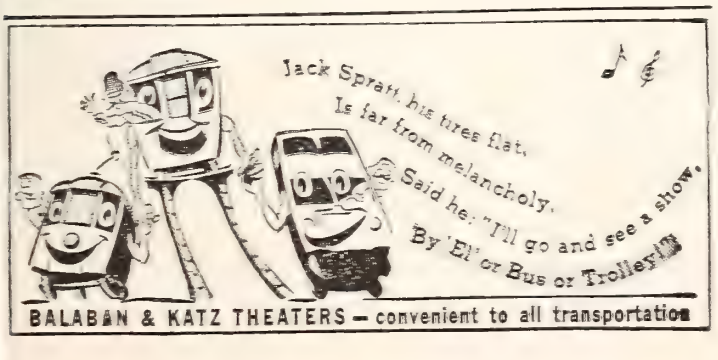


The start of gasoline rationing promoted the use of special copy, by Bill Elton manager of the Roosevelt theatre, Kenosha, Wis.



Here is one of the Warner Jersey zone ads created for Bob Paskow, director of advertising and publicity, by Ben Adler in the Newark art department.

When gas rationing started in Chicago, Balaban and Katz theatres sold public transportation in all the Chicago papers.



The horror fans were appealed to in this special ad designed by Sid Holland for the Palace, Akron, Ohio.



LAST 1942 CONTRIBUTORS

This is the last list of 1942 showmen. All contributions received after this list appears will be considered for the 1943 Awards. The First Quarter Judging will be in April. Now is the chance for new contributors to start in sending their material to the Round Table.

RALPH ARMSTRONG
Empress, Chicago, Ill.

TED ARNOW
Valencia, Jamaica, L. I.

MORT BERMAN
Orpheum, Springfield, Ill.

JOSEPH BOYLE
Poli Broadway, Norwich, Conn.

LEWIS BREYER
Strand, Holyoke, Mass.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

HARRY CRAWFORD
Missouri, St. Louis, Mo.

FRANCIS DEERING
Loew's State, Houston, Tex.

ROBERT DEITCH
DeWitt, Bayonne, N. J.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

BILL ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ED PITZPATRICK
Loew's Poli, Waterbury, Conn.

STEWART GILLESPIE
Elgin, Ottawa, Can.

ED GOTH
Fabian, Staten Island, N. Y.

ALICE GORHAM
United Detroit Theatres, Detroit

G. R. GREER
Grand, Chicago, Ill.

AL HAMILTON
Empress, So. Norwalk, Conn.

WILLIAM L. HEISS
Markay, Jackson, Ohio

BILL HOYLE
Lichtman Theatres, Washington, D.C.

ERVIN E. JANOT
Rex, Sheboygan, Wis.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

SID KLEPER
Poli Bijou, New Haven

ARTHUR KROLICK
Century, Rochester, N. Y.

LESTER POLLOCK
Loew's, Rochester, N. Y.

CARL ROGERS
Granada, Cleveland, Ohio

M. N. STEINKRITZ
Crown, Brooklyn, N. Y.

ARNOLD STOLTZ
Avon, Utica, N. Y.

F. TICKELL
Orpheum, Ft. William, Ont.

DON WERNLI
Palace, Alton, Ia.

Beauty Salon Cooperates On "I Married a Witch"

Effective was the tieup arranged with a local beauty salon in the interests of Ed Fitzpatrick's date on "I Married a Witch" at Loew's Poli, in Waterbury, Conn. On the shop's three radio spots daily a week in advance, the picture was plugged along with details of their special offer of guest tickets to their operators for every three of their customers that they induced to try the new Veronica Lake coiffure. They also announced via their window display and radio spots that an added special discount would be offered to any of their patrons bringing in their ticket stub from the showing of "I Married a Witch" after its opening.

The Salon, through the use of attractive stills of Veronica Lake in their window and on the walls of all the booths throughout the shop, advertised a special price for all girls coming in for the new Lake hairdo. All cards, etc., were sniped with the theatre's playdates. Fitz says that the fact that Christmas was so near was a very good factor in promoting the contest, since the merchant was anxious to try something new in promoting his business for the holiday season.

"Me and My Gal" Endorsed By Y.M.C.A. for Teschner

As a teaser ahead of the opening of "For Me and My Gal" at the Esquire theatre, in Toledo, Ohio, Ted Teschner promoted leading hotels and restaurants for the planting of "reserved" tent cards on the tables in the dining rooms. Printed on silver stock, the copy read: "Reserved for Me and My Gal. See Judy Garland in," etc., etc. Three large music stores in the downtown area devoted full windows to displays with 40 by 60's plugging the hit tunes from the picture with cast photo in the center and sheet music spread on all sides. Various orchestras around town also featured the music ahead.

The entire fleet of local news trucks was appropriately bannered with 28 by 44 cards. The membership secretary of the YMCA reviewed the picture and wrote personal letters to members suggesting that they see the picture which portrayed YMCA activities during the last war, and prominently displayed 40 by 60's in all downtown branches. Newspapers also played an important role in the campaign, with art and readers used profusely in twenty papers within a fifty mile radius.

Ted Teschner, since putting this over, has been transferred to the Valentine.

Tommy Tucker Launches Holland's Bond Rally

To open the recent bond drive in Akron, Sid Holland at the Palace theatre arranged for a rally on his stage with Tommy Tucker, then appearing in person, to act as master of ceremonies, in a special program which was broadcast over Station WJW. The band leader introduced Karl Tucker, president of the Summit County Veterans Association, who gave a talk on the War Bond promotion.

Recruiting officers of the various services spoke from the stage and divisional leaders were introduced. An American Legion color guard, headed by the chairman of the veterans division of the War Bond Committee, added a military note to the program. Holland reports that in the half hour's program, $11,500 worth of Bonds were sold.

Local Kids Build Model Airplanes In Navy Tieup

With the Navy making a concerted effort to urge kids to build model planes to scale, Clayton Cornell at the Pontiac theatre, in Saranac Lake, N. Y., conceived an excellent goodwill slant which, in addition, has helped at the boxoffice.

In his particular community this work has been turned over to the Saranac Lake Study and Craft Guild, who in turn have their instructors conducting classes and supervising the construction of these models by patients in bed, ill. Where Clay comes in on this is to obtain classes of children from his Saturday matinee audience to have them trained at the Guild. Inasmuch as this project is not being handled by the schools, the Guild has opened up new classes for the children. When the members of the class have built a sufficient number of planes, they are entitled to a Certificate of Merit, which is awarded by the Navy. Plans call for the awarding of these Certificates on the stage of the Pontiac.

To give impetus to the idea, Cornell has arranged a lobby display of some of the models, which will help him obtain interest in this work. Clay says that it is quite possible that this new class of children who are definitely interested in doing this highly technical work will meet at the woodworking shop at the high school, where they may enjoy all of its facilities. In addition to the planes, a lobby display of plans and material furnished by the school to further interest in the subject will be featured.

Instructor Addresses Kids

The Guild instructor will attend a Saturday matinee and address the kids on this work and enroll a class after the matinee out of those signifying their intentions toward this endeavor. The project will be plugged in the theatre, on the screen, with newspaper readers, at Scout meetings and in the public and parochial schools. From time to time model planes will be exhibited in the lobby of the theatre with each properly identified with the name and type of plane. Cornell says it is hoped that when the proper time comes, some Navy authority will be present to make the awards for the work accomplished.

Flying Tiger Model Plane Used to Exploit Picture

Locating a member of the local model aeroplane club who had a "Flying Tiger" model about a yard wide with the nose painted just like the real thing, Dick Feldman, in advance of that date at the Paramount theatre, in Syracuse, promoted the use of the model, which was used for lobby display purposes in connection with the picture of the same name.

For the co-feature, "Scattergood Survives a Murder," Dick promoted Station WFBL, which ordinarily carries the Scattergood program, for ten spot announcements, and the *Post-Standard* devoted two columns to a scene mat and a contest.

OF AND ABOUT SHOWMEN

BIRTHDAY WISHES

January 2nd
Frank Drachman
Alexander Maus
Elmer Field
Ted Hodes
M. Augenblick
Peter L. Bartes
Chet E. McSwain

3rd
William Leroy Miller
David Goodman
Dave Jones
Chuck Milan

4th
David M. Brotman
Jack D. Braunagel
Jack Lykes
Laura Wernick
Arthur Joy
C. R. Stoflet
Gene Yarnell
Fred E. Moree
Albert E. Fain
Clarence R. Bosch
Walter Hinks
Albert Lalle
Moe Weiss
George Strouse
Tommy Danish

January 5th
Henry W. Beutel
Robert E. Holmes
Stanley J. Klein
William F. Moody
William Pinchard
Paul Barrera
Charles Doctor
John E. Moore

6th
L. W. Bevel
Joseph Josack
M. E. Cowan
Bert C. Wild
Frank L. Willis
James May
Jerome Greenberger
James F. Collins

7th
George L. Allen

8th
Claude L. Davis
Eugene Sturenroth
Fern Lynn
Herman Samel
Harold Bishop
Frank J. Manglona
William S. Ryan
Paul E. Sweeney

Harris Lumberg's Career Dates Back to 1894 and Stage Shows

Not many Round Table members have theatres named after them but Harris Lumberg has. There was a Lumberg theatre in Niagara Falls and a Lumberg theatre in Utica, N. Y., both given that name by Harris himself. To begin at the beginning, Harris was born in Syracuse on Sept. 29, 1879. Rutherford B. Hayes was President then and the first World's Fair was still a long way off. But when Harris was only 15, he was assistant treasurer in the Opera House in Syracuse for the Wagner and Reis Circuit. He held that job under S. S. Shubert for three years. Then he was transferred to the Frothingham at Scranton, Penna., and then back to Syracuse as treasurer. Two years later he leased the International theatre in Niagara Falls and played road shows in the winter and stock companies in summer. In 1903, he arranged with Vitagraph to run pictures on Sundays and off days when there were no shows. Admission was 10, 20 and 30 cents. The Lumberg theatre in Niagara Falls, which he built was the first motion picture house in that city. He also built the Lumberg in Utica. He's had a lot of well known shows in the theatres he has managed.



Right now, Harris is managing the Bellevue theatre in Niagara Falls, for Shea Buffalo theatres. He has been with that circuit for several years past. Harris has two stepsons, one in the Army Air Force and the other in the Naval Air Service.

CHARLES DARBY, manager of the Cameo theatre, in South Weymouth, Mass., has enlisted in the Navy.

CHARLES D. CROWLEY, former manager of the Grand and Globe theatres, in Vineland, N. J., has just been commissioned a second Lieutenant in the Army.

HOWARD WHITTLE, manager of the Penn theatre, in West Reading, Pa., has replaced Franklin W. Maury as manager of Wilmer & Vincent's State theatre, in Allentown, Pa. The latter has resigned to enter Voluntary Officers' Training School.

ALLEN LEWIS, manager of the Dante theatre, in Philadelphia, has taken over the managership of the Breeze and Victory theatres there, replacing Robert Hexter, who left to become an air cadet.

JAMES GRADY, manager of Loew's New Rochelle, has been made district manager for New Rochelle, Mt. Vernon, Yonkers, White Plains and the Post Road and American theatres in the east Bronx. Other Loew changes in that territory include: Salli Levy, manager of Loew's 46th Street, Brooklyn, was promoted to manager of the division including the 46th Street, Coney Island, Boro Park, Oriental, Alpine and Bay Ridge theatres, in Brooklyn. Larry Beatus, district manager for Westchester, was given supervision of the west-Manhattan group of 11 houses, plus the Capitol and Astor. Maurice Seidlitz, Eugene Myers, William Downs and S. H. Meinhold continue as division heads. Seymour Mayer, district manager, left to become a lieutenant in the Army.

KARL H. UNDERWOOD, former manager of the Capitol, at Burlington, Ia., has taken over the managerial reins at the Cresco, in Cresco, Ia., succeeding Mrs. Joe Cole, who will return to her home at Charles City to assist her husband in the management of the Charles theatre there. Fred Savery, manager of the Zephyr theatre, at Burlington, Ia., will manage the Capitol.

GEORGE BOROS, manager and newsreel editor of the Telenews theatre, in Buffalo, has entered the Army as an aviation cadet. He will be succeeded by Jack H. Birnbaum, newsreel editor and promotion manager of the Telenews theatre, in Cleveland.

Larry Green Hastens to Join Round Table Before the Army

Although he is soon to join the Army, Larry E. Green, manager of the Carlton theatre, Carrollton, Ill., said he wanted to be sure to be a member of Managers' Round Table before he left his post. Larry was born in Barry, Illinois, just about 19 years ago. When he was 12 years old he started passing out handbills for the Star theatre in Barry. From that job he rose to an usher and when the Clark theatre was built he learned how to run the projectors. Then he was made assistant manager. Last May he came to Carrollton as manager. "However, after the war, I intend to take up again the business I am now leaving," says Larry.

MILITARY ADDRESSES

JACK EBERSBERGER
formerly manager of the Sheboygan theatre, in Sheboygan, Wis., may be reached at Co. 1417, U. S. Naval Training Station, Grand Island, Ill.

DAVID BACHNER
who left Warner Brothers publicity office in Cleveland to join the Navy, now reports from U. S. N. 35301790, Co. A-11th R.C.D.A.C., A.P.O. 923, c/o Postmaster, San Francisco, Cal.

J. M. (SONNY) SHEPHERD
who left the Lincoln theatre in Miami to join the Air Corps, may be reached as Lt. Shepherd, Naval Air Station, Argentia, Newfoundland.

WALTER CHENOWETH has been transferred from the Metro, in San Francisco, to the Alexandria, replacing Albert Levin, now with the Marines. The new manager at the Metro is Elwood Rubin. Jack Falvey was transferred from the Vogue to the Midtown when the latter's Chester Bell went to Visalia as manager of the State. Fred Curtis left the Strand to succeed Bill Crosby, another Marine recruit, at El Rey. James Phoenix moved to the Strand from the Noe, and Frank Lovette becomes manager at the latter house.

SALVATORE J. ADORNA, JR., is the manager of the reopened Astor theatre, in East Hartford, Conn.

KEITH LINFORTH, former manager of the Mission Theatre, in Seattle, has been transferred to the Grand. He is succeeded by Vernon Baker.

WILLIAM CRULL, manager of Loew's Vendome, in Nashville, for the last six years, has resigned to become manager of the Ritz theatre, in Birmingham.

CHARLES COHEN, assistant manager of the Plaza, in Philadelphia, has been promoted to manager of the Mode; Pat Leto, chief of service at the Savoia, has been promoted to assistant manager. John Iaquinao is now assistant at the Alhambra; Harry De Angelis, chief of service at the Broadway, has been promoted to assistant at the Avon.

ALLEN LEWIS, formerly manager of the Dante theatre, in Philadelphia, has been appointed manager of the Breeze and Victory theatres, succeeding Robert Hexter, who resigned to enter the Army Air Force. Milton Lewis has been named manager of the Dante.

ALBERT LEVIN of the Alexandria theatre, and BILL CROSBY of the El Rey, San Francisco, have joined the Marines.

TED TESCHNER has been transferred from the Esquire to Loew's Valentine, in Toledo. Harry Klotz, assistant at the Valentine, succeeds Ted.

OBITUARIES

William Hamilton Osborne Dead; Lawyer, Writer

William Hamilton Osborne, lawyer, expert on copyright, and counsel for the Authors League of America and Dramatists Guild, died Christmas Day at his home in Newark, N. J. He was 69.

Mr. Osborne, chairman of the Authors League copyright committee, was himself a prolific author. He had written many novels, and approximately 500 short stories. He wrote "Neal of the Navy", in 1915, a motion picture serial.

He left a widow, two sons, William Jr., and Frederick, and a sister, May.

Benjamin Bache, Sr.

Benjamin Franklin Bache, Sr., 62, projectionist at Warner's Midway theatre, Philadelphia, died December 20th at his home in Philadelphia. He was a direct descendant of Benjamin Franklin. His son, Benjamin Bache, Jr., is a member of the Warner Bros. sales staff in Philadelphia, and another son, Harry Bache, is a Metro booker in Philadelphia and the newly-elected president of the Film Exchange Employees Union. Other survivors include his wife, a step-daughter and three brothers.

Charles M. Clark

Charles M. Clark, former newsreel photographer, died December 23rd at his home in Philadelphia. He was 62 years of age. During the last war, his interest in photography turned to motion pictures and after the war, he was Philadelphia representative for Fox-Movietone News for 11 years. His wife and two daughters survive.

Shots Kill Herbert Holtz

Two pistol shots at approximately 2:30 A.M. Sunday morning in Central Park, New York, killed Herbert Holtz, MGM exchange clerk. He would have been 35 years old February 22nd. Police this week were seeking the murderer. They were asserted to have as clues only three 45-caliber shells and bullets. Mr. Holtz leaves a mother, brother and sister.

William H. Shugard

William H. Shugard, member of the advertising department of the Warner theatres circuit in Philadelphia, died December 26th at his home in Cynwyd, Pa. He was 77 years of age. Before joining the circuit last January, he was a member of the theatrical advertising staff of the Philadelphia *Evening Ledger* until it suspended publication. A son survives.

Fall Kills Edna Hibbard

Edna Hibbard, once a co-star of "Gentlemen Prefer Blondes" New York hit play, died Saturday in Mother Cabrini Hospital, that city, after falling down a stairway. She was 47. Miss Hibbard had a long stage career. Surviving is her husband, Lester Bryant.

Corliss Powers Walker

Corliss Powers Walker died in Winnipeg last week, at 89. He was a pioneer theatre manager there, and builder of the Walker Theatre.

Mary Asquith

Mary Asquith, former actress, author and play broker, died last week in Brooklyn, at 69. Miss Asquith was at one time a scenario writer and reader for Fox Films.

William M. Brandt

William M. Brandt, former co-receiver for St. Louis operators' local 143, died Sunday in that city, aged 74.

Mexico and U. S. Sign Film Pact

A reciprocal trade agreement between the United States and Mexico will eliminate quantitative restrictions, the U. S. State Department announced, resulting in film being admitted at a lower rate.

The present rate of duty on sound films is 20 pesos per legal kilogram on imports not in excess of 100,000 meters in any calendar year, and 40 pesos on imports in excess of that quantity. The temporary entry of films under bond will be permitted in the case of preliminary showings and censorship without payment of duty if they are re-exported within 30 days without public showing.

Mexican rates on motion picture apparatus being exported there will be decreased by 17 to 50 per cent of present rates. It was reported that Mexican imports on apparatus in 1940 were valued at $121,000, and imports of motion picture films were approximately $281,000. The United States will reduce by 50 per cent the duty on exposed negatives, positives, prints and duplicates from Mexico. Imports in 1940 amounted to 800,000 feet, out of a total 6,000,000 feet from all countries.

Radio Officials Discuss Policies With OWI

Officials of the Office of War Information met this week with regional representatives and station operators for a discussion of a number of matters relating to wartime broadcasting.

The conference was conducted by William B. Lewis, chief of the radio bureau, but both Elmer Davis, director of the OWI, and Gardner Cowles, Jr., director of domestic operations, attended and addressed the meeting.

A number of problems in connection with the airing of Government messages were considered, and a report was received on a new plan for the use of transcriptions and spot announcements which has been under trial in Philadelphia with a view to determining its desirability for adoption throughout the country.

RCA Merger Announced At Special Meeting

The consolidation of the RCA Manufacturing Company with the Radio Corporation of America, parent organization, became effective Thursday following a special meeting of the RCA board of directors, presided over by David Sarnoff, president of the company.

The RCA Manufacturing Company, wholly-owned subsidiary of RCA, will continue as heretofore with the same personnel and policies. The move was explained by Mr. Sarnoff as a unification measure which would increase the flexibility of operation. George K. Throckmorton was elected a vice-president of RCA at the meeting.

Shelvey AGVA Head

The Associated Actors and Artists of America has named Matt Shelvey, national representative in charge of the San Francisco local of the American Guild of Variety Artists as national administrative director of the AGVA. He will replace Walter N. Greaza who resumes duties with Actors Equity Association as assistant executive director. David Fox was appointed head of the New York local of the union, replacing Ross Pepe.

Providence Manager Honored

George E. French, manager of the RKO Albee theatre in Providence, last week was given a luncheon by friends before entering the officers school of the Army. Among those present were Edward M. Fay, Edward L. Reed, Judge James E. Dooley, Archibald Silverman, Martin Toohey and William Spragg.

IN NEWSREELS

MOVIETONE NEWS—No. 32, Vol. 25.—U. S. plane carrier in spectacular sea-air battle. . . . Naval air cadets inducted. . . . Marine officers in training at Quantico. . . . British take Benghazi. . . . Toledo women make aircraft glass. . . . WAAC take over desk jobs. . . . Chicago fire destroys hotel. . . . Lew Lehr attends Christmas party at zoo.

MOVIETONE NEWS—No. 33, Vol. 25.—President's holiday message to all Amerisans. . . . Latest news from North Africa. . . . Darlan's assassination. . . . Air power for Australia. . . . RAF blasts Genoa. . . . Mass ship launching. . . . New oil pipeline. . . . Elmer Davis and Secretary Wickard announce food rationing. . . . Hollywood stars entertain at Canteen. . . . Special pre-showing of Rose Bowl game.

NEWS OF THE DAY—No. 230, Vol. 14.—U. S. Flattop wins round two in epic fight. . . . British roll past Benghazi. . . . Soviet turns tide against Nazis as Russia's winter offensive rolls ahead. . . . President Roosevelt's Christmas message.

NEWS OF THE DAY—No. 231, Vol. 14.—British blitz Genoa in night raid. . . . French troops in North Africa join Yanks to fight Nazis. . . . Message of cheer from the President. . . . P-38's carry war to Japs in New Guinea. . . . More rationing of food announced in Washington. . . . News from Peru and Chile.

PARAMOUNT NEWS—No. 35.—Stalingrad front. . . . Mosquito bombers in Canada are newest blitz weapon. . . . Mules versus jeeps in Colorado. . . . More barrage balloons in Ohio. . . . The sea battle in the Pacific.

PARAMOUNT NEWS—No. 36.—French aid American drive in Africa. . . . Railroad train wreck in Dixon, Ill. . . . United Nations condemn Nazi mass slayings. . . . Senator Pepper and Wendell Willkie make speeches. . . . P-38's reach New Guinea. . . . First pictures of bombing of Italy.

RKO PATHE NEWS—No. 35, Vol. 14.—U. S. carrier downs Jap planes. . . . Loyal Japs form U. S. Army unit. . . . Plexiglas: transparent armor. . . . British sweep into Benghazi. . . . Elizabeth Kenny Institute opened in Minneapolis. . . . New plywood bomber gets test for RCAF in Ottawa.

RKO PATHE NEWS—No. 36, Vol. 14.—President's Christmas message. . . . Peru fetes Prado's third year. . . . War bonds buy cruiser carrier. . . . P-38's arrive down under. . . . Wickard and Davis on food rationing. . . . RAF blasts Genoa. . . . Rose Bowl —Georgia vs. U.C.L.A.

UNIVERSAL NEWSREEL—No. 148, Vol. 15.—Great battle of the flat-tops. . . . British take Benghazi. . . . Glass for fighter planes. . . . Bill of Rights birthday celebrated. . . . Four die in Chicago hotel fire. . . . Dorothy Nugent takes poke at Axis.

UNIVERSAL NEWSREEL—No. 149, Vol. 15.—Admiral Darlan assassinated. . . . Allies in North Africa. . . . Peru parades new weapons. . . . New ships added to Navy. . . . RAF bombers blitz Genoa. . . . Big surprise for Japs. . . . FDR Christmas day broadcast.

National Decency Legion Classifies Eight Films

Of eight films reviewed by the National Legion of Decency during the current week, four were found unobjectionable for adults, three were unobjectionable for general patronage, and one was objectionable in part. The classification follows:

Class A-1, Unobjectionable for General Patronage: "London Blackout Murders," "One Dangerous Night" and "Rangers Take Over." Class A-2, Unobjectionable for Adults: "'Neath Brooklyn Bridge," "Quiet Please, Murder," "Ravaged Earth" and "Time to Kill." Class B, Objectionable in Part: "Arabian Nights."

Arbitrate Wage Dispute

The League of New York Theatres and the Association of Theatrical Agents and Managers were represented in a hearing on Wednesday involving salary disputes between the two organizations. Professor Paul Brissendon of Columbia University was the arbitrator.

School Show Is Xmas Gift

Edward Ramsey, operating the Plymouth theatre, at Plymouth, Ohio, gave a showing of pictures in the high school at nearby Willard, Ohio, under the sponsorship of various lodges and organizations there, as a Christmas treat to the children of that area.

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WANTED AT ONCE — A1 PROJECTIONIST. Sober, draft-exempt. Small house southern Michigan. Write qualifications, salary expected. ASHMUN THEATRES, Caro, Mich.

AT ONCE — THEATRE MANAGER. DRAFT-exempt. State salary, qualifications and include snapshot. Southern Michigan town. ASHMUN THEATRES, Caro, Mich.

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WANTED—A SMALL PROFITABLE RUNNING motion picture house in or near New York. Would consider active partnership. Write details. BOX 1588, MOTION PICTURE HERALD.

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BRAND NEW VACUUM CLEANERS—COMMERcial type—¾ HP motor; 1½" reinforced hose; extension rods; heavy floor brush; every conceivable attachment; ballbearing throughout. Immediate shipment without priority, $189.50. Junior model for small theatres only $89.50. S. O. S. CINEMA SUPPLY CORP., New York.

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WANTED: FORMER FILM AND PREMIUM salesmen in key film centers to sell direct to theatres new unusual patriotic item for salvage and promotion drives. Commission only. Will allot territory to qualified men. Supply complete details in first letter. BOX 1584A. MOTION PICTURE HERALD.

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FOR SALE—THEATRE EQUIPMENT. INCLUDing seats, air conditioning, electric dimmer and control panels. Revolving turntable, spotlights, auditorium and stage lighting, weights, sheaves, etc., house and asbestos curtains, color screens, two 35mm. motion picture machines with amplifier, speaker and rectifiers. Capable of operating a theatre of 1,000 seats. Used only a short time. In perfect condition. Inquire BOX 1585. MOTION PICTURE HERALD.

2½ GAL. FIRE EXTINGUISHERS, $17.85; ONE quart type, $6.95; ticket chopper, $39.50; corn poppers, $37.50; arc lamps, from $39.50; amplifiers, soundheads, from $9.95. Mammoth bargain bulletin shows many other values. Ask for your copy. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE—1100 HEYWOOD-WAKEFIELD USED spring edge chairs. BEN B. POBLOCKI, 5779 S. HOWELL AVE., MILWAUKEE, WIS.

FOR SALE — HOLMES 35MM. PROJECTORS, amplifiers and speakers; also stereopticons, rewinds, phonographs. Excellent condition. Priced reasonably. LANE THEATRE CIRCUIT, Caroll, Ia.

POSITION WANTED

PROJECTIONIST — 21 YEARS' EXPERIENCE, non-union. Can give reference. Married. J. B. KUHN, Cameron, W. Va.

ARE YOU LOOKING FOR A MAN WITH A thorough knowledge of vaudeville-motion pictures-supervisory and house operation? Am available for a position anywhere, am married—50 years of age and have a background of 31 years, can give the best of references as to my experience and ability. BOX 1590, MOTION PICTURE HERALD.

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WANTED USED 16MM. SOUND EQUIPMENT. MULTIPRISES, Box 1125, Waterbury, Conn.

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BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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PRESS OF C. J. O'BRIEN, INC. NEW YORK, U. S. A.

LATE FILM REVIEWS

For other reviews see Product Digest Section, starting on opposite page

Star Spangled Rhythm

(Paramount)

Musical Comedy in Multiple

The billing of this omnibus attraction lists sixteen stars of first rank, a larger number of principals just slightly less distinguished as marquee magnets, plus a number of standouts in other fields of entertainment. Yet the billing is an understatement of the case. The film is a hit from end to end, produced in high humour and packed with music, mirth, beauty, song, dance and laughter throughout every one of its hundred minutes. It warrants all the exploitation that can be given it, and it furnishes the wherewithal for all the exploitation there is in the book of showmanship.

Unlike other films which have enrolled a multiplicity of stars this one is no broken cavalcade of thinly related sequences. It is a straight story by Harry Tugend in which all the notables appear as themselves for valid reason. It's a tale about a sailor who thinks his father is boss instead of gatekeeper of the Paramount Studio, and about the way in which the sailor's girl manages to make his belief stand up. There's a world of humour in the doing, with Eddie Bracken, Betty Hutton and Victor Moore playing these roles.

The stars perform in all the possible groupings, as when Paulette Goddard, Dorothy Lamour and Veronica Lake sing a trio number kidding themselves, again as Fred MacMurray, Franchot Tone, Ray Milland and Lynne Overman perform a skit burlesquing as many women playing cards.

Bob Hope plays a part in the story, as himself, and is master of ceremonies in the section which represents an impromptu performance staged for a ship's company of seamen. Bing Crosby also doubles as character and performer, and all hands figure in the running narrative, which adds up to excellent entertainment.

Cecil B. DeMille, Preston Sturges and Ralph Murphy play themselves, turning in smart and humourous performances, while Y. Frank Freeman and B. G. De Sylva take a prodigious kidding as represented by characters wearing names only lightly veiled.

Few pictures have ever started at such a pace and maintained it so well. No picture in kind has assembled a comparable number and variety of production numbers, specialties, skits, blackouts and running gags with such smoothness of flow and legitimacy of connective. The customers may be told that plenty of anything they want to see in pictures, except tragedy, is available to them in this one.

For devising a script that embraces all of these personalities with sacrifice to none and profit to all, Harry Tugend rates a salute. For directing this mass of talent in such wise that it is always talent and never a mob, George Marshall rates acclaim to the echo. To associate producer Joseph Sistrom, an accolade with plumes. To the house of Paramount, for subjecting itself to a profound ribbing in the interests of entertainment for its customers, cheers.

Upwards of a dozen song numbers by Johnny Mercer and Harold Arlen follow the beam of today's predilection, both in melody and lyric, with Robert Emmett Dolan's musical direction extracting a maximum of result from every measure.

This is a film as full as a tick with the amusement merchandise in demand at the moment from one end of the world to the other.

Previewed at the Ambassador Hotel tradeshow, Los Angeles, where some 500 or more exhibitors, press and professional people had the time of their preview lives. Reviewer's Rating: excellent.—W. R. WEAVER.

Release date not set. Running time, 100 min. PCA Certificate No. 8591. General audience classification.

Starring Bing Crosby, Ray Milland, Vera Zorina, Eddie Bracken, Bob Hope, Victor Moore, Mary Martin, Veronica Lake, Fred MacMurray, Dorothy Lamour, Dick Powell, Alan Ladd, Franchot Tone, Paulette Goddard, Betty Hutton, Rochester; with William Bendix, Susan Hayward, Lynne Overman, Cass Daley, Walter Catlett, Walter Dare Wahl and Company, Jerry Colonna, Marjorie Reynolds, Gary Crosby, Ernest Truex, Sterling Holloway, Macdonald Carey, Betty Rhodes, Johnnie Johnston, Katherine Dunham, Golden Gate Quartette, Walter Abel, Dona Drake, Gil Lamb, Arthur Treacher and Cecil B. DeMille, Preston Sturges, Ralph Murphy.

They Got Me Covered

(RKO Radio)

Hope Goes to Washington

Bob Hope's ability in the putting over of a gag line is the mainstay of this mixture of journalistic comedy and espionage melodrama produced by Samuel Goldwyn and directed by David Butler in a pattern which is a departure from the style of both. Dorothy Lamour furnishes the billing for the right hand side of the marquee and plays a straight role in normal attire for something less than the total of effectiveness she grosses in sarong and technicolor. The support is made up of dependables who deliver as expected.

The screenplay by Harry Kurnitz and Frank Fenton brings Hope home from Russia as a war correspondent in trouble with his managing editor and sends him to Washington where he gets on the trail of a story about a spy ring. There's a murder and an abduction to start the ball rolling, after which a variety of incidents in the spy tradition occur, played mostly for laughs, the whole ending in a rough house finish which provides the proper ending without bothering to go back and pick up a number of story lines left dangling.

Hope collects a lot of laughs from a script which furnishes him a lesser supply of typical dialogue than is par for him on radio or screen, and he is given no competition in the field of humor by his associates. Apart from the humor of Hope's quips, wisecracks and fadeways which click solidly, the film contains also a measure of slapstick, notably in a beauty parlor sequence, which amuses.

"Palsy Walsy," a song by Johnny Mercer and Harold Arlen, is the single venture into the musical, figuring principally as a piece of business.

With Hope voted Champion of Champions in the Quigley Publications Radio Poll and number five in the Exhibitor Poll of money making stars of 1942, the picture stacks up as a natural so far as attracting the customers is concerned, and it does give his fans a chance to see him in what amounts to a solo performance.

Previewed at the Ritz Theatre, Hollywood, to a Tuesday night audience, unapprized of the previewing, which responded to Hope's offerings with gusto. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date not set. Running time, 96 minutes. PCA No. 8819. General audience classification.

Bob Hope ..... Robert Kittredge
Dorothy Lamour ..... Christina Hill
Otto Preminger ..... Fauscheim
Edward Ciannelli, Donald Meek, Walter Catlett, Marion Martin, Phyllis Ruth, Philip Ann, Donald MacBride, Mary Treen, Bettye Avery, Margaret Hayes, Mary Byrne, William Yetter, Henry Guttman, Florence Bates, John Abbott, Frank Sully.

Night Plane from Chungking

(Paramount)

Spy Stuff

Over-deliberation in the making of points which are clear in advance to the customers deprives this item of suspense at cost to illusion. The material for the marquee overstates the case for the attraction, although the players do their best under circumstances of story and direction beyond their control.

The story by Harry Harvey concerns a busload of people bombed by Japs on a road in China, and taken to a Chinese airfield commanded by an American. He detects a woman in the party in an act of espionage and she is imprisoned. Later he tries to fly the rest out of China, but the plane is brought down in a jungle, and a clergyman in the group takes them to refuge in a monastery where he reveals himself as a German agent cooperating with the Japs, after which there is imprisonment, escape, shooting and assorted violence, all of which bogs down for lack of valid cause.

Ellen Drew and Robert Preston, as Americans who meet in China, work out a romance in the midst of the melodramatics.

Direction is by Ralph Murphy, production by Walter McEwen with Michael Kraike in association.

Previewed at the Ambassador Hotel trade show, Los Angeles, to a sprinkling of exhibitors and press people who manifested boredom. Reviewer's rating: mediocre.—W. R. WEAVER

Release date not set. Running time 68 min. PCA Certificate No. 8766. General audience classification.

Captain Nick Stanton ..... Robert Preston
Ann Richards ..... Ellen Drew
Rev. Dr. Van Der Linden ..... Stephen Geray
Seng Yung, Soo Yong, Otto Kruger, Ernest Dorion, Tamara Geva, Allen Jung.

Paramount Buys Into Scophony Television

Paramount, together with the General Precision Equipment Corporation, of Great Britain, has bought an interest in Scophony, Ltd., television firm of that country. Post-war development of the company's television system in America, is said to be planned. Scophony has had a mechanical scanning system, differing from the electronic system used especially in this country.

General Precision Equipment Corporation was formerly the General Theatre Equipment Corporation. Paramount is a principal owner of the Dumont Radio and Television Corporation.

Ten year financial control of Scophony was recently acquired by W. G. Elcock, former associate of the late Oscar Deutsch, in the Odeon circuit of Great Britain.

Heads Theatre Conference

Professor Lee R. Norvelle, head of the Indiana University division of speech at Bloomington, Ind., has been elected president of the National Theatre Conference.

PRODUCT DIGEST

THE RELEASE CHART

SHOWMEN'S REVIEWS

Hitler's Children

(Edward A. Golden-RKO)

Anti-Nazi Drama

Out of Gregor Zeimer's "Education for Death," non-fiction best seller, Edward A. Golden has produced in "Hitler's Children" one of the most powerful of anti-Nazi indictments yet to emerge from Hollywood. It is a strong picture dramatically and realistically. And it should be a strong attraction with a sweeping and serious appeal to those who are aware of the world conflict and what has brought it about.

This reviewer traces the essential strength of "Hitler's Children" to its factual base, although the story at all turns is personalized in terms of individuals caught up in the barbaric political and religious philosophy of the men of Berlin.

Implanted against the foreground of Tim Holt, a German born in America, and Bonita Granville, an American born in Germany, is a narrative development of National Socialism—its poisoning of the mental processes of German children, the drumming into their heads of the "glories" of Nazi militarism, the "exaltation" of dying for Der Fuehrer, the roughshod overriding of individual thought and personal pursuits in dictatorship service of the state, the sterilization of men and women arbitrarily and callously judged to be unfit, weak or sick, the practice of the forced labor batallion for women, and the fantastic cruelties of the infamous Gestapo.

All of this is conveyed in unmistakable impact through the two principal pawns in the Nazi game. Holt, the German boy, is fed National Socialism from his school days. He fits the pattern designed for him, grows to manhood and into Nazi-style perfection. His opposite is Miss Granville whose basic appreciation of the freedoms of the democratic way carry her from one indignity to another until she faces sterilization for her "crimes" against the government. Her stalwart convictions and her unflinching devotion to her political ideals, plus her love for him and his for her ultimately cause Holt to save her from a public lashing and drag both of them before a trial the outcome of which is never in doubt.

Offered a hero's death and a grand-scale military funeral if he confesses his officially described crime to the Youth of Germany—Hitler's children—Holt accepts a broadcast of the trial on the outlined basis. However, he converts his "confession" into a dramatic plea for the youth of the land to strike off their shackles and reach out for freedom. He is shot down, and so is Miss Granville, who rushes to his side, but not before the impact of his brief message goes over the air.

Performances are uniformly good. H. B. Warner, as the impassioned bishop who lashes Nazi political thinking for its denial of fundamental human right, proves a patriarchal and venerable figure; he is excellent. Lloyd Corrigan, as a liberal hemmed in by an inability to speak his mind, nevertheless rises above his own fears to remain true to his own convictions; he, too, is excellent in a small role. Otto Kruger is properly malevolent as the Gestapo colonel, and Kent Smith, as the American professor teaching in Germany, is effective on the screen and as the occasional off-screen narrator.

"Hitler's Children" by no means is a pretty picture. Those who are after honey and light will not find either in this attraction. Those who evidence, or who may require, an awareness of the issues which the United Nations are determined to batter into destruction and who are not afraid to face an impressive accounting of them will find in "Hitler's Children" a vibrant and dramatic documentation of the truth. This story is one that had to be told.

Reviewed in the Music Hall, New York, projection room. Reviewer's Rating: Excellent. —RED KANN.

Release date, February 26, 1943. Running time, 83 min. PCA No. 8878. General audience classification.

Karl Bruner.....Tim Holt
Anna Muller.....Bonita Granville
Professor Nichols.....Kent Smith
Colonel Henkel.....Otto Kruger
The Bishop.....H. B. Warner
Franz Erhardt.....Lloyd Corrigan
Dr. Schmidt.....Erford Gage

Happy Go Lucky

(Paramount)

Comedy in the Caribbean

A colorful group of calypso singers and dancers introduces the audience to the island of coconuts and sarongs where this gay romantic comedy runs its improbable course. The heroine is making a much publicized arrival as the hero observes her with amusement from a small and dirty boat. Off in the distance, and not yet introduced, is Rudy Vallee leading an upright life on his palatial yacht.

Thus the scene is set for another variation on an old theme, but with Betty Hutton and Eddie Bracken assisting Mary Martin and Dick Powell the treatment is a merry and musical one. In the course of Miss Martin's efforts to ensnare Mr. Vallee there is time for a sprightly group of songs by Frank Loesser and Jimmy McHugh, notably the title number, "Sing a Tropical Song" and two Betty Hutton specialties, "The Fuddy Duddy Watchmaker" and "Murder He Says." Eddie Bracken is also being pursued, by Paramount's "Blonde Bombshell," and finally succumbs to a voodoo love potion.

Curtis Bernhardt, who directed the film, has managed to keep the natural exuberance of his performers within control, while Harold Wilson rates applause for the production end.

An outstanding asset of the film, in addition to the five top cast names and the lively music, is the unusual beauty of its Technicolor effects. Subtle shadings in the ladies' costumes delight the eye, while more spectacular swaths of aquamarine water and emerald shores set the holiday mood.

Previewed in the New York Paramount theatre where a full house laughed often and clapped after some of the specialty acts. Reviewer's Rating: Good.—E. A. CUNNINGHAM

Release date, Block 4. Running time, 81 min. PCA No. 8353. General audience classification.

Marjory Stuart.....Mary Martin
Pete Hamilton.....Dick Powell
Wally Case.....Eddie Bracken
Bubbles Hennessy.....Betty Hutton
Alfred Monroe.....Rudy Vallee
Mabel Paige, Clem Bevans, Sylvia Opert, Gene Gale, Frances Raymond, Irving Bacon, Arthur Loft, Paul McVey, Donald Kerr.

Henry Aldrich Gets Glamor

(Paramount)

Family Comedy

This is one of the best of the successful Aldrich family series being made at Paramount and contains more laughs and chuckles than any of its predecessors. Jimmy Lydon is again

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

seen in the title role, with Charles Smith as "Dizzy."

This time Henry complicates his life and the political career of his father by becoming involved with a film star whom he met in Hollywood while there as an essay contest winner. In order to convince her producer that she should play "Juliet" in a film version of "Romeo and Juliet," she goes to Centerville, receiving a lot of publicity about her youthful friend. When things look darkest, she relents in her tactics and straightens matters out by explaining the ruse to the townspeople.

Seen in their customary roles are John Litel, Olive Blakeney, Diana Lynn and Vaughan Glaser. The star is played by Frances Gifford.

Hugh Bennett extracted the maximum of laughs from the adept screenplay by Edwin Blum and Allen Leslie. Jules Schermer was Walter MacEwen's associate producer.

Trade shown at the Ambassador Theatre, Los Angeles, to an audience of press and exhibitors who enjoyed the unreeling.—Reviewer's Rating: Good.—V. K.

Release date, not set. Running time, 72 min. PCA No. 8688. General audience classification.

Henry Aldrich.....Jimmy Lydon
Dizzy Stevens.....Charlie Smith
John Litel, Olive Blakeney, Diana Lynn, Frances Gifford, Gail Russell, Vaughan Glaser.

Sherlock Holmes and the Secret Weapon

(Universal)

Melodrama

Continuing in their portrayals of Sherlock Holmes and Dr. Watson respectively, Basil Rathbone and Nigel Bruce undertake in this instance to protect an inventor and a bomb sight which he makes available to the Royal Air Force although retaining the secret of its manufacture. Moriarty, played by Lionel Atwill, is in the Nazi pay and abducts the inventor for the purpose of forcing him to deliver the invention to Germany.

The script by Edward T. Lowe, W. Scott Darling and Edmund L. Hartman places the detective in jeopardy under various circumstances but ends, of course, with the bomb sight in British hands and the villain dispatched to what appears to be his death. Sliding panels, trap doors, secret codes, deductions, escapes, captures and pursuits through blackouts supply the excitement.

Roy William Neill's direction maintains an even but leisurely pace, keeping intact the tradition of the Holmes procedure. Howard Benedict is associate producer.

Previewed at the Hollywood studio. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, not set. Running time, 68 min. PCA No. 8657. General audience classification.

Sherlock Holmes .....Basil Rathbone
Dr. Watson .....Nigel Bruce
Moriarty .....Lionel Atwill

Lady Bodyguard

(Paramount)

Romantic Comedy

The central factor in this comedy is an insurance policy which a malicious secretary has made out for a million dollars instead of the modest $1,000 originally intended. The fact that it has been drawn as a gift on the life of a test pilot and forced upon him by the company's attractive feminine representative provokes some of the complications, and the rest are supplied by the three assorted, impatient beneficiaries.

A competent and personable cast does what it can with the material, but the comedy is too often half-hearted, either as a satire on big business methods or just plain slapstick. Eddie Albert and Anne Shirley are appealing as the pilot and business woman, respectively, with beneficiaries Raymond Walburn, Ed Brophy and Maude Eburne lending adequate support. Roger Pryor, Mary Treen, Gus Schilling and Clem Bevans do well with smaller roles.

Several attempts are made to inject a timely note into the script. A minor collision is regretted chiefly for the possible damage to the car's tires, while the finale takes place in an airplane over blacked-out Los Angeles, with anti-aircraft guns ablaze and the pilot asleep at the controls.

Sol C. Siegel produced the film and William Clemens directed.

Previewed at an exhibitors' trade showing in New York, where laughs were few. Reviewer's Rating: Mediocre.—E. A. C.

Release date, Block 4. Running time, 70 min. PCA No. 8534. General audience classification.

Terry Moore .....Eddie Albert
A. C. Baker .....Anne Shirley
Raymond Walburn, Roger Pryor, Ed Brophy, Maude Eburne, Clem Bevans, Mary Treen, Gus Schilling.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Shadows on the Sage

(Republic)

Western

The mistaken identity theme is employed in displaying the talents of the Three Mesquiteers who help an aged sheriff friend to apprehend a group of outlaws in the employ of the town's bank president.

Bob Steele plays the double role of "Tucson," the hero, and "Curly," the bandit leader. "Tucson" trails the outlaws to their hideout, is captured and detained, while "Curly," by impersonating the Mesquiteer, regains possession of the money after shooting a mine owner. Believing that "Tucson" was the guilty party, a posse is organized to avenge the miner's death. However, "Tucson's" two partners arrive on the scene to correct the error with the resultant capture of the bandit leader and lawless banker.

Tom Tyler and Jimmie Dodd, with Bob Steele, make up the Mesquiteer trio, and Cheryl Walker is the girl. Louis Gray was the producer, Lester Orlebeck directed the film. The timeworn plot is offset by fast action, and although the audience seemed to anticipate each move, mild suspense was maintained to the finish.

Seen at the New York Theatre, New York. An audience, composed largely of men, seemed fairly attentive. Reviewer's Rating: Fair.—LEW BARASCH

Release date, August 24, 1942. Running time, 57 min. PCA No. 8645. General audience classification.

Tucson Smith.....Bob Steele
Stony Brooke.....Tom Tyler
Lullaby Joslin.....Jimmie Dodd
Cheryl Walker, Harry Holman, Bryant Washburn, Griff Barnett, Freddie Mercer, Tom London, Yakima Canutt.

When Johnny Comes Marching Home

(Universal)

Music for the Many

On the occasion of its previewing to a Hollywood audience this musical made good Universal Vice-President W. A. Scully's signed promise, published as an advertisement in the November 28th edition of this periodical, that "it will entertain your patrons and send them out with a smile".

It did just that.

This is the picture, it will be remembered, of which Mr. Scully said, "We believe in the subject just as we believed in 'Buck Privates'". He also said, "We request that you do not book this picture until you see it". It is to be reported that the preview audience did not turn the flipflops another preview audience did for "Buck Privates," although it gave them plenty of amusement, and that showmen who for any reason can't get to a screening of the film in advance of booking it, needn't postpone the contracting out of apprehension. It is a better piece of entertainment than its billing suggests. Music is the mainstay of the production and there is a world of it, well presented in all the standard forms and ranging over the whole scale of variety. The classics and the topicals are given expert attention in turn, orchestrally, vocally and in terms of dance. Just about everything that can be done with a musical number is done.

Comedy is the runner-up content and it's sprightly stuff which kept the youngsters in the audience, particularly, in a burble of merriment. There is also the usual romance.

Allan Jones sings, alone and with others, the Phil Spitalny Hour of Charm All Girl Orchestra plays, both independently and in accompaniment, and the Four Step Brothers dance a couple of feature routines. So do Gloria Jean, Donald O'Connor and Peggy Ryan, who also sing in the course of portraying a youthful trio trying to be helpful in the romantic equation, and Jane Frazee, opposite Jones in the story, also sings. Evelyn and her magic violin, featured by Spitalny, does a lot of entertaining with her bow in a specialty number.

Oscar Brodney and Dorothy Bennett collaborated on the script, which concerns a soldier hero home on leave who tries to hide out from his fans and who is suspected of being a deserter, not seriously. The tale serves as framework for the music.

Production is by Bernard W. Burton and direction by Charles Lamont, both of whom rate bows for their endeavors.

There is mirth, music and much lightheartedness in the film, nothing at all of strain or significance. It belongs on anybody's screen.

Previewed at the Four Star Theatre, Hollywood, to a Friday night audience composed in part of young people and in whole, on the evidence of their responses, of pleasantly entertained citizens. Reviewer's Rating: Excellent.—W. R. W.

Release January 1, 1943. Running time, 74 min. PCA 8933. General audience classification.

Soldier .....Allan Jones
Singer .....Jane Frazee
Gloria Jean, Donald O'Connor, Peggy Ryan, Phil Spitalny and his All-Girl Orchestra, Four Step Brothers.

(Review reprinted from last week's HERALD)

Arabian Nights

(Universal-Wanger)

Adventure in Technicolor

In an excursion afield from the zone of earnestness to which he has addressed his attentions during recent years, producer Walter Wanger has assembled here a variety of ingredients not commonly associated and has blended them, with skill and a measure of daring, in a picture like none other the screen has seen. It is a combining of fantasy, fable, conflict, comedy, beauty to test the compass of the Technicolor process and narrative which seeks only and successfully to supply amusement.

The scene is old Bagdad and most if not all of the Arabian Nights familiars are among those present. The script by Michael Hogan concerns the romance between Haroun-Al-Raschid and Sherazade and no fable ever received a more spectacular yet lighthearted nar-

ration. In the manner of retaining the spectacular whilst indulging the lightheartedness Mr. Wanger and director John Rawlins achieved what amounts in effect to a new dimension in fantasy.

Their material ranges from the pattern employed by the late Douglas Fairbanks in "The Thief of Bagdad" to the format of the present Abbott and Costello. It includes uses of the dagger, the rack, bow and arrow, spear, warriors afoot and horseback (in a desert attack which takes the breath away) and combatants in pairs, groups and battalions.

It also includes uses of the harem, the slave block, and of a large number of young women becostumed in the interests of display. Its use of the auction block is of a kinship with Gypsy Rose Lee's use of a runway, although the disrobing is attended to by the auctioneer instead of the disrobee and the result of it is visible to the prospective buyers—who seem to view it with much pleasure—instead of to the audience. This sequence is a revelation to the less subtle practitioners of the techniques of revelation and perhaps a precedent.

Jon Hall, Maria Montez, Sabu and Leif Erikson are the principals who portray their characters with considerations of plausibility for such customers as insist upon taking a story seriously. Billy Gilbert, Edgar Barrier, John Qualen, Shemp Howard, Richard Lane devote themselves alongside the principals, to the types of comedy they commonly dispense in films of modern dating. Gags are phrased in the vernacular of the era and profit by the formality. Slapstick is of course ageless. Ditto sex.

In one way or another the picture bids for interest of all in the audience scale. There is plenty of adventuring for the juvenile. There is comedy enough for the laugh crowd. There is enough of romance to satisfy the amorous and enough of beauty, of all kinds, to keep the eye of young, old or in between from straying.

Previewed at the Filmarte Theatre, Hollywood, to an afternoon turnout of invitees representing press and profession. Concensus verging on unanimity was that the film is a bonanza. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date December 25, 1942. Running time, 87 min. PCA No. 8967. General audience classification.

Sherazade ..... Maria Montez
Haroun-Al-Raschid ..... John Hall
Sabu, Leif Erikson, Billy Gilbert, Edgar Barrier, Shemp Howard, Thomas Gomez, Turhan Bey, Elyse Knox, Acquanetta, Carmen D'Antonio, John Qualen, Richard Lane.

(Review reprinted from last week's HERALD)

ADVANCE SYNOPSES

CHINA
(Paramount)

Adventure Drama

PRODUCER: Dick Blumenthal. Directed by John Farrow.

PLAYERS: Loretta Young, Alan Ladd, William Bendix, Philip Ahn, Richard Loo.

SYNOPSIS

Three Americans, two men working for an oil company, and a girl missionary, aid in the evacuation of young Chinese girls before the onrushing hordes of Japs through China. Driving in a huge truck, they become involved in quarrels concerning the neutrality of America in the Sino-Japanese war. The dissident American is swayed by argument in humanity's cause, and aids in impeding the Jap troops. They hear the news that Pearl Harbor has been bombed, and both men give their lives to block the Japs, the missionary continuing on with the girls.

THE MOON IS DOWN
(20th Century-Fox)

Drama of Occupation

PRODUCER: Nunnally Johnson. Directed by Irving Pichel.

PLAYERS: Sir Cedric Hardwicke, Margaret Wyncherly, Henry Travers, Lee J. Cobb, Dorris Bowdon, Henry Rowland.

SYNOPSIS

This is the adaptation of John Steinbeck's best selling novel and play of the German occupation of a Norse country, for which the record price of $300,000 is reported to have been paid. The scene is a small town, the characters being German occupation authorities, the Quislings and the townspeople itching under the yoke of the Hun oppression. Execution of hostages in reprisal for sabotage and the growing, unnamed fear by the Germans of their silent foes constitute the plot.

THE MYSTERIOUS DOCTOR
(Warner Bros.)

Melodrama

PRODUCER: William Jacobs. Directed by Ben Stoloff.

PLAYERS: Lester Matthews, Forrester Harvey, John Loder, Frank Mayo, Eleanor Parker, Bruce Lester.

SYNOPSIS

The moors of Cornwall are haunted by the legend of a headless ghost whose reported wanderings keep a valuable tin mine from being worked. A professor on a walking tour of England investigates the reports and a series of murders by decapitation follow. At the climax, it is revealed that one of the landowners is a descendant of German nobility and that he fostered the superstitions and the murders to prevent the mine's operation.

THE AIR RAID WARDENS
(Metro-Goldwyn-Mayer)

Laurel-Hardy Farce

PRODUCER: B. F. Zeidman. Directed by Edward Sedgwick.

PLAYERS: Laurel and Hardy, Jacqueline White, Horace McNally, Donald Meek.

SYNOPSIS

Laurel and Hardy, with their usual antics and pantomime, get imbued with the spirit of patriotism and seek to become air raid wardens. Their endeavors lead to naught but grief for the Civilian Defense chieftains, the pair managing to get virtually everything in the community tied up. The real work of the Civilian Defense office is shown in a sincere light, however.

CRIME BY NIGHT
(Warner Bros.)

Melodrama

PRODUCER: William Jacobs. Directed by William Clemens.

PLAYERS: Jane Wyman, Jerome Cowan, Stuart Crawford, Eleanor Parker, Cy Parker, Charles Wilson, Faye Emerson.

SYNOPSIS

Made from "Forty Whacks," a Crime Club book selection by Geoffrey Homes, "Crime By Night" has a private detective hired by a crippled musician to find the murderer of his father-in-law and butler, who are hacked to death with an axe. The musician is suspected of the double murder, and it evolves that a Nazi spy ring is at the bottom of the crimes in an attempt to obtain a secret formula.

AERIAL GUNNER
(Paramount)

Action Story

PRODUCERS: William Pine and William Thomas. Directed by William Pine.

PLAYERS: Chester Morris, Richard Arlen, Lita Ward, Jimmy Lydon, Dick Purcell.

SYNOPSIS

Made with the cooperation of the war department, this weaves a story of the hatred of two men for each other, both winding up at the Aerial Gunnery School at Harlingen, Tex. One whose father was an ex-convict who committed suicide while being questioned by the other who had worked in a district attorney's office tries to use his post as instructor for revenge. The student saves the teacher's life, and the latter returns the favor, protecting him with his life.

SALUTE FOR THREE
(Paramount)

Musical Comedy

PRODUCER: Walter MacEwen. Directed by Ralph Murphy.

PLAYERS: Macdonald Carey, Betty Rhodes, Dona Drake, Mary May, Cliff Edwards, Lorraine and Rognan.

SYNOPSIS

This is a musical comedy with a canteen background, involving a romantic tug of war with a sergeant, who becomes a national hero, and a press agent, over a girl singer. After various and devious battles, the sergeant wins out over his rival. This may be the last picture for the duration by Carey, who scored in "Wake Island," as he has enlisted in the Marines.

DIXIE
(Paramount)

Drama, with Music

PRODUCER: Paul Jones. Directed by Edward Sutherland.

PLAYERS: Bing Crosby, Dorothy Lamour, Billy De Wolfe, Marjorie Reynolds, Lynne Overman, Raymond Walburn, Eddie Foy, Jr.

SYNOPSIS

Pictured in Technicolor, this is the story of Dan Emmett, author of "Dixie." It tells of his early start in New Orleans, his falling in love with a southern belle and marrying a northern girl to whom he had been betrothed, as well as of the start of the first "minstrel shows" with the interlocutor as master of ceremonies. Laid in New Orleans in the days before the Civil War, it combines drama, music and comedy.

LADY IN THE DARK
(Paramount)

Musical, in Technicolor

PRODUCER: Dick Blumenthal. Directed by Mitchell Leisen.

PLAYERS: Ginger Rogers, Ray Milland, Warner Baxter, Mischa Auer, Phyllis Brooks, Don Loper, Edward Fielding.

SYNOPSIS

Taken from the Moss Hart play, this tells the story of a highly successful career woman who is intensely uphappy until a psychoanalyst discovers and solves her problems. The solution is reached through the interpretations of her fantastic dreams, the dream sequences being the most spectacular of the film.

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Min.)		
	1942-43		
4421	Phony Cronies (Brendel)	8-27-42	899
4422	Carry Harry (Langden)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up	10-2-42	974
4409	College Belles (Gloveslinger)	10-16-42	998
4424	Sappy Pappy (Clyde)	10-30-42	1010
4402	Sock-a-bye Baby (Stooges)	11-13-42	1046
4425	Ham and Yeggs (Brendel)	11-27-42	1046
4426	Piano Mooner (Langdon)	12-11-42	1094
4410	The Great Glover (Gloveslinger)	12-25-42	..
4403	They Stooge to Conga (Stooges)	1-1-43	1094
4428	His Wedding Scare (Brendel)	1-15-43	..
	COLOR RHAPSODIES (7 Minutes)		
	1942-43		
4501	Song of Victory	9-4-42	926
4502	Tito's Guitar	10-30-42	1010
4503	Toll Bridge Troubles	11-27-42	1046
4504	King Midas Junior	12-18-42	..
4505	Slay It with Flowers	1-8-43	..
	PHANTASIES CARTOONS (Average 9 Min.)		
	1941-42		
3705	Old Blackout Joe	8-27-42	899
	1942-43		
4701	The Gullible Canary	9-18-42	950
4702	The Dumb Conscious Mind	10-23-42	1010
4703	Malice in Slumberland	11-20-42	1046
4704	Chilly Polly	12-18-42	..
4705	The Vitamin G Man	1-22-43	..
	COMMUNITY SING (Series 7) (9 Minutes)		
	1942-43		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler" (Baker)	9-17-42	950
4653	No. 3—College Songs	10-15-42	1010
4654	No. 4—Service Songs	11-12-42	1007
4655	No. 5—Songs of the States	12-11-42	1094
4656	No. 6—MacDonald's Son	1-1-43	..
	QUIZ REELS (Average 10 Min.)		
	1942-43 (Series 8)		
4601	Kitchen Quiz No. 1	8-21-42	899
	PANORAMICS (10 Minutes)		
	1942-43		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	998
4903	Our Second Front	12-11-42	1078
4904	Merchant Seamen	1-15-43	..
	TOURS (10 Minutes)		
	1942-43		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974
	SCREEN SNAPSHOTS (Series 22) (10 Minutes)		
	1942-43		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998
4854	No. 4	11-26-42	1046
4855	No. 5	12-25-42	1094
	WORLD OF SPORTS (10 Minutes)		
	1941-42		
3810	Canvas Cut-Ups	8-28-42	899
	1942-43		
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	11-6-42	1010
4803	Winter Paradise	12-8-42	1094
	KATE SMITH (10 Minutes)		
	1942-43		
4751	America Sings With Kate Smith	8-21-42	899
	FAMOUS BANDS (10 Minutes)		
	1942-43		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	998
4953	Shep Fields	12-23-42	1094
	AMERICA SPEAKS		
4961	Wings for the Fledgling	12-31-42	1094
4962	Our Second Front	12-11-42	1078

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (20 Minutes)		
	1941-42		
A-305	Mr. Blabbermouth	8-8-42	877
	1942-43		
A-401	Keep 'Em Sailing	11-28-42	1022
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
	1942-43		
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-8-42	1010
T-413	Glimpses of Ontario	12-5-42	..
T-414	Land of Orizaba	1-2-43	..
	PETE SMITH SPECIALTIES (10 Minutes)		
	1941-42		
S-371	It's a Dog's Life	8-22-42	877
S-372	Victory Vittles	9-19-42	950
S-373	Football Thrills of 1941	9-26-42	998
S-374	Calling All Pa's	10-24-42	998
	1942-43		
S-462	Marines in the Making	12-26-42	..
	PASSING PARADE (10 Minutes)		
	1941-42		
K-387	The Magic Alphabet	10-10-42	995
K-388	Famous Boners	10-24-42	1010
K-389	The Film That Was Lost	10-31-42	994
	1942-43		
K-481	Madero of Mexico	11-28-42	1022
	MINIATURES (10 Minutes)		
	1941-42		
M-336	The Greatest Gift	9-5-42	926
M-337	ATCA	10-3-42	994
M-338	The Good Job	10-10-42	994
M-339	Listen, Boys	10-17-42	998
M-340	Brief Interval	11-28-42	1022
	1942-43		
M-431	The Last Lesson	12-19-42	..
M-432	People of Russia	12-26-42	..
	OUR GANG COMEDIES (Average 11 Min.)		
	1941-42		
C-399	Rover's Big Chance	8-22-42	856
C-400	Mighty Lak a Goat	10-10-42	998
	1942-43		
C-401	Unexpected Riches	11-28-42	1022
	TECHNICOLOR CARTOONS (9 Minutes)		
	1941-42		
W-352	The Blitz Wolf	8-22-42	950
W-353	The Early Bird Dood It	8-29-42	950
W-354	Chips Off the Old Block	9-12-42	950
W-355	Fine Feathered Friend	10-10-42	1010
W-356	Wild Honey	11-7-42	1022
	1942-43		
W-441	Barney Bear's Victory Garden	12-26-42	..

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
	1941-42		
LI-6	No. 6	8-21-42	877
	1942-43		
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	1070
L2-3	No. 3	2-12-43	..
	BENCHLEY COMEDIES (10 Minutes)		
	1941-42		
SI-5	The Man's Angle	8-14-22	950
	FASCINATING JOURNEYS (Color) (10 Minutes)		
	1941-42		
MI-2	Indian Temples	9-4-42	926
	SUPERMAN COLOR CARTOONS (8 Minutes)		
	1941-42		
WI-9	Superman in Terror on the Midway	8-28-42	877
WI-10	Superman and the Japoteurs	9-18-42	950
WI-11	Superman in Showdown	10-16-42	974
WI-12	Superman in Eleventh Hour	11-20-42	1070
	1942-43		
W2-1	Superman in Destruction, Inc.	12-25-42	..
W2-2	Superman in the Mummy Strikes	1-29-43	..
W2-3	Superman in Jungle Drums	3-5-43	..
	HEDDA HOPPER'S HOLLYWOOD (10 Minutes)		
	1941-42		
ZI-5	No. 5	8-14-42	877
ZI-6	No. 6	9-18-42	950
	HEADLINERS (10 Minutes)		
	1942-43		
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	1010
A2-3	Hands of Women	12-11-42	1070
A2-4	Mitchell Ayres & Orch.	1-15-43	..
A2-5	Ina Ray Hutton & Orch.	3-19-43	..
	MADCAP MODELS (Color) (9 Minutes)		
	1941-42		
UI-6	The Little Broadcast	9-25-42	998
	1942-43		
U2-1	Jasper and the Haunted House	10-23-42	1010
U2-2	Jasper and the Choo-Choo	1-1-43	..
U2-3	Bravo Mr. Strauss	3-12-43	..
	POPEYE THE SAILOR (7 Minutes)		
	1941-42		
EI-11	You're a Sap, Mr. Jap	8-7-42	859
EI-12	Alona on the Sarong Seas	9-4-42	926
	1942-43		
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	1007
E2-3	Me Musical Nephews	12-25-42	1070
E2-4	Spinach for Britain	1-22-43	..
E2-5	Seein' Red, White 'n Blue	2-19-43	..
E2-6	A Jolly Good Furlough	3-26-43	..
	POPULAR SCIENCE (Color) (10 Minutes)		
	1942-43		
J2-1	No. 1	10-2-42	974
J2-2	No. 2	11-27-42	1010
J2-3	No. 3	2-5-43	..
	SPEAKING OF ANIMALS (8 Minutes)		
	1941-42		
YI-5	At the Dog Show	8-28-42	926
YI-6	In South America	9-25-42	974
	1942-43		
Y2-1	Speaking of Animals and Their Families	12-18-42	1070
	SPORTLIGHTS (9 Minutes)		
	1941-42		
RI-13	Timber Athletes	9-11-42	926
	1942-43		
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	1007
R2-3	Modern Vikings	1-8-43	..
R2-4	Trading Blows	2-12-43	..
R2-5	Hike or Bike	3-19-43	..
	VICTORY SHORTS (15 Minutes)		
	1942-43		
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-13-42	946
T2-3	The Price of Victory	12-3-42	1018
T2-4	The Aldrich Family Gets Into Scrap		..

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color) (8 Minutes)		
	1941-42		
24,108	T-Bone for Two	8-14-42	856
24,109	How to Play Baseball	9-4-42	926
24,100	The Vanishing Private	9-24-42	974
24,111	Olympic Champ	10-9-42	998
24,112	How to Swim	10-23-42	1010
24,113	Sky Trooper	11-6-42	1022
24,114	Pluto at the Zoo	11-20-42	1070
24,115	How to Fish	12-4-42	1094
	DISNEY SPECIALS		
	Der Fuehrer's Face	12-18-42	1067
	Education for Death	1-5-42	1067
	INFORMATION PLEASE (Average 11 Min.)		
	1941-42		
24,210	No. 10 John Carradine	8-14-42	877
24,211	No. 11 Russell Crouse	9-11-42	974
	SPORTSCOPE (Average 9 Min.)		
	1941-42		
24,313	Record Breakers	8-7-42	877
	1942-43		
34,301	Show Horse	9-11-42	974
34,302	Touchdown Tars	10-9-42	998
34,303	Winter Setting	11-6-42	1022
34,304	Q-Men	12-4-42	1094

Prod. No.	Title	Rel. Date	P.D. Page
	PICTURE PEOPLE (10 Minutes)		
	1941-42		
24,413	Hollywood on the Hudson	8-14-42	926
	EDGAR KENNEDY (Average 18 Min.)		
	1942-43		
33,401	Two for the Money	8-14-42	926
33,402	Rough on Rents	10-30-42	1010
	LEON ERROL (Average 19 Min.)		
	1942-43		
33,701	Mail Trouble	9-4-42	926
33,702	Deer, Deer	10-23-42	1010
33,703	Pretty Dolly	12-11-42	1094
	JAMBOREES (Average 10 Min.)		
	1942-43		
34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	998
34,403	Ray McKinley & Orch.	10-30-42	1022
34,404	Dick Stabile & Orch.	11-27-42	1070
34,405	Enric Madriguera & Orch.	12-25-42	1094
	VICTORY SPECIALS		
	1942-43		
34,201	Conquer by the Clock	10-27-42	..
34,202	Spit, Grit and Rivets		..
	FAMOUS JURY TRIALS (Average 18 Min.)		
	1942-43		
33,201	The State vs. Glen Willet	9-18-42	974
33,202	The State vs. Thomas Thomas Crosby	11-13-42	1070
	THIS IS AMERICA (Average 19 Min.)		
	1942-43		
33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	1031
33,103	Army Chaplain	11-27-42	..

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN (Average 9 Min.)		
	1942-43		
3201	Along the Texas Range	10-9-42	974
3202	Climbing the Peaks	1-29-43	..
	MAGIC CARPET (9 Minutes)		
	1942-43 (Color)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-28-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	11-28-42	1022
3156	Strange Empire	1-1-43	..
3157	Land Where Time Stood Still	2-26-43	..
	SPORTS REVIEWS (8 Minutes)		
	1942-43		
3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughters	11-20-42	1022
3302	When Winter Comes	12-18-42	..
3303	Steelhead Fighters	1-15-43	..
3304	Back to Bikes	2-12-43	..
	TERRYTOONS (TECHNICOLOR) (7 Minutes)		
	1942-43		
3551	All Out for "V"	8-7-42	926
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
3555	The Mouse of Tomorrow	10-16-42	1046
3556	Nancy in Doing Their Bit	10-30-42	..
3557	Frankenstein's Cat	11-27-42	..
3558	Barnyard WAAC	12-11-42	..
3559	Scrap for Victory	1-8-43	..
3560	Barnyard Blackout	2-5-43	..
3561	Shipyard Symphony	2-19-43	..
	SPECIAL		
3567	Somewhere in the Pacific	12-25-42	..
3568	He Dood It Again	1-22-43	..
	TERRYTOONS (Black & White) (7 Minutes)		
	1942-43		
3501	The Big Build-Up	9-11-42	926
3502	Ickle Meets Pickle	11-13-42	1046
	THE WORLD TODAY (9 Minutes)		
	1942-43		
3401	Our Last Frontier	9-11-42	..
	MARCH OF TIME (Average 20 Minutes)		
	1942-43		
V9-1	The F.B.I. Front	9-4-42	911
V9-2	The Fighting French	10-9-42	946
V9-3	Mr. and Mrs. America	11-6-42	1007
V9-4	Prelude to Victory	12-4-42	1065
V9-5	The Navy and the Nation		..
	DRIBBLE PUSS PARADE (9 Minutes)		
3901	Monkey Doodle Dandies	2-4-42	1046
	VICTORY FILM		
3801	It's Everybody's War	11-6-42	1031

UNITED ARTISTS

	WORLD IN ACTION (Two Reels)		
	1941-42		
....	Our Russian Ally	8-14-42	784
....	Hitler's Plan	9-4-42	854
....	Road to Tokyo		898
....	Inside Fighting China	10-2-42	896
....	Mask of Nippon	11-6-42	971
....	Fighting Freighters	1-9-43	1055
....	Paratroops	2-12-43	..

UNIVERSAL

	COLOR CARTUNE (Average 7 Min.)		
	1941-42		
6253	Pigeon Patrol	8-3-42	813
	1942-43		
7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-12	998
7243	Air Radio Warden	12-21-42	..
	SWING SYMPHONIES		
	1942-43		
7231	Yankee Doodle Swing Shift	9-21-42	899
7232	Boogie Woogie Sioux	11-30-42	1046
7233	"Cow-Cow Boogie"	1-4-42	..
	STRANGER THAN FICTION (9 Minutes)		
	1941-42		
6384	Mile of Dough	8-10-42	877
5385	Smoke Painter	8-31-42	899
	PERSON—ODDITIES		
	1942-43		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	1046
7374	Double Talk Girl	11-16-42	1007
7375	Designed by Fannie Hurst	12-14-42	..
	VARIETY VIEWS (9 Minutes)		
	1941-42		
6365	Crater City	8-17-42	858
	1942-43		
7351	Trouble Spot of the East	9-7-42	899
7352	Canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	1010
7355	Western Whoopee	12-28-42	899
	MUSICALS (Average 18 Min.)		
	1941-42		
6231	Shuffle Rhythm	8-10-42	877
	1942-43		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	1007
7125	Chasin' the Blues	1-13-43	1046
	PLEDGE FOR VICTORY		
	1942-43		
0995	Keeping Fit	10-26-42	998
	2-REEL SPECIAL		
7111	Roar, Navy Roar	11-25-42	1046
7110	"Eagle Vs. Dragon"		..

VITAPHONE

	TECHNICOLOR SPECIALS (Average 20 Min.)		
	1942-43		
8001	A Ship Is Born	10-10-42	1010
8002	Fighting Engineers	1-2-43	..
8003	Young and Beautiful	1-30-43	..
8044	Eagles of the Navy		..
	BROADWAY BREVITIES (20 Minutes)		
	1941-42		
7112	"Divide and Conquer"	8-29-42	794
	1942-43		
8101	The Spirit of Annapolis	9-5-42	926
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point	11-28-42	1007
8104	Beyond the Line of Duty	11-7-42	1010
8105	Vaudeville Days	12-19-42	1070
8106	The Man Killers		..
8107	Little Isles of Freedom	2-13-43	1078
8108	Our African Frontiers	2-27-43	..
	HOLLYWOOD NOVELTIES (10 Minutes)		
	1942-43		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	1022
8303	Stars on Horseback		..
8304	So You Think You Need Glasses	12-26-42	..
	THE SPORTS PARADE (10 Minutes)		
	1941-42		
7410	Argentine Horses	8-8-42	877
	1942-43		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	1007
8403	The Right Timing	10-31-42	1022
8404	Cuba, Land of Romance and Adventure	1-16-43	1070
8405	America's Battle of Beauty	11-21-42	1070
8406	Horses! Horses! Horses!	12-12-42	1070
8407	Sporting Dogs	2-20-43	..
	MELODY MASTERS BANDS (10 Minutes)		
	1941-42		
7510	Glen Gray & Band	8-15-42	877
	1942-43		
8501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	1007
8503	U. S. Marine Band	11-14-42	1007
8504	Borrah Minevitch and his Harmonica School	12-26-42	..
	LOONEY TUNES CARTOONS (7 Minutes)		
	1941-42		
7614	The Ducktator	8-1-42	859
7615	Eatin' on the Cuff	8-22-42	877
7616	The Impatient Patient	9-5-42	877
	1942-43		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	1022
8603	My Favorite Duck	12-5-42	1007
8604	Confusions of a Nutzy Spy	1-9-43	1007
8605	To Duck or Not to Duck	1-23-43	1070
8606	Hop and Go	2-6-43	..
	MERRIE MELODIES CARTOONS (Color) (7 Minutes)		
	1941-42		
7723	Foney Fables	8-1-42	856
7724	The Squawkin' Hawk	8-8-42	877
7725	Fresh Hare	8-22-42	877
7726	Fox Pop	8-5-42	877
	1942-43		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-4	950
8703	The Hare Brained Hypnotist	10-31-42	1007
8704	A Tale of Two Kitties	11-21-42	1007
8705	Ding Dog Daddy	12-5-42	1007
8706	Case of the Missing Hare	12-12-42	1007
8707	Coal Black and de Sebbon Dwarfs	1-9-43	1007
8708	Pigs in a Polka	1-23-43	1070
8709	Tortoise Wins by a Hare	2-6-43	..
8710	Fifth Column Mouse	2-20-43	..
8711	Flop Goes the Weasel		..
	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Bomber		509
	Pots to Planes		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		...
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	Out of the Frying Pan		926
	Salvage		949
	Manpower		971
	Japanese Relocation		971
	Dover		1018
	Fuel Conservation		1046
	Colleges at War		1078
	U. S. TREASURY DEPT. (Released Through National Screen)		
	The New Spirit		529
	WAR ACTIVITIES COMMITTEE (Released Through 20th-Fox)		
	Battle of Midway		812
	BRITISH MINISTRY OF INFORMATION		
	Young Veterans		971
	Commandos		971
	Yesterday Is Over Your Shoulder		971
	Musical Poster		971
	21 Miles		971
	Neighbors Under Fire		971
	Ferry Pilot		971
	Scotland Speaks		971
	Shunter Black's Night Off		971
	Troopship		971
	The Builders		971
	From the Four Corners		971
	Control Room		1018
	C. E. M. A.		1018
	Fighting French Navy		1070
	Lift Your Head Comrade		1094
	Letter from Ulster		1094
	MISCELLANEOUS		
	Movie Quiz, No. 1 and 2 (Movie Quiz Distributing)		854
	Shock Troops for Defense (Brandon Films)		871
	Scrap for Victory (Brandon Films)		871
	Quebec (Canadian Film Board)		1070
	Kokoda Battle Front (Australian Dept. of Information)		1070
	Sword of the Spirit (Verity Film)		1055

SERIALS

COLUMBIA

	1942-43		
4120	The Secret Code (15 Episodes)	9-4-42	899
4140	The Valley of Vanishing Men (15 episodes)	12-27-42	..

REPUBLIC

	1942-43		
281	King of the Mounties (12 episodes)	10-16-42	998
282	G-Men vs. the Black Dragon (15 Episodes)	1-2-43	1022

UNIVERSAL

	1942-43		
7881-92	Junior G-Men of the Air (12 episodes)	8-30-42	794
7781-95	Overland Mail (15 episodes)	9-22-42	950
7681-93	Adventures of Smilin' Jack (13 episodes)	1-5-43	994

SHORTS

advance synopses and information

SCREEN SNAPSHOTS No. 5 (Col.)

(4855)

Hollywood of days gone by is pictured in this reel of clips from the era of silent films. Some are from motion pictures; others were taken at social events. Audiences can pick out their former favorites among such names as Dolores Costello, Conrad Nagel, Colleen Moore, Lloyd Hughes, Billie Dove, Maria Korda, Chester Conklin, Sue Carol, Walter Byron, Winnie Lightner, Gloria Swanson and Marian Marsh.

Release date, December 25, 1942 10 *minutes*

ENRIC MADRIGUERA AND HIS ORCHESTRA (RKO)

Jamborees (34,405)

The characteristic Latin American rhythms of Enric Madriguera's orchestra are featured in the latest Jamboree release. The popular samba "Brazil" is followed by "Bim Bam Bum," a rhumba with a maracca specialty. Patricia Gilmore sings a Portuguese Samba in English and then a conga, "Pan American Way."

Release date, December 25, 1942 8 *minutes*

PRETTY DOLLY (RKO)

Leon Errol (33,703)

Leon Errol has wife trouble again, all starting from a generous gesture. He buys a doll for her and some of the incriminating blonde hair clings to his coat. Then the girl at the cigar stand sends his secretary an autographed picture. All evidence is found by the wife and naturally misconstrued. Explanations avail little when Errol's picture, with the girl in his arms, is published in the papers.

Release date, December 11, 1942 17 *minutes*

THEY STOOGE TO CONGA (Col.)

Three Stooges (4403)

Moe, Larry and Curly set out as handy men for odd jobs in the neighborhood. Their first try at a broken bell deprives the house of electricity, without disturbing, however, the short-wave transmitting station of the spies within. The Stooges locate the set and guide the path of a radio-controlled submarine to an American plane, which bombs it.

Release date, January 1, 1943 17 *minutes*

HOW TO FISH (RKO)

Walt Disney (24,115)

Goofy takes up another sport in this latest Disney short, or perhaps it's the other way around. His first effort is trout fishing, but the fish goes off with hook and lure. While casting he becomes a little involved with the line and ends up in a strip tease. Another cast catches a tree and then runs afoul of a motor boat. The nature of the catch provides the comedy finish.

Release date, December 4, 1942 7 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 1092-1093.

SHEP FIELDS (Col.)

Famous Bands (4953)

The origin of the characteristic "Rippling Rythm" of Shep Fields and his orchestra is attributed in this short to his memory of soap-bubble blowing. This narrative drama is followed by two typical numbers by the band without trombones or trumpets, "Long May We Love," and "Breathless."

Release date, December 23, 1942 10 *minutes*

Q-MEN (RKO)

Sportscope (34,304)

The intriguing title of this sports release refers to the wizards of the billiard table. Willie Hoppe, Charlie Peterson and Irving Crane show off some of their best shots and interpolate some of the fundamentals of billiards and pool. Stunts and trick shots, as well as standard but intricate plays like the "draw" and "follow" shots, enliven the proceedings.

Release date, December 4, 1942 8 *minutes*

COMMUNITY SING NO. 5 (Col.)

(4655)

A musical medley devoted to "Songs of the States" suggests a tour of five leading states of the Union. The songs are "Jersey Bounce," "A Little Bit South of North Carolina," "The Pennsylvania Polka," "Back Home in Indiana" and, for a finale, "California, Here I Come."

Release date, December 11, 1942 9 *minutes*

WINGS FOR THE FLEDGLING (Col.)

America Speaks (4961)

This is the first of Columbia's' Victory shorts, distributed under the $1.00 a day rental plan. It depicts the training of an Army air cadet from his enlistment to the day when he is awarded his commission.

Release date, December 31, 1942 11 *minutes*

PIANO MOONER (Col.)

Langdon (4426)

Harry Langdon's nuptials are again approaching with more than one trouble in store for the hero. Primarily, he needs a dress suit and is low in funds. He arranges a deal to tune a piano in exchange, but the plan is imperiled by the entrance of an old clothes collector, Fifi D'Orsay, his in-laws and finally his bride-to-be. The wedding is still in sight when the comedy is over.

Release date, December 11, 1942 17 *minutes*

WINTER PARADISE (Col.)

World of Sports (4803)

Winter sports at Lake Placid are featured in this Columbia release. The athletic events include racing and figure skating, tobogganing and skiing. The participants are men and women of assorted ages and skills, from novice to champion.

Release date, December 8, 1942 11 *minutes*

SHORTS REVIEWS

LIFT YOUR HEAD, COMRADE

British M.O.I.

This, the first of the monthly M.O.I. releases, which will supplant the "five minuters" which British exhibitors have shown in their theatres gratuitously, is an undoubted improvement, in all ways, on the original formula. Its entertainment qualities are discernible, it has good production values and there is some propaganda weight behind it. The subject concerns itself with the foreign members of the Pioneer Corps, mostly refugees from totalitarian tyranny, and humanly touches on their lives, both the life they have left behind and the new life into which they have given themselves. Thus are seen not only the work done by the Pioneers—a conglomerate band of craftsmen, barristers, miners, doctors, etc.—their adaptability to military life, and their eagerness to serve the Democracies, but no less the cruelties and tortures they have escaped. It is a vivid human document, with flashes of humor, not without its faults, but doing what it sets out to do with competence and wit.—A. F.

15 *minutes*

A LETTER FROM ULSTER

British M.O.I.

This film, made in Ireland by an Irishman for the British Government, is presumably the first propaganda tribute the screen here has made to the American forces and the doughboys in Ulster. It is a pleasant and human production, good to look at, amusing to listen to, agreeable entertainment and, if its actual propaganda is a little vague, its documentary quality is effective. Brian Desmond Hurst went to Northern Ireland with a small unit and filmed the U. S. Army on the spot. He had a grand backcloth of sweeping mountain and sleepy villages, a canvas of permanence and placidity at odd contrast to the highpowered efficiency of many of the towns whence came the boys in the film. The picture takes on the form of a letter written by two soldiers, and traces their camplife, their strolls through the countryside, the kindliness of the people, and finally the toughening process to which they are subjected. For release here as well as in the U. S., it should go equally well in both places.—A. F.

35 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD

Short Subject Release Chart with Synopsis Index can be found on pages 1092-1093.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 1080-1081.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	....	....	1081	..
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	...	.....	..	983	...
Adventures of Cosmo Jones	Mono.	....	Edgar Kennedy-Frank Graham	Not Set	....	.....	....	1055	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	..	936	...
Aerial Gunner	Para.	....	Chester Morris-Richard Arlen	Not Set	....	.....	..	1091	...
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	.....	..	936	...
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Not Set	....	.....	..	1091	
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927		
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 13,'42	81m	Dec. 12,'42	1053	871	...
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	....	Mickey Rooney-Lewis Stone	Not Set	92m	Dec. 5,'42	1042	796	...
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1082
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	984
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	.....	..	...	
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	.
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	.....	...	...	
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	.....	...	1019	..
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	
Avengers, The (British) (formerly Day Will Dawn)	Para.	....	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	...	. .
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903		...
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	...	1058	...
Bad Company	Univ.	....	Dead End Kids	Not Set	....	.....	...	1055	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	...	...
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	1034
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	....	.....	...	...	...
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	..	...
Battle for Siberia (Russian)	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889		
Behind Prison Walls	PRC	....	Alan Baxter-Gertrude Michael	Not Set	....	.....	....	1078	...
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	.	..
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	..
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	947
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 22,'43	....	.....	...	...	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945		
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	....	.....	...	1033	..
•Billy the Kid, Sheriff of Sage Valley	PRC	...	Buster Crabbe-Al St. John	Oct. 2,'42	55m	Dec. 5,'42	1043	1031	...
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	..
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	.....	...	912	...
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	...	...
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	...	...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	..	...
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	.....	...	794	
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934		
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	.....	...	983	...
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	.	
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	....	.....	..	1019	
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	.	1034
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	...		
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915		
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	102m	Nov. 28,'42	1029	936	..
Cat People	RKO	....	Simone Simon-Tom Conway	Jan. 1,'43	73m	Nov. 14,'42	1005	962	..

Title	Company	Prod Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
China	Para.	....	Loretta Young-Alan Ladd	Not Set	....	.....	...	1091	...
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	.
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898		..
City Without Men	Col.	....	Linda Darnell-Doris Dudley	Jan. 14,'43	....	.....	...	1009	...
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	.	...
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Not Set	98m	Dec. 19,'42	1078	962	...
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	.....	...	995	...
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	.....	...	...	...
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	.....	...	...	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	.....	...	...	...
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	...	.....	...	962	...
Crime By Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	...	1091	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	...
•Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	1082
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 1,'43	....	.....	...	960	...
•DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	...
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	...
Day Will Dawn (British) (now The Avengers)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	..
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	...	1081	...
Dead Men Walk	PRC	311	George Zucco-Mary Carlisle	Feb. 10,'43	66m	.....	...	1031	...
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	...	872	
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	.....	...	871	
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969		..
Dixie	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	...	1091	...
Dixie Dugan	20th-Fox	....	James Ellison-Lois Andrews	Not Set	....	.....	...	1082	...
•Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	....	Lionel Barrymore-Van Johnson	Not Set	86m	Nov. 15,'42	1005	...	...
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	...
•Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794		..
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	.....	...	1019	.
•EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	1082
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	.....	...	982	.
•Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	..
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	...	.
•Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1034
Eyes of the Underworld	Univ.	....	Richard Dix-Lon Chaney, Jr.	Jan. 8,'43	61m	Oct. 17,'42	960	...	.
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	....	.....	...	796	
Fighting Chetniks	20th-Fox	....	Philip Dorn-Virginia Gilmore	Not Set	....	.....	...	995	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	...	1058	...
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	....	.....	...	983	..
•Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	947
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	...	1082
•Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	984
Follies Girl	PRC	....	Wendy Barrie-Gordon Oliver	Feb. 12,'43	....	.....	...	...	...
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The (color)	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	...	.....	...	936	...
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1034
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	...	855	...
Frankenstein Meets the Wolf Man	Univ.	....	Lon Chaney-Bela Lugosi	Not Set	....	.....	...	1055	...
From Here to Victory	RKO	....	Cary Grant-Laraine Day	Not Set	....	.....	...	1081	...
•Frontier Marshal Along the Sundown Trail	PRC	.	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	....	.....	...	...	...
•Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	.....	...	1033	...
•GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	984
•General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	..	...
Gentle Annie	MGM	....	Robert Taylor-Susan Peters	Not Set	....	.....	...	1043	...
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1034
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1034
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	...	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
•Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	1034
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	..	...
Gorilla Man, The	WB	....	John Loder-Paul Cavanagh	Not Set	64m	Dec. 12,'42	1054	...	...
Great Gildersleeve, The	RKO	...	Harold Peary-Freddy Mercer	Jan. 15,'43	62m	Nov. 15,'42	1006	995	...
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	...
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	...	912	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	...	1055	
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	...	1082
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	...
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Not Set	97m	Sept. 19,'42	923	796	
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017		
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	...	.....	...	986	..
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	..
Henry Aldrich Gets Glamor	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	...
•Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	1082
Hi, Buddy	Univ.	....	Dick Foran-Harriet Hilliard	Not Set	....	.....	...	1079	...
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	...	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	.....	...	983	
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	...
•Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hil Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Not Set	....	.....	...	1043	
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	...	1082
Hitler's Children	RKO	....	Tim Holt-Bonita Granville	Feb. 26,'43	83m	Jan. 2,'43	1089	986	...
•Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	1034
Human Comedy, The	MGM	....	Mickey Rooney-James Craig	Not Set	....	.....	...	1019	...
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	...
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
•I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	.
•I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	984
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1034
Immortal Sergeant, The	20th-Fox	....	Henry Fonda-Maureen O'Hara	Not Set	....	.....	...	995	...
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	...	...
•Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
In Which We Serve (British)	Two Cities-UA	....	Noel Coward-Bernard Miles	Dec. 25,'42	113m	Oct. 17,'42	957	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
It Ain't Hay	Univ.	....	Abbott & Costello	Not Set	....	.....	...	1058	...
I Walked with a Zombie	RKO	....	Frances Dee-Tom Conway	Not Set	....	.....	...	1057	...
JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	...	...
•Jackass Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
•Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	.
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Not Set	63m	Dec. 26,'42	1077	971	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	79m	Oct. 31,'42	981	912	1082
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Oct. 23,'42	69m	Aug. 8,'42	903	796	
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	...	1034
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	69m	.....	...	1009	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	100m	Dec. 19,'42	1065	936	...
•King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	.....	..	962	..
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	...
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1007	574	
•Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	984
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	...	1091	...
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	69m	.....	...	986	...
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	.....	...	1018	...
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1082
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	...	...
London Blackout Murders	Rep.	....	John Abbott-Mary McLeod	Jan. 14,'43	59m	Dec. 12,'42	1067	...	...
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	55m	.....	...	1058	...
•Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	.....	...	...	...
Lone Rider in Outlaws of Boulder Pass	PRC	....	George Houston-Al St. John	Not Set	....	.....	...	1033	...
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	....	.....	...	1018	...
•Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	.....	...	...	...
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	...	1019	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	
Lucky Jordan	Para.	....	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	.....	...	797	...
•Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	.....	...	800	.
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	...	...
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
•Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	...	1082
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	.
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	.....	...	1031	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	...	...
Margin for Error	20th-Fox	....	Joan Bennett-Milton Berle	Not Set	....	.....	...	995	..
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	...	...
Meanest Man in the World	20th-Fox	....	Jack Benny-Priscilla Lane	Not Set	...	.....	...	962	

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•Men of Texas	Univ.	6010	Robert Stack-Anne Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	
•Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	...	1079	...
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	...	1058	...
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	..
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	...	
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	1034
Moon Is Down, The	20th-Fox	....	Cedric Hardwicke-Margaret Wyncherly	Not Set	....	.....	...	1091	...
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	1034
Mountain Rhythm	Rep.	....	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	..
Mr. Justice Goes Hunting	MGM	....	Frank Morgan-Jean Rogers	Not Set	....	.....	...	1079	...
•Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Aug.,'42	133m	May 16,'42	661	527	1034
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	
Mug Town	Univ.	....	Dead End Kids	Dec. 18,'42	...	.....	...	...	.
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970		
Murder in Times Square	Col.	....	Edmund Lowe-Marguerite Chapman	Not Set	....	.....	...	1079	...
Murder on Wheels	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	...		
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	.....	...	962	.
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	
•My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	1082
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	.....	...	1091	..
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	.
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	...	
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	.
Nightmare	Univ.	....	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	...	..
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	...	
•Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	...	...
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	....	.....	...	983	
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	64m	Oct. 31,'42	981	960	
No Place for a Lady	Col.	....	William Gargan-Margaret Lindsay	Not Set	....	.....	...	1057	..
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	...	855	.
Nothing Ventured	MGM	....	Lana Turner-Robert Young	Not Set	....	.....	...	1057	
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	1082
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	.....	...	794	
Old Chisholm Trail, The	Univ.	....	Johnny Mack Brown	Dec. 11,'42	....	.....	...	...	
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	.
On The Beam	Univ.	....	Gloria Jean-Ian Hunter	Not Set	....	.....	...	986	..
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	..
One Dangerous Night	Col.	....	Warren William-Eric Blore	Jan. 21,'43	....	.....	...	983	.
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	...	1082
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1034
•Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	..	
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	...	..
•Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	58m	Nov. 28,'42	1030	...	...
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 18,'43	68m	Dec. 12,'42	1053	995	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	...	.....	..	872	.
Ox Train (now Omaha Trail)	MGM	....	James Craig-Dean Jagger	Sept.-Nov.,'42	....	.....	...	796	
•PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1082
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
•Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	...	1058	...
•Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	984
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	...	.
•Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854		
•Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	Oct. 17,'42	960		
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	.....	...	971	
•Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	.....	...	1033	
Pittsburgh	Univ.	....	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	...	1082
•Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	
•Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	
•Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	..	
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	...	
Powers Girl	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	...	...
Power of the Press	Col.	....	Guy Kibbee-Lee Tracy	Not Set	....	.....	...	1055	...
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	..	.....	..	986	
•Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	..			
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	..	... ...	..	962	
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	1082
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	..	... ...	..	962	
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914		
•Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	...	1079	...

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QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 2,'43	62m	Nov. 28,'42	1030	1018	...
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	70m	Dec. 19,'42	1066	983	...
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set				1009	
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	....	.....	...	1055	...
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	...	...
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	...	...
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	102m	Dec. 5,'42	1041	872	...
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	...
Riders of the Northwest Mounted	Col.	....	Russell Hayden-Bob Wills	Not Set	..	.....	...	1019	...
•Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	
•Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	
Ridin' Double	Mono.	....	King-Sharpe-Terhune	Not Set				1019	
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	...
Ridin' Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	.....	...	1058	...
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1034
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	...	1057	...
•Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751		984
•SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	
Saludos Amigos (color)	RKO	....	Disney South American feature	Jan. 8,'43	43m	Dec. 19,'42	1065		...
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	....	.....	...	1091	...
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839		
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	...	1057	...
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	...
Secrets of the Underground	Rep.	....	John Hubbard-Virginia Grey	Dec. 18,'42	....	.....	...	1009	...
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	...
Seven Miles from Alcatraz	RKO	....	James Craig-Bonita Granville	Jan. 22,'43	62m	Nov. 14,'42	1006	962	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Nov., '42	98m	Aug. 15,'42	902	...	1034
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Not Set		.....		936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes and the Secret Weapon (formerly Sherlock Holmes Fights Back)	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	68m	Jan. 2,'43	1090	...	...
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	...	.....	...	983	...
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Not Set	62m	Dec. 19,'42	1066	1033	...
•Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	56m	Aug. 8,'42	826	726	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	88m	Nov. 14,'42	1005	936	...
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
•Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	.....	...	1043	...
Somewhere I'll Find You	MGM	301	Clark Gable-Lane Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
•Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810		
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	78m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1082
•Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	
Squadron Leader (British)	RKO	....	Eric Portman-Beatrice Varley	Not Set	100m	Nov. 28,'42	1030	...	...
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	.....	...	797	...
Stand By for Action (formerly Clear for Action)	MGM	....	Charles Laughton-Robert Taylor	Not Set	109m	Dec. 12,'42	1053	871	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Special	...	.....	...	855	
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healey	Nov. 20,'42	60m	July 4,'42	914	...	...
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	...	772	...
•Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 30,'42	....	.....	...	...	...
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
•Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
•TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	1082
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1034
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	
•Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	1034
•Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	984
Tarzan Triumphs	RKO	....	Johnny Weissmuller-Frances Gifford	Not Set	....	.....	...	983	...
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	.....	...	986	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	100m	Dec. 19,'42	1065	946	...
•Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	..	.....	...	1018	...
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
•Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	.....	...	699	...
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	...	1058	...
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	...	1019	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Date Page
•There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	.....	...	...	...
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	..
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	.	...	872	...
•They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	
•This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	1034
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	..
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
Three Cheers for Julia	MGM	....	Ann Sothern-Melvyn Douglas	Not Set	....	.....	...	1009	...
•Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1034
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	
•Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	.
•Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	..
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
•Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	...	...
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	...	1058	...
Trail Riders	Mono.	....	King-Sharpe-Terhune	Dec. 4,'42	....	.....	...	1018	...
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	...
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	...	1079	...
•Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	.....	...		...
Two Fisted Justice	Mono.	....	King-Sharpe-Terhune	Not Set	....	.....	...	1031	...
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	...	...
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	.....	...	1009	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
•United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	947
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
VALLEY of Hunted Men	Rep.	262	Tyler-Steele-Dodd	Nov. 13,'42	....	.....	...	1031	...
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	120m	Aug. 21,'37	1043	...	...
Vengance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	.....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1034
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1082
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	...	986	...
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	73m	Dec. 12,'42	1053	...	...
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	...	...
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	...	...
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	...	...
When Johnny Comes Marching Home	Univ.	....	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	74m	Oct. 31,'42	981	946	1082
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1082
White Savage	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	...	1079	...
Who Done It?	Univ.	7002	Abbott & Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	..	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	1082
•Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	984
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	...
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	...	1079	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	...
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1034
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
•Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	.....	...	1019	...
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	...	...
You Can't Beat the Law	Mono.	....	Edward Norris-Joan Woodbury	Not Set	....	.....	...	1081	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1034
Young and Willing	UA	....	William Holden-Susan Hayward	Jan. 29,'43	....	.....	...	663	..
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	....	.....	...	1081	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Not Set	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1080.

THE WORLDWIDE AUTHORITY ON TALENT VALUES

The ninth annual edition of FAME is now on the press. Edited by Terry Ramsaye, it will be published about January 1st, 1943, and will analyze and summarize the year's outstanding talent successes. Among its features it will present the box office champions of 1942 with complete analysis and personnel credits . . . the money-making stars of the season, evaluated and reported upon by the exhibitor showmen of the world . . . the Stars of Tomorrow as picked by theatre men . . . the radio champions of 1942 as polled by Motion Picture Daily among the editors of the daily newspapers of America . . . Fame and Radio—an analysis of the extent to which the air waves lean on Hollywood for talent.



A QUIGLEY PUBLICATION

FAME

"DID YOU EVER LOVE A MAN SO MUCH THAT TEN-INCH WALLS COULDN'T KEEP YOU FROM HIM?"



Every Woman Will Want the Man She Loves to See it!

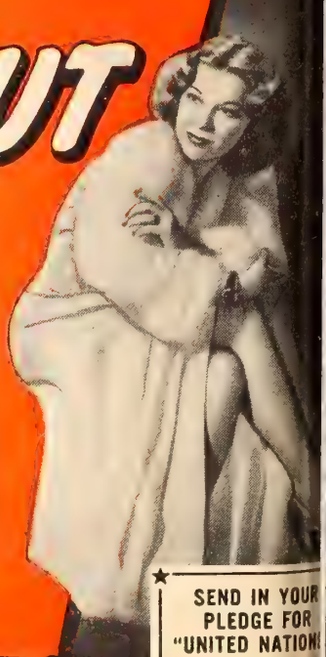


A SOLID SMACK TO THE HEART!

CITY WITHOUT MEN

WITH LINDA DARNELL





EDGAR BUCHANAN · MICHAEL DUANE

SARA ALLGOOD · GLENDA FARRELL · LESLIE BROOKS · DORIS DUDLEY

RELEASED JAN. 14

COLUMBIA

SEND IN YOUR PLEDGE FOR "UNITED NATIONS WEEK

MOTION PICTURE HERALD

REVIEWS
(In Product Digest)
The Immortal Sergeant
Three Hearts for Julia
Fortress on the Volga
Margin for Error

LATE REVIEWS
(In News Section)
Shadow of a Doubt
Meanest Man in the World
Chetniks (The Fighting Guerrillas)

Paramount adventures with New Sales Plan on Box Office Values

An article by RED KANN

—in

Better Theatres

How to Plan Auditorium Floor Slopes

VOL. 150, NO. 2 JANUARY 9, 1943



"THE TEN STRIKE!"

Robert TAYLOR, Charles LAUGHTON, Brian DONLEVY in "STAND BY FOR ACTION"
"ANDY HARDY'S DOUBLE LIFE" with LEWIS STONE, MICKEY ROONEY and the Folks
RED SKELTON in "WHISTLING IN DIXIE"
Joan CRAWFORD, John WAYNE, Philip DORN in "REUNION IN FRANCE"
"JOURNEY FOR MARGARET" with Robert YOUNG, Laraine DAY, 'Margaret' O'BRIEN
SPENCER TRACY, KATHARINE HEPBURN in "KEEPER OF THE FLAME"
"NORTHWEST RANGERS"—The West in action!
"DR. GILLESPIE'S NEW ASSISTANT" with LIONEL BARRYMORE
"TENNESSEE JOHNSON" with Van HEFLIN, Lionel BARRYMORE, Ruth HUSSEY
ANN SOTHERN, MELVYN DOUGLAS in "THREE HEARTS FOR JULIA"

Bowl 'em over with Big Ones!

LET'S GO
UNITED NATIONS
WEEK!

Ringing in the New!



...erywhere
...ew Records for

...ANKEE
...OODLE
DANDY

POPULAR PRICES

Bravo, Jimmy Cagney!

THE NEW YORK CRITICS HAVE ADDED THE PRIZE FOR "BEST PERFORMANCE OF THE ENTIRE YEAR" TO ALL THE OTHER AWARDS FOR THIS SHOW!

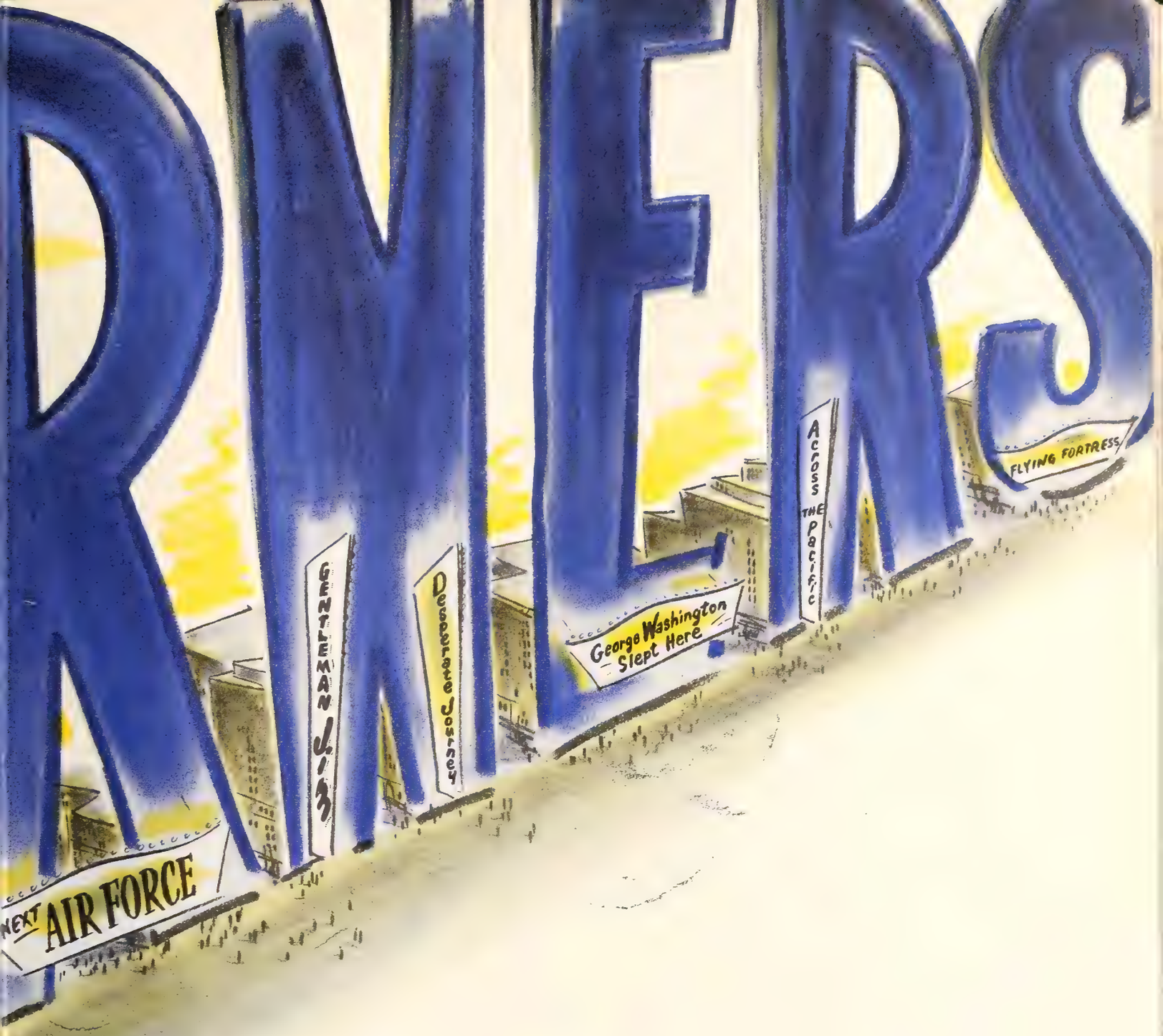
WARNERS

* *N.Y. Strand, for instance:*

FOLLOWS 5-MONTH ADVANCE-PRICE BROADWAY RUN WITH BIGGEST 2 WEEKS IN ALL ITS 28 YEARS! HELD INDEFINITELY!

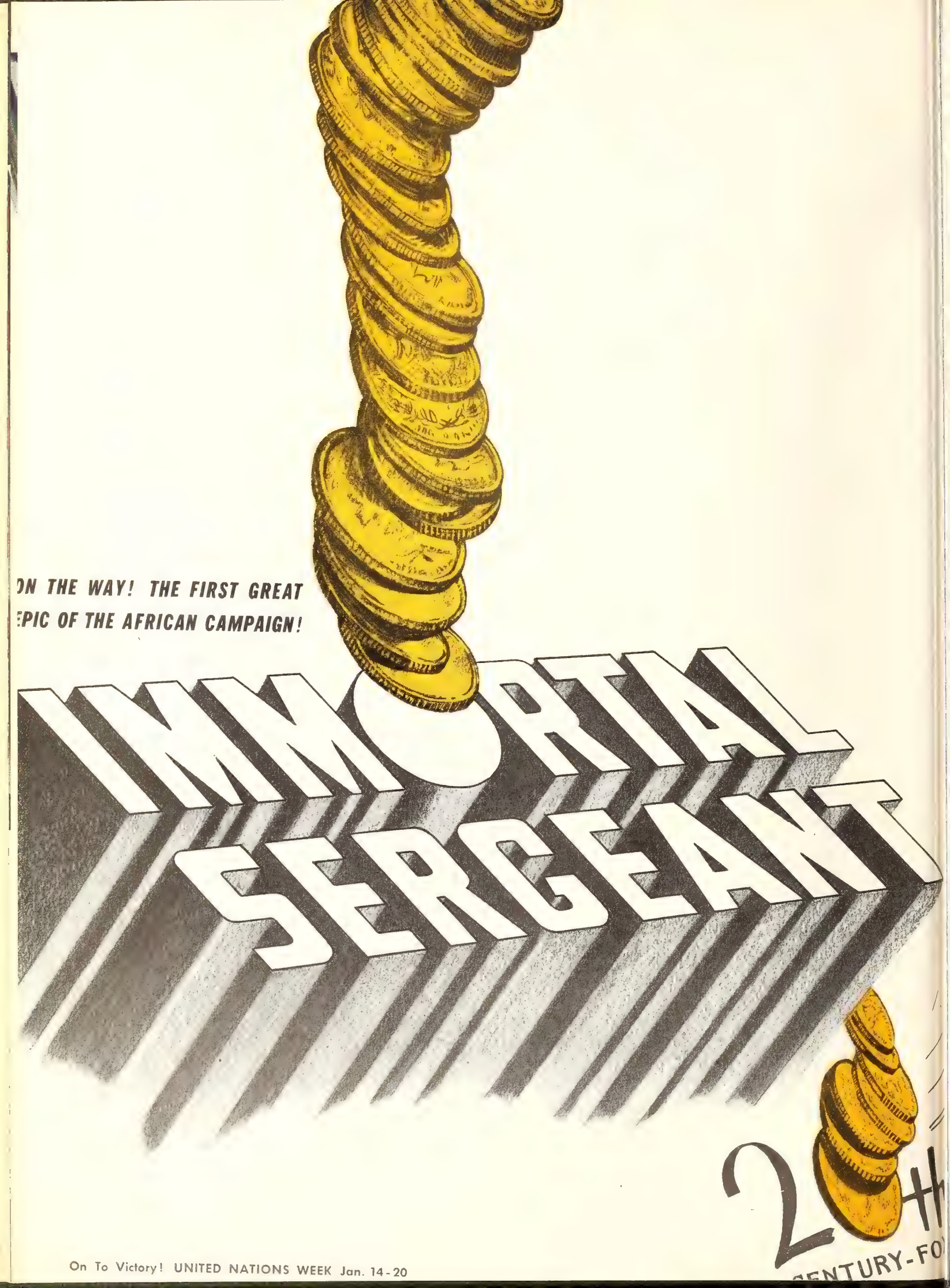


On To Victory!
UNITED NATIONS WEEK JAN. 14 THRU JAN. 20



When the biggest theatres aren't big enough!

L. Warner, *Executive Producer*


ON THE WAY! THE FIRST GREAT
EPIC OF THE AFRICAN CAMPAIGN!
IMMORTAL
SERGEANT
20th
CENTURY-FO

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief *COLVIN BROWN, Publisher* *TERRY RAMSAYE, Editor*

Vol. 150, No. 2 January 9, 1943

SOCIAL LOSSES

FOR a while we have not been hearing so much about "social gains", now that the demands of war bite deeper into the national economy. It is a time of sacrifice and inevitable "social losses", in terms of luxury at least, for everybody.

Among the invasions close at hand is the menace of fuel shortage for theatre heating, and around the corner of the coming season the probable drafting of air conditioning equipment in behalf of munition plant demands. Meanwhile, too, the materials of theatrical decoration and ornate splendor are no longer to be had. At best, exhibition will be getting along on what it has, or less.

This has a considerable meaning to those multitudes to which the theatre is not only a place of entertainment but also a house of luxury to which they may escape, for little price, from tawdry homes, boarding houses and hall bedrooms, into splendours and a realm of gold-laced majestic courtesy, a place where every customer is Somebody for his moment. There's morale in the sheer environment, and service for a lot of starved egos that always need it, now more than ever.

Those restrictions which tend to take that out of the public's motion picture theatre represent social loss, and for the many. This is something for the planners of both war and peace to know and remember.

It is the capacity of the motion picture theatre to give more to more people for a lot less. It is a piece of national economy to keep it going—and, as nearly as possible, as was.

△ △ △

NEWSREEL POLICY

THAT decision to make the reduction of footage for newsreels experimental and tentative for three months indicates a less than positive state of mind. It does not, however, guarantee in a large sense that the experience of ninety days will be proving anything of a positive nature about the total effect on the audience or reaction on the institution of the amusement theatre. Most likely the public will not be articulate about it. Thereupon it may be decided that the move is a success.

The fact still remains that over the years the newsreel has been a large, and perhaps largest, contributor to the status of the motion picture screen in the minds of the more intelligent patrons. Broadly, the newsreel has always done more for the motion picture than the industry has done for it.

The current decision taking footage from the newsreels to give it to drama and comedy is profoundly a commercial decision, and doubtless very dollar-wise, for the immediate now. Also, it may be, too, that the newsreel, like the scenic shorts and adventure features, is to go into a diminuendo and fade-out. All those films-of-fact pertained to the era when theatres played "programs" and depended on a weekly turnover of patronage. The theatre was then a medium of publication, with its customers in effect regular subscribers.

That relation of customer to theatre probably still obtains in a numerical majority of houses, but it does not exist for the big top runs where the cream of the "A" picture market is. Inevitably, it is that region of long runs and big grosses which dominates and tends to control the state of mind in motion picture merchandising. It is precisely there that the newsreel is of the least ostensible importance, the place where it becomes the most casual of fillers.

Bear in mind that the decision to reduce newsreel footage is not a Government order, but precisely what the motion picture organizations concerned have decided to do with their film allotments.

That's why the newsreel is behind the 8-ball now.

△ △ △

HINDSIGHT SELLING

ROXY used to say that "the public always knows exactly what it wants, right after it has had it." By the same process of logic it can be said that anybody can judge the value of a motion picture after it has been sold and the gross is counted. Also the process of selling and buying pictures in theatrical distribution has been long beset by problems created by the fact that no one ever knows with even passable accuracy what a picture will do until it has done it.

Now comes Paramount with a plan to sell pictures to its own partners, and some others, on a tentative basis of estimated exhibition value subject to final adjustment to the facts as disclosed by the working experience of the picture. Here is an endeavour to give the sales-and-buying relation the benefit of mutual hindsight.

This is the subject of a news story in this issue from the hand of Mr. Red Kann, and is the first of his contributions in his new post with Quigley Publications. As Mr. Kann records, this experiment has reminiscences of the First National "exhibition value" plan of years agone. And it may be added that First National Exhibitors Circuit was itself an adventure in trade relations, trade practises and merchandising which succeeded as long as it maintained a real mutuality between buyer and seller, and faded when that mutuality became impaired.

△ △ △

COUNTRY ALLEGORY — From the snowclad thickets and woodlands of this Connecticut valley feathered adventurers come to partake of suet and sunflower seeds which, by the mad magic of man, they find in a feeding box against the lee of a great tree. Hunger flirts with fear and small, timid things grow daring. Chickadees dodge from belligerent sparrows, which in turn duck when the nuthatches come. But the woodpeckers chase them all away. It seems that the chiselers tend to dominate. Apparently this planned economy will never really work unless it is disciplined with a shotgun, after which there would be nothing but chickadees. Possibly it is better to let nature take its course.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Walk-ins

THEATRE PATRONS, after Thursday noon, were liable to lose their gasoline rationing books, if they drove. This development in the gasoline and oil crisis in the 17 Eastern states, blazoned in newspaper banners Wednesday afternoon, was ordered by the Office of Price Administration which flatly banned all "pleasure driving."

Automobiles found at places of amusement will be presumed used for pleasure. According to the wired stories from Washington, all police authorities were requested to assist the OPA, which added that the "misuse" of gasoline—to see a motion picture, for instance—might justify ration book seizure. A passenger car at an amusement place, the OPA said, "will be taken as *prima facie* evidence that rations and tires are being dissipated needlessly and illegally."

The OPA also said Wednesday fuel oil rations for all but residential buildings would be sharply cut, but did not specify how much.

WAR changing pattern of sales practice for 1943 Page 12

PARAMOUNT rental plan is keyed to national gross Page 13

OWI outlines "voluntary" propaganda requirements Page 15

WPB sets film schedules, saving 400,000,000 feet Page 16

THEATRE closings unlikely in oil crisis, U. S. officials say Page 25

GOVERNMENT agency rules studios may exercise talent options Page 26

BRITISH studying revision of quota legislation Page 27

GROSS records fall in key cities in big holiday week Page 30

WAR disrupts casting plans of Top Ten winners Page 31

INDUSTRY is ready to launch new drive in United Nations Week Page 46

SERVICE DEPARTMENTS

BETTER THEATRES, Equipment and Maintenance Page 57

Late Reviews Page 34

Hollywood Scene Page 35

Managers' Round Table Page 47

What the Picture Did for Me Page 40

PRODUCT DIGEST, including Reviews and Release Chart Page 79

Pirating

MANY Hollywood feature films still were being shown in Italy as late as last August, according to the U. S. Department of Commerce in the December 26th issue of *Foreign Commerce Weekly*. Italian audiences, the periodical said, are understood to prefer U. S. motion pictures, with German films second and Italian pictures taking third place. Apparently the Italian people have to look at home-grown product but they don't have to like it, not even with Il Duce standing by with that big stick.

The publication reports also that a factory for the production of raw film is to be established in Hungary, construction for which is expected to start in the near future. Cost of the project is estimated at approximately $584,000. Formerly, all raw film used by that country was imported from Germany and Italy.

Deductible

EXPENSES incurred by broadcasting stations in connection with the promotion of sales of War Bonds have been ruled by the Internal Revenue Bureau to be deductible from gross income in the making of Federal income tax returns. Both the expenses incurred in the broadcasting of information regarding bonds and in the handling of orders for them may be deducted, under the terms of the bureau interpretation.

"The business of a radio broadcasting station includes, among other things, the broadcasting of news, advertising of products, and dissemination of other matters of interest to the public," it was held. "In broadcasting information with respect to the purchase of United States War Bonds, radio broadcasting stations are carrying on one of the functions for which they are organized, and the expenses incurred in connection herewith are deductible as ordinary and necessary business expenses under Section 23(a)1 of the Internal Revenue Code, as amended."

Adding Luster

MARY PICKFORD is returning to the screen again. Her last comeback was in "Secrets," in 1933. She now will have a role in Sol Lesser's forthcoming "Stage Door Canteen."

The star of "Tess of the Storm Country," "Heart of the Hills" and "Daddy-Long-Legs," in recent years has been a business woman of many parts, not the least of which has been her interest in United Artists, of which she is one of the founders as well as a producer-partner. That company will distribute "Stage Door Canteen," the cast of which, according to present plans, will include more than 50 top stars.

Rosenwald Resigns

LESSING J. ROSENWALD, former chairman of the board of Sears Roebuck, and during the past year director of the War Production Board's conservation division, announced his resignation Tuesday, in Washington. He will leave before the month's end. Mr. Rosenwald, with whom the leaders of the film industry consulted when the WPB warned it might be forced to requisition theatre and office air-conditioning equipment for war factories, said he resigned from the board because he is dissatisfied with a reorganization which placed his division under the new War Resources Agency.

Running the Blockade?

FILM has foiled the Japanese. Their blockade of China, which prevents detailed military and scientific information from reaching that country from the Western world, as well as guns and munitions, has been breached by microfilm, presumably flown to Chungking. Chinese officials may now read the New York *Times, Foreign Affairs, Fortune, Atlantic Monthly, Harpers* and other topical magazines, and copies of almost 50 other magazines of specialist nature. Two reading libraries are open in the capital city, and others are expected.

Reissues in Britain

TO ALLEVIATE an increasing product shortage, British distributors are preparing to reissue pictures on a large enough basis to necessitate special departments, according to a London cable Tuesday from Aubrey Flanagan, MOTION PICTURE HERALD representative. Discussions have occurred in the Kinematograph Renters Society, their organization. Anglo-American Pictures already has formed a reissue section, in charge of Kenneth Nyman, former president of the Cinematograph Exhibitors Association.

Here to Stay

PERHAPS a sign of the times is the change in program of the high school at Castile, New York, near Rochester. Tire and gasoline rationing had curtailed the school's basketball schedule. So it has substituted a series of film programs.

Up to the Unions

HOLLYWOOD's work week may shortly be of 48 hours. Studio union officials, told two weeks ago their Government desired such a week so that more men might be available for war service and industry, met Tuesday in the production capital with representatives of the War Manpower Commission; and Wednesday, with representatives of producers.

The unions, now on a minimum work call of six hours and a 36-hour week, were told Tuesday by a WMC delegate that the film industry probably would receive an essential status, placing it under WMC jurisdiction. They also were informed the Commission would permit wages and working conditions in a 48-hour week to be decided solely by studios and unions, and that the retention of thousands of workers on casual work calls was undesirable.

It is expected that the new hours of work will be discussed fully at the semi-annual meeting of the International Alliance of Theatrical Stage Employees executive board in Denver, January 25th through 29th.

On the Ceiling

J. CHEEVER COWDIN, chairman of the board of Universal Pictures, will oppose the executive order limiting salaries to $25,000 in a debate to be broadcast on a coast to coast network by the Mutual Broadcasting System Sunday night. On Mr. Cowdin's side in the discussion, which will be the American Forum of the Air program, will be Senator John A. Danaher of Connecticut. Supporting the ceiling will be James G. Patton, president of the National Farmer's Union, and James B. Carey, secretary of the CIO.

Clark vs. Petrillo

JAMES PETRILLO'S foes in Congress are determined to investigate the music labor czar, even over the antipathy or apathy of their colleagues. Senator D. Worth Clark, Idaho, declared Tuesday that if Congress was indifferent when he reintroduced his bill to bring the American Federation of Labor within anti-trust laws he would appeal to President Roosevelt.

A Department of Justice anti-trust suit against Mr. Petrillo, the AFM, and other officers, which cited the still standing ban against recordings by members, collapsed last autumn in Chicago Federal Court. The ban and other actions in the indictment were ruled purely labor matters; and it was noted similar cases against unions were decided in their favor by the Supreme Court.

Senator Clark plans to question Mr. Petrillo next Tuesday, before the Senate Interstate Commerce Committee subcommittee, which he heads. He said Tuesday he believed the President had wartime authority to act if Congress turned down the Clark bill. He added the course of the subcommittee investigation would depend upon the Petrillo testimony, and asserted the AFM president had not made any solid peace proposals.

1,000,000 Feet a Year

THE BRITISH firm trade and the Ministry of Information are now omitting the official censor's certificate from every film shown in British cinemas. The certificate, which was compulsory, takes up about 25 feet of film, and it is estimated that about 1,000,000 feet of film is used in this way every year. It is proposed that the official seal shall be included in each film's title. Thus ends a familiar sight in every cinema since T. P. O'Connor, first film censor, introduced it in 1916.

14th Calf

THE WARNER BROTHERS' "Yankee Doodle Dandy" has acquired a long list of critical and commercial credits from record breaking theatre runs to ten best list honors and annual awards for the production and cast. A recent release from the Warner publicity department in New York tabulates these and concludes with: " . . . and the 14th calf of Carnation Ormsby Madcap Fayne, prize-winning milk giver of the Broadway Cow Lovers League, was christened "Yankee Doodle Dandy." Wonder if it's a boy.

Scaring Them

CATCHWORDS learned in their neighborhood theatres and from their radio listening are serving American soldiers well these days. A United Press report from the southern Tunisian front this week told how an American raiding party captured an enemy town defended by Italian troops, using the battle cry of "Hi Ho Silver, Away" to scare the defending gunners. "The Italians began shooting wildly in all directions," Captain Stephen C. Morrissey, in charge of the raiding party, reported.

Last Curtain

ONE of the most widely known legitimate theatres, the Ford, Baltimore, was ordered closed by that city Tuesday until "put in safe condition." The theatre, at which many famous actors and actresses have appeared, opened in 1871.

War or Escape?

A DIFFERENCE of attitude between Government and the entertainment world was illustrated by interpretation this week, in the statement of Harry Ratcliffe, industrial commissioner in the British Ministry of Labor, a guest last week of Walter Wanger, producer, in Hollywood.

Mr. Ratcliffe, touring this country's war production centers, asserted the British people want more American features with war themes, rather than less. He thus contradicts numerous British showmen, who have told the press on their arrival here that the British public sorely needs "escape" films, and indeed attends theatres in record numbers in search of it, and who have predicted a wave of resentment against war films here similar to that in Britain.

However, Mr. Ratcliffe insisted, "Contrary to general belief in your country, the English people prefer pictures that lean heavily on the war effort. Instead of sophisticated and other peacetime pictures, they desire more to see them based upon your great wartime industries, your shipyards, training of youth for sea, and so on." Such pictures, according to Mr. Ratcliffe, will tell the British what America is "doing to win the war."

Coming Attraction

"THE ROUT of Rommel" may soon appear on the screen. It will not be a studio production, but the real thing, filmed by dozens of the British Eighth Army's cameramen as the Afrika Korps reeled back toward Tripoli. The men, mostly sergeants, exposed approximately 40,000 feet of film now being edited in London. The British public may see the film about February 1st.

No Axis Copyright

ALL citizens who share with those of enemy or enemy-occupied countries ownership of interests in copyrights must file reports with Leo T. Crowley, Alien Property Custodian, by January 15th. The order, issued by the Treasury Department, primarily affects copyright in motion pictures, recordings, radio mechanisms, and music.

Offering Bars

APPLICATIONS for commissions from fully experienced motion picture cameramen and sound recording experts will be received by the Officer Procurement Service of the Second Service Command at 42 Broadway, New York, it was announced at Governors Island this wek. The Second Service Command covers only New York, New Jersey and Delaware.

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THIS WEEK the Camera observes:



POSTERS—500,000 of them like this—are available for theatres to use during United Nations Week, January 14th through 20th. In three sizes, they are from the Office of War Information.



PIONEERS' meeting: Jesse Lasky, producer, with Sergeant R. W. Boetvill, parachute expert for 25 years past, at Kelly Field, near San Antonio, Texas. Mr. Lasky's "Wings" (1927) had many scenes made at the field. The producer was in San Antonio for the wedding of his daughter, Betty, to a Brooks Field officer.

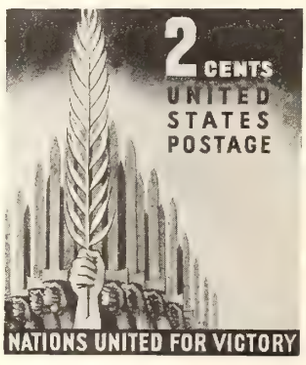


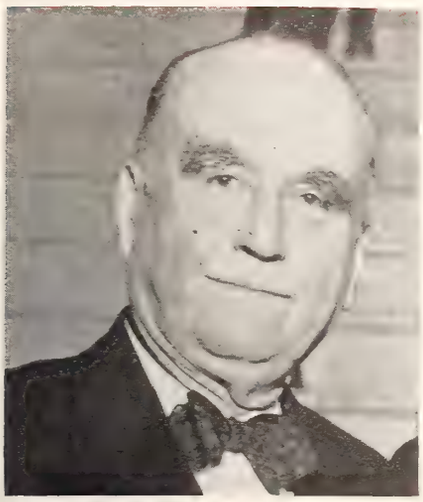
TO THE NAVY this week went W. French Githens, president of the Embassy Newsreel Theatres, New York, as lieutenant, photography division, Bureau of Aeronautics.



HONORING MGM for its portrayal of the "skill, courage, and tradition" of the Navy in "Stand By For Action", a plaque is presented in Washington by Samuel Crocker, vice-president of the Navy League, to Orville O. Dull, picture's co-producer.

THE NEW Post Office stamp honoring the United Nations and to be placed on sale January 14th, first day of United Nations Week.







"IN WHICH WE SERVE" premiere at New York's Capitol brought forth, among many personalities, Messmore Kendall, above, of the theatre, and Alma Clayburgh, right, singer.

FIRST film theatre canteen for service men and women is housed, below, in mezzanine of Skouras' State, Jersey City.





THEY PICKED "In Which We Serve" as the year's best film, and other "bests". They are the New York Film Critics, and, seen here at their annual awards party in New York, Sunday afternoon, comprise, left: Tom Pryor, New York *Times*; David Platt, *Daily Worker*; Dorothy Masters, *Daily News*; John McManus, *PM*; Wanda Hale, *Daily News*; Alton Cook, *World-Telegram*; Kate Cameron, *Daily News*; Irene Thirer, *Evening Post*. Front row: Louise Levitas, *PM*; Edgar Price, Brooklyn *Citizen*; Joe Pehodna, *Herald-Tribune*, and Leo Mishkin, *Morning Telegraph*.



ALL OUT for war: Carl Burrows, Warner Los Angeles head booker, now Navy chief petty officer; Mrs. Burrows, now a WAAC; Carl, Jr., a midshipman.



BRIEF FAREWELL in New York RKO office, as Robert Wolff, district manager, departs from office of Robert Mochrie, general sales manager, on "pep" tour for Ned Depinet Drive.

WAR CHANGING PATTERN OF 1943 SALES PRACTICE

Transportation Problems, Manpower Cuts Add to Selling Difficulties

Wartime problems of transportation delay, gasoline and rubber rationing, and manpower shortages coming on top of the recent realignments of the Consent Decree are keeping the pattern of motion picture distribution in constant change. Not one major sales executive in New York would even guess at what specific changes in sales practice 1943 might bring.

Never before has both sales management, and the man in the field been faced with such constantly changing conditions, they said. The film salesman seldom, if ever, has had trouble reaching his customers. Never before did he have to count mileage by tenths, or worry about making return calls. Always the flow of product has been ample and without threat of delay.

But this picture is no more. Now, with many top salesmen in uniform, exchange staffs sometimes short-handed, and other problems developing daily, every day on the road, every visit to a theatre must be made to count, salesmen are told.

A sort of composite picture of what the coming months may hold in the way of sales practices can be put together from the current policies of the major distributors, plus the comments, usually cautious and off the record, of the executives who direct distribution from New York.

This composite, as outlined by the executives, would seem to show that this year:

Theatres will be visited less frequently by salesmen.

There is a very real possibility of product shortage. Raw stock curtailments, it is said, inevitably will mean fewer pictures and fewer prints.

Extended Bookings To Be Sought

Salesmen will sell several groups of trade shown pictures at one visit. Particularly among subsequent, and outlying theatres they will try to close deals for 10, 15 or sometimes 20 trade shown pictures at one call.

Extended bookings, and holdover agreements will be sought by salesmen almost as earnestly as they seek a sales contract.

Pooling of transportation by salesmen is unlikely. Theatre men won't have to face the sales arguments of six or 10 film agents at once, as some imaginative persons have foreseen.

But salesmen will write and wire ahead for appointments much more frequently. And they will ask exhibitors to cooperate in easing their transportation woes by keeping dates to discuss product.

"Mail order" selling will not prove very practicable. Exhibitor and sales agent will continue to reach a deal by bargaining, in person, much as always.

At least three companies, Warners, Metro-Goldwyn-Mayer and United Artists, will continue to give individual selling attention to each picture. The other consent decree signers, RKO, Paramount and Twentieth Century-Fox, may seek to increase the number of pictures which they will tradeshow and sell in one block. As yet, however, they have taken no specific steps in this direction.

Pre-Release Test Runs Are on Increase

All companies are making extra efforts to sell exhibitors on extended runs, and holding product for the maximum time. This, they point out, will help to ease print and product shortages. Also, by decreasing the number of "B" and "C" changeover and second features required, it in large measure will answer critics of double features, salesmen say.

Special pre-release test engagements are on the increase among all companies. They find that the early box office and holdover records established by their top pictures are the most effective sales argument with which to obtain longer dates from subsequent exhibitors, and those in other cities. Much careful planning is going into the selection of opening spots that will be typical of many accounts.

Warners and MGM both have been very active in this pre-release booking. They have tested pictures, with special advertising and exploitation in both their own and other circuits. The Warner first run release period now extends over almost six weeks. Selling its pictures individually, the company reports that pictures released as recently as "Flying Fortress," from the second block, are sold to almost 95 per cent of regular accounts. Holdovers have increased 40 per cent, the company claims.

Metro likewise reports that there is a sharp upswing in the holdover time of its recent product. Such releases as "Random Harvest," "Stand By for Action" and "Journey for Margaret" are being booked on the strength of early dates for runs that will press close to the record "Mrs. Miniver" engagements. The company has closed most subsequent accounts on its first block of 12 and now is working on the second group, trade shown early last month.

RKO to Maintain Blocks-of-Five

RKO Radio, according to Ned Depinet, president, will not make any immediate change in its block-of-five pattern. Four blocks of these are now being sold, at least three of them in subsequent situations.

Mike Poller, assistant to sales chief Robert Mochrie, disclosed that RKO salesmen are closing deals frequently for two or more trade shown blocks when they visit small towns. Also they are successfully selling contracts for some of the last 1941-42 product. They are making efforts to wire or telephone exhibitors for definite appointments, to save road time, and insure opportunity to discuss their full portfolio. Exhibitors, he said, are proving very cooperative, in keeping these dates, pointing out that it saves them travel to exchange cities. Other companies report similar results.

In connection with this travel problem sales officials are agreed that it is too early to determine the overall effect of national gasoline rationing. Not until the end of January will it be possible to determine whether limited mileage has affected the average returns of salesmen, they said, pointing out that ordinarily it takes more than a month to cover a territory with each block.

See Industry Able to Meet Conditions

While declaring that the pooling of autos for calls to theatre men would be impossible among representatives of competitive distributors, sales officers pointed out that frequently salesmen double up in trips back to the exchange from outlying cities.

Also, where possible, salesmen are leaving their automobiles in the field and traveling back to the office by train. Edward Aarons, MGM sales executive, said that all of the company's field men have been instructed to do this. Supervisors and district managers also are substituting train or bus for car on every possible mile.

Whatever unpredictable changes 1943, and the war, bring to film sales procedure, sales leaders say, confidently, that the industry will be able to meet them without disruption.

The industry had weathered the virtually complete revolution in practices forced on it by the Consent Decree, they pointed out. It is certain in 1943 that theatres still will have plenty of good product. Although fewer pictures and prints may be in the offing there is confidence that holdovers, longer bookings and higher quality product will keep the exhibitors' tills jingling as usual.

"We will still try to get there first, with the best pictures," said one executive in summing up his plans.

Paramount Says All Top Circuits Sold

Having successfully concluded contract negotiations with the Cooperative Circuit of Detroit, Charles M. Reagan, assistant general sales manager at Paramount, announced last week that every important theatre circuit in the country, in accordance with the company's national policy, has now bought Paramount's 1942-43 product.

The Cooperative Circuit, numbering nearly 100 theatres, is one of the largest in the Middlewest. Among the other circuit deals recently closed were with McNeil-Naify Circuit in San Francisco; the Essaness, H. & E. Balaban, Schoenstadt, Van Nomikos, Reinheimer, Jack Rose and the Bailey and Alger circuit, all in Chicago.

Despite the holiday season, the Paramount sales staff during the week accounted for 1,147 contracts, the company said. This compares with 304 sold in the corresponding holiday week of the previous year on the company's first three blocks.

Exhibitors in the Northwest are buying pictures in blocks of 10 to 20 and in some

(Continued on page 14, column 1)

PARAMOUNT RENTAL PLAN KEYED TO NATIONAL GROSS

New Formula Uses Forecast of Potential Gross as Yardstick for Contract

by RED KANN

Automatic rentals, based on estimated national grosses and retroactively adjustable up or down, in the sliding scale manner after the returns are tallied, constitute a selling innovation developed by Paramount.

The plan is reminiscent of some aspects of the original First National franchise and sub-franchise formula. Paramount is applying it only to the company's own theatre partnerships and associates and the Fox West Coast circuit. It may never go beyond that. Then, again, there is always the possibility it may.

The system, whipped up after much mathematics and statistical analysis, springs from a long held desire at Paramount for an automatic sales formula acceptable to its theatre affiliates. Behind that design is a checkered history of dickerings over exhibition values, percentages, designation of theatres, preferred playing time and length of run. The result, over a period of time, divided distribution's selling fire, kept inside-the-family squabbles alive and reduced selling results with accounts outside the Paramount structure.

Out of this background gradually developed the intent to invent a yardstick which could apply mechanically, and without barter, to the company's own theatre chain. After considerable effort and a lot of blueprinting, a plan was reached and tried with the 1941-42 program, found to work with such smoothness that it is now designed to apply it to the 1942-43 lineup as well. There are "bugs," but the venture is viewed by Paramount executives as successful, despite the hitches. The cautious ones there insist it's all "experimental" even now, however.

Based on Demonstrated Ability to Pay

This is the plan:

Rentals for individual circuits and situations have been worked out on the basis of their demonstrated ability to pay. The company's records furnished the data and the assemblage was routine, if extensive. To that base figure was added an approximate 10 per cent to cover the general subsequent run theatre in which some partners and associates had been playing only part of the Paramount product, and that usually flat. The calculation here was that the uppage represented distribution's share more equitably. Furthermore, it provided a blanket elimination of discussions, sometimes acrid, over percentage bookings in the later runs.

Having established the base figures in dollars, the next step was to divide all contributing circuits and theatres into percentage segments of a key which, in total, of course comprised one hundred per cent. One situation may represent one per cent of the entire circuit's rental obligation, but the percentage naturally varies with different Paramount circuits in different parts of the country.

Forecast Is Based On Test Runs

The sales department then embarks on a a series of test runs and, after their completion, goes into its forecast of the attraction's national gross. After the estimate is made, allocations in the percentage key at once swing into operation. Thus, on the basis of a $1,000,000 estimate, the circuit which has a quota of one per cent automatically is assessed $10,000 as its rental and proceeds to pay off in 17 weeks. However, after the first 15 weeks in the life of each attraction, Paramount may determine to revise its first estimate. In the event a $1,000,000 estimate is unwound to $800,000 subsequently, theatre quotas drop accordingly and the situation which paid $10,000 then pays only $8,000.

The system runs over a period of 15 months, then the final checkup is made and the period of adjustment entered upon. If the actual dips under the estimate, there is a kickback from Paramount distribution to Paramount exhibition. But, if the actual goes over estimate, there is also a kickback —this time from Paramount exhibition to Paramount distribution.

The formula has no definite authorship, but represents a combination of ideas and contributions. However, Neil F. Agnew, vice-president in charge of the company's sales, is known to regard it with favor, and this goes for other Paramount officials as well. From Mr. Agnew's viewpoint automatic selling to his own theatre associates releases him and his entire organization for concentration on other accounts. It makes it potentially possible for him to increase his business around the country. Likewise does it open up the opportunity to outdistance his estimates with actual figures, thereby making it mandatory for the theatre affiliates to pay more in rental.

On the other hand, Paramount circuit men benefit through a whole set of contributing conditions. Under the new formula, the product virtually becomes their property while it remains in their hands. They may play a given attraction in any of their theatres, keep it there as long as it holds or as long as they please, move it over to a house strictly of their own selection and arrange booking time in their subsequents, if they operate any, exactly as they may elect.

Because their contribution to the basic key gives them a dollar mark at which to shoot and because it is assumed good showmanship will seek to handle pictures in accordance with their values, it is felt at Paramount that its circuit tieups are doing their best.

Understood Partners Favor Practice

If, however, the circuits should sluff an attraction or go cold on it and the rest of Paramount's regular accounts boom and go hot, the national gross may outrun the estimate and compel the Paramount outlets to put more rental on the line. This is proving to be a see-saw equation which works both ways.

It is understood the Paramount partners, in the main, favor the new plan. Provided their proportionate contribution to the basic key is equitably reached, as it appears to have been, they appear content to rest on the outcome. For they have the assurance that miscalculations in estimates or missouts in national performance will be adjusted when the finals are in. "What can they

(*Continued on following page, column* 1)

May Add Shorts, Newsreel To New Sales Plan Later

Paramount's sliding scale selling plan, predicated on estimated national grosses, embraces its feature product only. The understanding is that shorts and the newsreel will be included at some future time, currently indefinite on the calendar.

Strictly a family affair and designed to be kept that way for the present anyway, Fox West Coast is the only external circuit doing business with Paramount under the formula.

As an indication of how the automatic measuring rod simplifies Paramount's selling job are these figures:

Paramount's theatre affiliations contribute about 20 per cent of its film gross.

Fox West Coast and secondary circuits controlled or identified with Richards-Publix Theatres headquartering in New Orleans contribute an approximate 10 per cent additional.

This leaves 70 per cent for home office sales executives and gasless salesmen to handle.

Paramount Plan Based on Gross

(Continued from preceding page)

lose?" is how one Paramount executive puts it.

It will be recalled that the original First National franchise and sub-franchise formula usually provided for test engagements up to 50 or thereabouts, after which the executive committee set permanent exhibition values. There, the national breakdown usually remained, although some adjustments were made when performance failed to match proxies. However, Paramount's departure varies in that no final evaluation is computed until the 15-month life allotted to each attraction runs its span.

War Changing Sales Patterns

(Continued from page 12)

instances in groups as large as 26, indicating that theatre managers in that territory "definitely do not care" for the blocks-of-five deal which was provided in the consent decree, according to a survey conducted by the Central States Exhibitors Conference, reported last week in Minneapolis. Fred Strom, executive secretary of the Northwest Allied, said that while all the questionnaires have not been returned, approximately 200 exhibitors had replied and most of them appeared satisfied with the present deals of distributors.

At a meeting of the Central States board scheduled for early this month, a more accurate report on the survey would be available, it was reported.

Decision Reserved in Pathe-Du Pont Suit

Decision was reserved this week by Federal Judge John W. Clancy on an application by Pathe Laboratories, Inc. for an order ruling officials of Du Pont Film Manufacturing Corp. in contempt of court for a claimed refusal to submit its books and records to an examination by Pathe. Inspection is sought in reference to Pathe's $610,000 damage suit against Du Pont in which it is asserted that the defendant breached an agreement to sell raw stock for a fixed price of cost plus a definite percentage.

Alleged refusal to submit Du Pont books followed an order of the Federal court in December. On argument of the contempt motion, Du Pont maintained that it had permitted the inspection of its books to all but one questioned accountant of the plaintiff.

New Year Bonuses Go to Canadian Staffs

Cash bonuses were distributed among members of the staffs of the distribution branches in St. John, N. B., as New Year gratuities to employees. The branches cover the provinces of New Brunswick, Nova Scotia and Prince Edward Island and Newfoundland. In other years, some of the branches were represented in bonus giving. In addition to the bonuses, the branches sent gifts to former employees now in the armed forces. Each received a box, regardless of where located, and each box continued sweets, fruits, warm clothing and cigarettes.

Award for Number One Stars in Moneymaker Poll



MONEY-MAKERS Bud Abbott and Lou Costello receive from Walter Wanger the Motion Picture Herald scroll informing them they were chosen by the nation's exhibitors as the top money-making stars of 1942. The president of the Academy of Motion Picture Arts and Sciences told the comedians that with their "rare abilities" they had contributed "countless hours of happiness and entertainment to millions." The presentation was made New Year's Eve, on the Abbott and Costello regular National Broadcasting Company coast-to-coast program.

PRC Deals with Circuits Increase 50 Per Cent

With circuit deals up 50 per cent and the volume of bookings in excess of 100 per cent over a corresponding period last year, sales of Producers Releasing Corporation in the first three months of the 1942-43 season are headed for a "record business" on current product, according to Arthur Greenblatt, sales chief for PRC. He has been in New York for the past two weeks conferring with O. Henry Briggs, president, and Leon Fromkess, production head, on the company's product plans.

PRC also announced that 1942-43 product has been sold to the Charles Morse circuit in New England and to the R. E. Griffith Theatres in Texas.

Report Bingo Banned in Philadelphia Churches

Although there has been no official announcement, it was learned that Dennis Cardinal Dougherty has banned the playing of bingo in churches of the Diocese of Philadelphia. The action follows that taken several weeks ago in the Archdiocese of New York and the Diocese of Brooklyn and Queens in New York.

It is understood that the action was taken in the Diocese of Philadelphia because an examination of the state laws indicated bingo could be considered a violation of the gambling laws. The playing of bingo in churches of various denominations in Philadelphia was criticized recently in resolutions adopted by the Baptist Ministers Association and the Methodist Ministers Association.

Screen War Aid Is Reviewed

A summary of the motion picture industry's extensive and continuing support of the national war effort discloses that during the year past 600 of Hollywood's leading personalities from the Hollywood Victory Committee—appeared in camp shows sponsored by the USO. Many of the stars entertained troops in Ireland, England, Panama, Alaska and the Aleutians, the Caribbean and Newfoundland, according to the Industry Service Bureau of Motion Pictures, Hollywood, which this week recapitulated the film industry's war aid.

It listed, among many things, the production of training films, the preparation of technicians, donation of features and shorts in 16mm. for combat zones, national distribution of Government documentary films, contribution of confidential material for military intelligence, instruction in camouflage projects, assignment of stars to short-wave broadcasts for troops, fund-raising by stars' personal appearances, direct contribution and theatre collections, scrap metal, copper, and rubber drives by theatres, sales of War Bonds in industry offices, and by its theatres and stars, and co-operation with the Cordinator of Inter-American Affairs.

The survey added that training films produced by studios now number 282 reels on 107 subjects; that four have been submitted for approval, 21 are now in work, and 17 in preparation, and that the Signal Corps has stated the studios will be required to make 1,000 reels this year.

It also was pointed out that more than 4,000 of the approximately 18,000 male workers in Hollywood are in the armed service.

OWI OUTLINES 'VOLUNTARY' PROPAGANDA REQUIREMENT

New Suggestions Are Based on Treatment Rather Than Subjects

by WILLIAM R. WEAVER
Hollywood Editor

Suggestions for fashioning the films of commerce into sinews of war without sacrifice of essentials at either end of the process are continuing to flow from the Office of War Information to producers in Hollywood.

Producers are continuing to accord them heed, voluntarily, in about the number and manner prevalent before OWI's Lowell Mellett proposed standardization of the procedure of cooperation which had evolved during the eight months following establishment of the agency's Hollywood branch under the administration of Nelson Poynter.

The new suggestions, mentioned but not disclosed by Mr. Mellett on his visit to Hollywood in November, differ in substance and scope from the 26 recommendations of topics which he offered producers last May.

Those consisted of suggestions that the 26 topics then regarded as useful to the nation in its prosecution of the war be dealt with in that many short subjects, although no producer was barred from using them for features and some were so used. The list was placed before all producers with an invitation to pick and choose.

This year's suggestions are not, in all cases, recommendations for the treatment of specified topics in films planned for that purpose, but are designed also to furnish the benefit of OWI sources and viewpoint to producers whose pictures, of whatever kind, touch at any point upon the subjects pertained to.

These are not being placed before the producers in bulk but are being made available individually, this change of method stemming from the 1942 experience in which some of the 26 topics appealed to everybody present and some, which did not, received less effective handling.

Suggestions to Producers For Film Treatment

It has been learned that the OWI is now suggesting to Hollywood producers that they fashion their pictures in such a way that, without sacrifice of entertainment values, they will:

Interpret the meaning of the Four Freedoms in terms to make clear to all the nature of the cause for which the war is being fought;

Personalize to the man in the aisle seat the nature of the things to be gained by sacrifice and victory as compared to that of the things a defeat would bring;

Depict democracy by showing persons of different race, religion and economic status mingling on even terms in factory or other war service and also in settings of everyday life;

Give effect to the helpfulness of loyal aliens;

Demonstrate that the processes of democracy that can win the war are the same ones that can build a worthwhile peace;

Dispel the impression that Hitler, Musolini, or Tojo, or Germans, Italians and Japanese, are the enemy, substituting the view that a great number of people following their doctrine constitute the enemy force to be eliminated;

Dramatize the rumor monger, recalcitrant and shirker as, in effect, Axis agents;

Prevent spread of the notion that the enemy is an inferior type of individual to be defeated easily;

Convey steadily the realization that there are 30 United Nations, fighting in unison, and not exclusively the three or four that come first to mind:

Clarify Lend-Lease Operations

Clarify confusion regarding Lend-Lease by showing treatment and facilities accorded our armed forces in other countries and the flow of critical materials from Allied nations to the United States:

Depict the people of Allied nations faithfully instead of using formula portrayals, costuming, theatrical flourishes, to identify them,

Bring to theatre goers incisive picturizations of the mental and physical result of Axis domination in the occupied countries;

Reveal the importance of the individual worker in the war effort and depict him in terms of humanness and naturalness;

Reveal working men's bosses and employers as also individuals of humanness and naturalness contributing to the work effort;

Dramatize labor-management committees as typifying teamwork that can win a war;

Show women in training or at work, indicating means by which they have adjusted themselves to the war need;

Present the type of scene which shows older men, Negroes and foreign-born Americans on the production job;

Show the manner in which farmers, railroad men, miners, merchant seamen and others not often heroized in films are doing their share of the war job;

Bring into emphasis the small factories turning out streams of war materials in support of the larger plants;

Depict adjustment of lives to the 24-hour schedule of working shifts;

Contrast the American system of free labor with the Axis scheme of slavery;

Present people in general as making the small sacrifices—sugar, coffee, transportation conveniences, etc.—cheerfully and voluntarily;

Emphasize voluntary participation in civilian activities with war purpose—Red Cross, Civilian Defense, etc.—on the part of all types of citizens;

Give effect via camera when appropriate to posters on walls of stores, cafes, etc., concerning War Bond drives, relief campaigns and similar movements;

Reflect Contemporary American Scene

Reflect contemporary American conditions, in crowd or street scenes, by including fewer male civilians, more women in uniform, girls in taxicab and filling station jobs;

Mirror the activity of boys and girls in their teens as participants in voluntary war effort;

Picture curtailment of pleasure spending in favor of War Bond purchase and payment of taxes as offsets against inflation;

Spread attention of the citizenry to encompass all branches of armed service instead of concentrating on one or two;

Point out the care exercised in training for combat and indicate that this limits losses;

Prepare the populace for reports of casualties by showing wounded men occasionally in crowd scenes and by dialogue in which characters talk realistically and without hysteria about men in danger on the war fronts;

Establish the fact of racial equality by showing colored as well as white enlisted men and officers in street scenes or large gatherings;

Present the facts of combat for what they are instead of as props to a narrative;

Register the permanent usefulness of training in mechanical, technical and other fields given the soldiers in preparation for war duties;

Prepare parents and families in so far as possible for news of fatalities by imparting general and authentic knowledge of the objectives which justify sacrifice of life.

Axis Propaganda Lines Are Indicated

By availing themselves of these suggestions, the OWI view holds, producers in general, whether making a picture based on a war theme or any other subject which uses today for its setting, have it in their power to participate in the nation's war effort.

To the end that producers may apply the OWI suggestions, if they wish, with full awareness of their purpose, a summary of Axis-propaganda lines also is available. These, it is learned, are:

That democratic peoples are decadent, incapable of unity, yet consider themselves superior to all other peoples;

That wealthy men in the democracies engineered the war and are running it on a platform of profit above patriotism;

That Americans are hypocrites fighting to maintain a system of racial inequities and political chicanery;

That United Nations population cannot stand rationing and other privations and that administration of these is faulty;

That the American Government's policy with respect to Latin-American countries is camouflage for imperialism;

That Allied leaders are unreliable and disposed to betray each other;

That America is the dupe of England, being deceived into supplying food and munitions for which it will receive no return;

That Allied peoples are without common interest and their unity will crack;

That the United Nations' Number One Enemy is Japan; and,

That the majority of the nationals of occupied countries are collaborating with the Axis.

Summaries Indicative Of OWI Counsel

Neither of the foregoing summaries is derived *verbatim* from any official documentation of OWI policy and neither is complete, for there is no point of completeness save from day to day in the development of the nation's war problem and the OWI problem of dealing with it. The summaries do portray in essence, however, the OWI counsel proffered producers.

The extent of producers' compliance with suggestions available to them and advisory services tendered, according to informed Hollywood opinion, figures to increase rather than decrease as result of the flurry caused by the recent Mellett letter proposing standardization of procedure.

WPB SETS FILM SCHEDULES, SAVING 400,000,000 FEET

Major Companies Are Held to 75% of 1941 Footage, Others Cut to 88%

by FRANCIS L. BURT
in Washington

Major company consumption of 35mm. film in 1943 will be held to 75 per cent of the amount consumed in 1941 and small companies will be held to 88 per cent of the film used in that year, under a revised limitation order L-178 issued January 1st by the War Production Board.

Aiming at a saving of 400,000,000 feet of film, the board set up specific allocations for the 11 producer-distributors, for the first three months of the year allowing them 302,018,840 feet.

No restriction whatever is placed upon the use of the film, but the amount allocated each company represents all that it will be allowed for its regular operations, under a definition of entertainment films as including newsreels and trailers for entertainment pictures as well as features.

The new order also gives the WPB complete control over the amount of stock used in the production of factual and special pictures, including those made for all Government agencies except the Army, Navy and Office of Strategic Services.

Factual pictures are defined as those made for informational or instructional purposes, and film for them cannot be obtained or used without specific authorization of the Director General for Operations. A maximum of 44,300,000 feet will be authorized for such films during the six months ending June 30th, next.

Special pictures include those made for purposes of scientific research, micro-filming, identification, and other purposes specified by the Director General for Operation, and cannot be made without special WPB authorization.

WPB officials disclosed that the new allocations will make the saving of film about one-third greater than was accomplished under the original order of last August, calling for cuts of 10 to 24 per cent. The average cut for the final quarter of 1942 was 18.74 per cent.

Three Classifications Set Up by WPB

The board set up three classifications, each, for producers and distributors, but made specific allocations only as follows:

Class A producers and distributors: Columbia Pictures, 30,168,738 feet; Loew's, Inc. (MGM), 51,237,449 feet; Paramount Pictures, 40,664,577 feet; Radio-Keith-Orpheum, 32,005,224 feet; Twentieth Century-Fox 41,282,295 feet; Universal Pictures, 32,-950,758 feet; Vitagraph (Warner Bros.), 33,152,212 feet; Republic Pictures, 17,-653,771 feet.

Class B distributors: Monogram Productions, 5,617,180 feet; Producers Releasing Corporation, 3,052,332 feet; United Artists, 14,234,304 feet.

Class B producers were defined as including all producers other than Class A, who made at least one entertainment picture in 1941 for exhibition in theatres, which was distributed by a Class A or Class B distributor; they must obtain authorizations of the Director General for Operations for use of any 35mm. film except that which they obtain through their Class A or Class B distributors.

Class C producers and distributors include all not covered by Class A or Class B definitions; they are restricted in their use of film in the first quarter of 1943 to 22 per cent of the total amount used by them in 1941.

Army, Navy, OSS Not Affected

The only exceptions to the allocation provisions are that orders for the Army, Navy or Office of Strategic Services are not affected by the limitations and the Director General for Operations may make special authorizations to Class A, B and C producers and distributors for use of film outside their quotas, but not in excess of 57,000,000 feet during the next six months.

In addition to the film directly allocated to them, distributors are to receive in each three-month period 50 per cent of the amount of film which they used in 35mm. positive prints turned over to the Army and 100 per cent of the film so used for prints turned over to the Navy in the preceding quarter.

The order continues the freezing provisions with the exception that film laboratories and other service organizations processing 35mm. film may transfer the film without authorization to Class A and B distributors, the Army, Navy and Office of Strategic Services. All other transfers of film require the specific authorization of the Director General for Operations.

Specific authorization to use 35mm. film may be sought by anyone in applications on form PD-763 filed with the motion pictures and photographic section, consumer durable goods division of the WPB. Class A and B producers are to apply directly to the section on the same form for authorization to obtain and use picture negative and sound recording stock, but all other types of film will be authorized through the laboratories and other service organizations processing film.

Applications relating to factual pictures must contain specific information as to the relationship of the picture to the war effort, showing the extent to which the proposed picture duplicates pictures already produced or in production; the extent to which it is planned in conjunction with an organized picture program of a specific Federal department in furtherance of the war effort; the extent to which it is to be used in connection with a national or regional campaign; the extent of the applicant's activities in producing similar films in 1941, and the extent to which the film is to be used for classroom instruction if it is an educational picture.

SPECIFIC RAW STOCK ALLOCATIONS

Under the new raw stock reduction order issued by the War Production Board, the producing companies will receive specific allocations of raw stock as follows: Columbia, 30,168,738 feet; MGM, 51,237,449; Paramount, 40,664,577; RKO, 32,005,224; 20th Century-Fox, 41,282,295; Universal, 32,950,758; Warners, 33,152,212; Republic, 17,653,771; Monogram, 5,-617,180; PRC, 3,052,332; United Artists, 14,234,304.

WPB Halts Construction Of California Theatre

Completion of a theatre in Richmond, Cal., has been prohibited by the War Production Board, the order charging that construction was undertaken last summer without authorization.

Material and equipment will be withheld for a period of at least six months under the suspension order, S-185. Until the penalty is revoked the owners, Charles Patterson, Henry and Richard J. Nasser, will be unable to continue construction.

Choose Roy Rogers Film

The Republic picture, "Heart of the Golden West," with Roy Rogers, has been judged one of the seven best films of 1942, according to the *Young America* magazine, which goes to more than 375,000 youngsters. It also was chosen as the best Western picture of the year.

Field Men Transferred

Irving Yergin, Warner Brothers field representative in the Chicago territory, has been transferred to the eastern division, and Ted Tod, formerly in Kansas City, will replace him, it was announced last week by Mort Blumenstock, eastern advertising and publicity director. Mr. Tod's successor has not been named as yet.

Rebuild Burned Theatre

The rebuilding of the Harris-Grand theatre, Bloomington, Ind., which was destroyed by fire last July, has been authorized by the War Production Board. The rebuilding was permitted because additional recreational facilities were needed in the area for service men and women at Indiana University, Camp Atterbury and Burns City.

Sale of Records Strong

The sale of records of songs from Columbia's "Revielle with Beverly" already amounts to 18,-500,000, it was reported. The orchestras of Count Basle, Duke Ellington, Bob Crosby and Freddie Slack appear in the picture.

"One for all . . . and all for Freedom!"



Their pledge is in for the duration!
Here's your pledge for

UNITED NATIONS WEEK

STARTING JANUARY 14th THROUGH 20th

"I promise to do my share in the job that my country has given me! With all my showmanship skill I will promote America's salute to the United Nations, for they are the comrades-in-arms of our fighting sons. I will show the heart-stirring trailer on my screen in behalf of the stricken peoples of our allies. I am proud to be a fighter in an industry that considers it a privilege to be at the forefront of the home-front!"

Sponsored by War Activities Committee, 1501 Broadway, New York City

March of Time Buys Red Film, 'Day at War'

March of Time, the monthly magazine of the nation's screen, and a branch of the Time-Life-Fortune corporate structure, will bring the story of Russia's front line and home front battles against the Nazis to American audiences in its January 28th release, it was learned in New York this week.

"Russia Marches On," tentative title of the next March of Time issue, now is being edited and cut to MOT screen pattern from the nine-reel documentary, "A Day at War." This is the Soviet film which was made last June 13th by 140 Russian cameramen who took their equipment to battle points along that country's 2,000-mile front to film activities in every branch of military and home defense service.

Although no official announcement was forthcoming from March of Time on the acquisition of the film, it was learned on Tuesday that Artkino Pictures, Inc., distributors of Soviet films in the U. S., had completed negotiations this week with Richard de Rochemont, MOT managing director, for distribution in America of what is termed "one of the most important war films to come out of Russia to date."

Nicola Napoli, head of Artkino, declined to comment on the deal. Last November, however, Artkino reported that the film had arrived in the U. S. and that arrangements for its distribution here were under way. Mr. Napoli also said that 15 Russian cameramen who had taken part in filming battle scenes at the front for the picture had been killed in action.

It is understood that March of Time is planning extensive exploitation of the motion picture through its radio program, which is broadcast nationally and through mutual advertising-publicity-exploitation plans now being prepared with Twentieth Century-Fox, distributors of the screen magazine.

It has been indicated that the distribution of this Russian film in the U. S., particularly by the March of Time, has been welcomed by the Office of War Information, which is said to regard "A Day of War" as important propaganda fare for the American public. Whether or not the OWI was instrumental in cementing the negotiations between MOT and Artkino, however, could not be learned.

March of Time currently is building a treatment in its own fashion around the footage of the motion picture. Mr. de Rochemont is in charge of preparing the material for its release later this month.

Since March of Time switched its release recently from RKO Radio to Twentieth Century-Fox, the problem of raw stock allotment for the monthly issue has caused the latter company much concern. It was reported last week that Tom J. Connors, vice-president in charge of distribution for 20th Centruy-Fox, conferred in Washington with Harold B. Hopper, chief of the motion picture division of the War Production Board, to determine whether or not the WPB would allocate extra footage for March of Time. The company contended, according to reports, that use of raw stock by MOT should not be charged up to the 20th Century-Fox allocation for features. It could not be learned at midweek what decision the WPB finally had reached concerning March of Time footage.

Meanwhile, Artkino announced Tuesday that 90,000 feet of Russian film arrived in New York last week, including 15,000 feet of newsreel shots. Included in the footage are six feature-length films, some with regular plots woven against war backgrounds and others of straight documentary fare. The reels were brought to this country by air and Artkino officials now are studying footage to determine what is suitable for distribution in the U. S. According to present plans, Artkino will negotiate with major distributors for release of the new feature material, presumably on a similar basis as that worked out with Republic for "Moscow Strikes Back," recent documentary.

The company also reported that fresh newsreel material included in the batch and representing battle shots on the Stalingrad front taken as recently as five weeks ago, probably will be used by one or more American newsreel companies this week. This is in line with recent arrangements which made it possible for the Soviet Government to make available regular weekly shipments to this country of more timely Russian newsreels. Under that plan, thus far two items were included in American reels in two successive weekly issues recently.

U. S.-RUSSIAN DEALS FOR FILM LAGGING

Since the Office of War Information, through its motion picture division of the overseas branch, extended a helping hand last September to further interchange of American feature films and Soviet product, only two probable evidences of OWI influence in bringing Russian screen fare to American theatre patrons are on the record. No deal, to date, however, has been set by any U. S. major film company with the Soviet Government for sale of Hollywood product to the Russians, although several Hollywood films are said to be under consideration in Moscow. Details of the plan were reported in Motion Picture Herald September 19, 1942.

Last October, Republic acquired distribution rights on a percentage basis from Artkino Pictures for the documentary, "Moscow Strikes Back". Latest deal is the one reported this week between March of Time, distributed by Twentieth Century-Fox, and Artkino for release of "Russia Marches On", February issue of MOT. Since the U. S. became an ally of Russia, and up to last October, release of Soviet pictures in the U. S. had been effected through independent distributor deals made with Artkino.

FCC Approves Network Sale to General Tire

The Federal Communications Commission last week approved the sale of the Yankee Network to the General Tire and Rubber Company of Akron, overriding objections by Commissioners Walker and Durr, who declared that a hearing should be held before action was taken.

The dissenting commissioners contended that the business of broadcasting should be free of control by manufacturing interests. The network owns 21 New England stations.

Play All Victory Films

Hartford theatres "are playing Victory Films 100 per cent," according to an announcement made by Henry L. Needles, Hartford division manager for Warner Theatres, and chairman of the Hartford War Activities Committee.

Plan for Peace, Says Warner

Problems and obligations even greater than those now being shouldered in aid of the war effort are faced by the motion picture industry after the end of the world conflict, and Hollywood must start planning now to meet those requirements, said Harry M. Warner, president of Warner Bros., in a statement on the outlook for 1943 released in Hollywood Tuesday.

"The enormous task of reconstruction and rehabilitation that lies ahead", said Mr. Warner, "will require a thoroughly informed public opinion and sane guidance of national and international thought in order to assure the kind of world justice that will make for lasting peace. For the accomplishment of this end, there is no medium more effective than the screen.

"It is the responsibility and obligation of the film industry to see that public thinking for the future is guided in the right channels. To do this intelligently requires the most minute study of distant probabilities and the courage to proceed accordingly," Mr. Warner said.

"The mechanics of creating a motion picture necessarily are slow, and a subject which is of timely importance today may have lost much of its significance six months from now. So we must look and plan far ahead. Certain information on current world happenings and probable future developments is available to every studio alike. How that information is analyzed, appraised and utilized by each studio depends entirely upon the keenness and foresight of its production executives."

Mr. Warner cited a number of Warner pictures, which, he said, served the dual purpose of entertaining and informing the public.

WE Sound Pacts End in 2 Years

Termination of Western Electric contracts licensing producers to use the Bell System sound recording patents will occur in two years, WE announced this week, adding that contractual notice had been given.

New contracts will be available on expiration of those current. They will continue to permit use of the Bell patents, and will run to the end of 1954.

WE spokesmen said Monday in New York that attorneys now are working on the draft of the new contract, and that it will differ from the old in patent protection claims and in providing lower royalties.

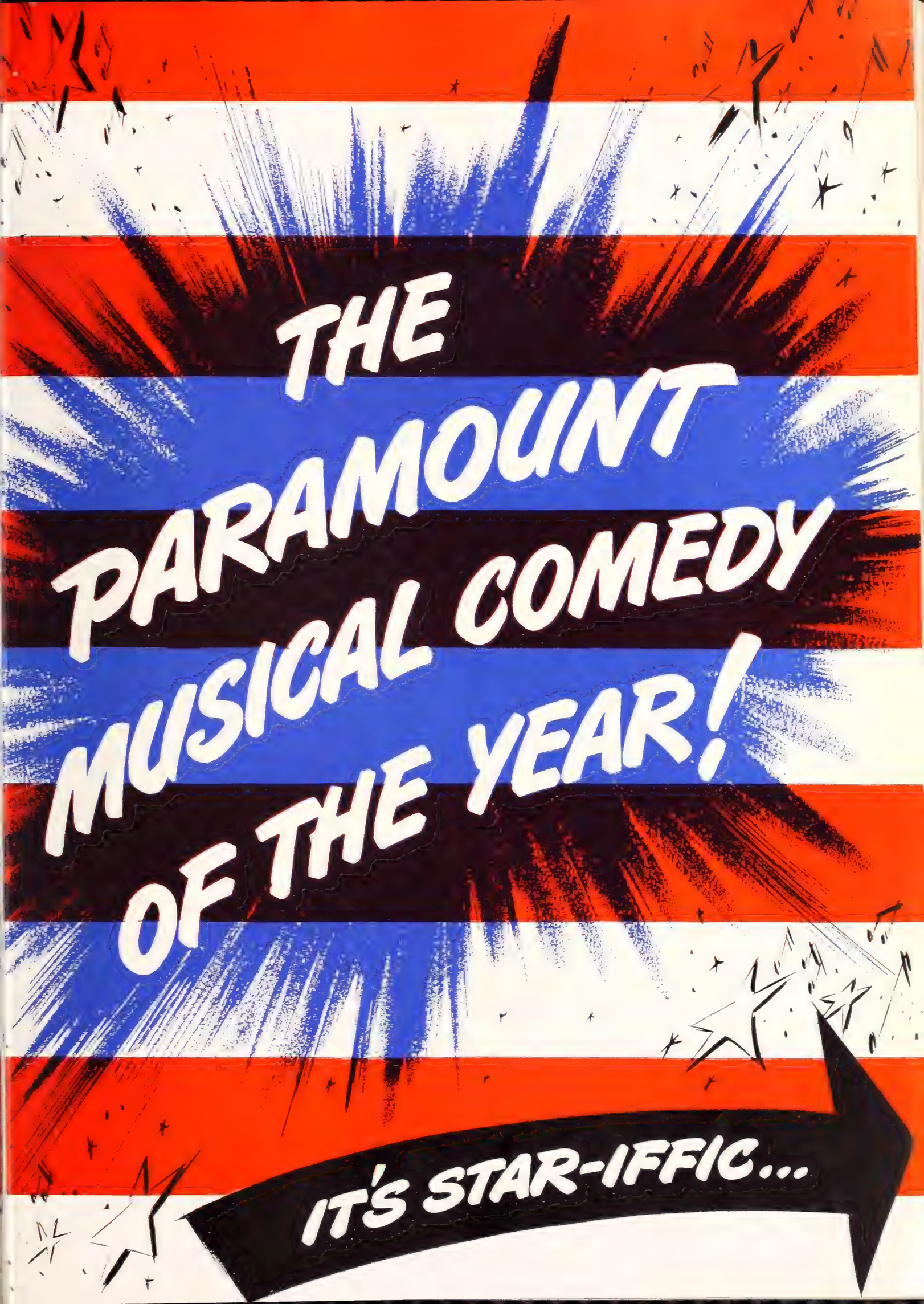
Ban on Film Containers Hurts Shipments

A ban on cardboard containers used for film shipments to Latin America has been placed in effect by the Coast Guard at New Orleans, threatening a stoppage of export. The reason given by Coast Guard headquarters in New York is that such containers constituted a hazard aboard ships. Metal containers were used in pre-war times.

Protests by the MPPDA and Massce-Barnett Company, film shippers, have been made to the State and Navy Departments. A temporary supply of metal containers has been issued to allow further shipments until the situation can be relieved. New Orleans is the only port which is affected by the ruling thus far, it was said.

Heads War Savings Group

Lamar Swift, theatre manager of Waycross, Ga., has been named chairman of the Georgia War Savings Committee in Ware County.


THE
PARAMOUNT
MUSICAL COMEDY
OF THE YEAR!
IT'S STAR-IFFIC...

43 STARS!

★ BING CROSBY
★ FRED MacMURRAY
★ RAY MILLAND
★ DOROTHY LAMOUR
★ PAULETTE GODDARD
★ DICK POWELL
★ EDDIE BRACKEN
★ ALAN LADD

★ BOB HOPE
★ FRANCHOT TONE
★ VICTOR MOORE
★ VERA ZORINA
★ MARY MARTIN
★ BETTY HUTTON
★ VERONICA LAKE
★ ROCHESTER

with William Bendix ★ Jerry Colonna ★ Macdonald Carey ★ Albert Dekker ★ Walter Abel ★ Susan Hayward ★ Marjorie Reynolds ★ Betty Rhodes ★ Dona Drake ★ Lynne Overman ★ Gary Crosby ★ Johnnie Johnston ★ Gil Lamb ★ Cass Daley ★ Ernest Truex ★ Katherine Dunham ★ Arthur Treacher ★ Walter Catlett ★ Sterling Holloway ★ Golden Gate Quartette ★ Walter Dare Wahl and Company

and Cecil B. DeMille ★ Preston Sturges ★ Ralph Murphy ★ Directed by George Marshall ★ Original Screen Play by Harry Tugend ★ A Paramount Picture


What a thrill as BING sings "Old Glory"
BOB HOPE in hot water—will have you in stitches!
FRED, LYNNE, RAY and FRANCHOT—The Glamor Boys!
DICK and MARY "Hit The Road to Dreamland!"
FIVE BIG NUMBERS with girls... girls... girls!
PAULETTE— a sweater
DOTTY— a sarong
VERONICA— a peek-a-boo B-A-N-G!
ROCHESTER in a suit that's zoot... with a beaut to boot!
ZORINA—a vision in white steps out to "Black Magic!"
ALAN LADD—when he shoots to kill—he'll slay you!
THE SWING SHIFT is doing it for defense!
HUTTON is struttin'!
BRACKEN is wise-crackin'!
VIC is


13 STARS!

43 STARS!

- ★ BING CROSBY
- ★ FRED MacMURRAY
- ★ RAY MILLAND
- ★ DOROTHY LAMOUR
- ★ PAULETTE GODDARD
- ★ DICK POWELL
- ★ EDDIE BRACKEN
- ★ ALAN LADD
- ★ BOB HOPE
- ★ FRANCHOT TONE
- ★ VICTOR MOORE
- ★ VERA ZORINA
- ★ MARY MARTIN
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and Cecil B. DeMille ★ Preston Sturges ★ Ralph Murphy ★ Directed by George Marshall ★ Original Screen Play by Harry Tugend ★ A Paramount Picture

IT WILL NEVER BE TOPPED!

"Star Spangled Rhythm"

HIT PARADE—
Here They Come!
"Hit The Road To Dreamland" • "Old Glory"
"Sharp As A Tack" • "That Old Black Magic"
"Swing Shift" • "I'm Doing It For Defense" • "A Sweater, A Sarong and A Peek-a-Boo Bang"

PARAMOUNT'S REALLY SPREADING ITSELF ON THIS ONE

A DOUBLE SPREAD in LIFE MAGAZINE

A DOUBLE SPREAD in LOOK MAGAZINE

A DOUBLE SPREAD in THE FANS!





SO DOUBLE YOUR PLAYING TIME OF

STAR SPANGLED RHYTHM

THEATRE CLOSINGS UNLIKELY, FUEL OIL OFFICIALS SAY

But Exhibitors Must Shift to Coal If Possible or Be Deprived of Fuel

by FRANCIS L. BURT
in Washington

No theatres or other business establishments will be closed for lack of oil as a result of the present east coast shortage unless conditions become much worse than they are now, but exhibitors who can convert to coal and fail to do so may be deprived of oil, Washington officials said this week.

The office of Price Administration announced Wednesday that a "substantial cut" in fuel oil allowances to all consumers except residence owners would be made before Thursday night.

Meanwhile, in New York City, hub of the show business, city officials warned again that in the crisis essential public buildings would be permitted to remain open, and it was understood they did not include theatres. However, a survey of houses disclosed that only a few independents would be affected by lack of oil. All circuit theatres have converted their oil plants to coal. Some of the largest houses are heated by the New York Steam Company.

In upstate New York, small town theatre operators this week planned to close houses for as much as two days per week, unable to obtain sufficient oil for seven days' operation.

In Massachusetts, where Governor Leverett Saltonstall was reported a month ago to have suggested theatre closing, state officials warned this week that the maximum which will be allowed to a theatre per month is 10,000 gallons.

Pleasure Driving Is Outlawed

While the situation currently is admitted by Washington to be serious and with little indication of improvement in the near future, petroleum administration officials are hopeful they can meet rationed requirements without interference with business operations of any type. Before ordering the closing of theatres—in some instances the only source of entertainment for defense workers and in all cases an important cog in the machinery for the distribution of the Government's war message—it was considered likely that "A" gasoline cards will be invalidated and non-essential motoring halted.

On Wednesday, the OPA outlawed all pleasure driving to holders of A, B and C gasoline rationing cards on the Atlantic seaboard and prescribed the cancellation of rations as the penalty for violations. The OPA said "the presence of passenger cars at any gathering for purposes of sport or amusement will be taken as *prima facie* evidence that gasoline rations and tires are being dissipated needlessly and illegally."

Reports have been current in Washington of the drafting of a priority list of industries and activities to be denied fuel oil in the event of necessity, with theatres rumored in first place. Such a list undoubtedly has been drawn up, observers said, but whether theatres will be the first to lose their oil is debated, and many believe that other places of amusement of less importance will suffer before theatres are closed.

While Washington has no program for "robbing Peter to pay Paul," it is reported not unlikely that in an emergency in a particular state the Office of Price Administration director may take action temporarily to solve the problem by denying supplies to some users so that homes may not go cold. But on the whole the theatre industry looms too large in the Government's war program to be suppressed except as a last resort, it is believed in the capital.

10 Per Cent Slashed Off Period 3 Coupons

Period Three fuel oil coupons on Monday became worth nine instead of 10 gallons for home owners, and 90 instead of 100 for operators of large buildings, by order of the Office of Price Administration. The order affected the 17 rationed eastern states and the District of Columbia. It was in contrast to an OPA order recently which raised the value of home oil coupons in 13 Middle Western states from 10 to 11 gallons.

Leon Henderson, Price Administrator, suggested to local ration boards that rations for all large buildings except homes be discontinued unless they supply written proof that conversion to coal is impossible because of construction, or of material and labor shortage.

He also cancelled extra gasoline rations for traveling salesmen in the 17 Eastern states.

The Plaza and Visulite theatres, and the Charlotte, in Charlotte, N. C., have shortened operating hours, to conserve oil. The first two open daily at 3:15 P.M., instead of at 1 P.M.; and the Charlotte at 1 P.M., instead of 11 A.M.

In New Haven, the 1,269-seat Pequot theatre has dropped five week-day matinees.

Closings Averted In Chicago Area

Oil heated theatres in the Chicago district have received relief from the disaster which threatened when the first 12 days of December turned out to be the coldest in the history of the local weather bureau. A 10 per cent increase in the allotment and an assurance that if satisfactory conservation measures were taken additional needs would be covered averted threatened closings.

With fuel oil rationed on the basis of 67 per cent of the amount used in the previous mild winter theatres were forced to use the supply reserved for later consumption in order to maintain the standards of the Health Department. Even these standards had been changed to permit a minimum of 65 degrees and a 50 per cent recirculation of air as compared to 68 degrees and 100 per cent fresh air previously required.

Conversion of coal has been going along at a rapid pace with priorities on material holding back many of them. The recently established office of the Petroleum Coordinator says that every house that can possibly do so will be required to change over.

Many of the larger houses use oil and in some cases reconstruction costs are considered to be too great to make the change worth while. In the case of Indiana-Illinois circuit where three conversions have been made three remaining houses will be changed to coal in spite of the fact that they are located in the heart of the Indiana oil refining industry.

Essaness has completed six changes out of seven theatres which formerly were heated with oil and Warner Brothers accomplished the same in two out of six. It is difficult to say how many situations will be permitted to remain unchanged but an estimate that nearly 50 per cent of those completed and of those that will be required is believed accurate. Control measures include insulation and weather stripping, examination and repair of the heating plant and keeping the theatres cooler at night in order to conserve fuel.

Problem Not Acute in Minneapolis Area

In the Minneapolis territory, most of the theatres' heating plants fall within the specified regulations laid down by the OPA, and the few houses which use fuel oil are planning to convert to coal since large coal stores are available at Duluth. In instances where the theatres are situated in the business blocks of the twin cities, central heating plants reduce difficulties.

In Duluth and Virginia, municipal steam plants operated by coal provide the theatre buildings with heat. While there have been some closings in the territory, they generally have been attributed to the manpower shortage or loss of population, and not to the oil rationing.

No Theatres Forced to Close in Canada

In Canada, no theatres were forced to close because of the fuel oil shortage despite frequent snow storms and cold waves. Also, there was no changeover from oil burners to coal required by the authorities, and it was expected that no demand will be made this winter.

Of the 598,244 gallons of oil used last year by Warner New England theatres, 459,347 have been saved by conversion of plants to coal, representing 76 per cent, it was reported from New Haven Tuesday. All the Loew-Poli circuit's 15 houses have converted. Independent theatres of the area are estimating conversion costs and ordering grates.

Rules Studios May Exercise Options

Byrnes Order Limits Total of Resulting Increase to $25,000 Ceiling

Although they provide increased pay, options may be exercised for motion picture industry talent, the Treasury Department and Office of Economic Stabilization ruled on Monday.

Thus were apparent some results from conferences in Washington last week between officials of motion picture companies and James Byrnes, Stabilization Director. The salary limitation, much discussed since its imposition as an anti-inflation measure, and scheduled to come under sharp debate in the new Congress which convened this week—limited salaries to $25,000 net.

In the first legal action to clarify the status of optionable talent contracts under the Government's salary freezing edict, Hedy Lamarr on Tuesday filed suit in Los Angeles Superior Court against Loew's, Inc., seeking abrogation of her contract if the stipulated increase in compensation is not forthcoming. The actress charges the company notified her in three letters on November 25th that it was picking up her option but would pay her only her then salary of $1,500 a week instead of the $2,000 weekly specified in the contract. The complaint disputes the validity of the company's exercise of its option without fulfillment of all terms of the pact.

The new Treasury ruling limited the total of increased pay under options to the $25,000 limit. And they may not be exercised if they provide for payment above that. The ruling is only applicable to options in contracts made before the salary order.

In New York film company headquarters, it was believed the Treasury's new leniency will aid studios with new talent; it will enable them to meet options and thereby provide incentive.

However, it was emphasized there remain many problems caused by the executive salary limitation, upon which clarification is still asked.

Wage Limit Fight Up in Congress

With Congress convened Wednesday for a new term, the fight against President Roosevelt's salary control shifted to Capitol Hill, where the legislators were confronted with the problem of defying the Chief Executive and the CIO, which originally sponsored the idea, or of going along with a policy in which few of them believe.

Indications are that many members will adopt the former course and that a definite effort will be made to outlaw the salary control order and to deny the President's complementary recommendation for imposition of similar restrictions on other income.

Official actors' comment upon the salary ceiling came this month from the Screen Actors Guild, through its magazine, *Screen Actor*. It said:

"Actors support the Administration's contention that a limitation on income is a war-necessary measure. They have no quarrel with that limitation being set at $25,000; they would, in fact, accept any limitation that would help in the winning of the war. But they do feel strongly that the only equitable way to have incomes regulated is through taxation, rather than through the application of an arbitrary ceiling.

"If an actor's income is not permitted to exceed $25,000 net, he would like to know that everything he can earn in excess of that amount is turned over to the Government. Instead, as the regulations now stand, his excess earnings are retained by the producing company for which he works."

Bonwick Named PRC Executive

George J. Bonwick, former vice-president and treasurer of Pathe Film Corporation, has been named executive vice-president of Producers Releasing Corporation, it was announced by O. H. Briggs, president of the company, following a special meeting of the board of directors on December 31st.

Mr. Bonwick, who started his new duties the first of the year, was a public accountant from 1933 to 1939, and for the following six years president of the Jersey Management Corporation. He joined Pathe Film in January, 1940.

Mr. Briggs also announced the appointment of Arthur Greenblatt, vice-president in charge of sales, to fill the vacancy on the board caused by the resignation of Robert Benjamin, who joined the Army. Mr. Bonwick also was named to the board of directors which also includes Leon Fromkess, John S. Young, George Gill, Kenneth Young and Mr. Briggs. Leo J. McCarthy was named assistant sales manager under Mr. Greenblatt.

Roberto Socas, foreign manager of Producers Releasing Corporation, has sent questionnaires to his Latin American distributors in an attempt to appraise current tastes. PRC will take into account the viewpoint expressed in the answers when preparing next season's schedule, it was said. Latin American theatre audiences, according to a company spokesman, have shown a preference for pictures about youth in the United States, also favoring pictures with musical backgrounds. They have shown little enthusiasm, however, for the so-called "thrillers," the company said.

Plan Historical Short

A two-reel film titled "The Voice That Thrilled the World" will be put into production this month by Warner Brothers. It will tell the history of sound films.

Release Religious Film

The Globe Film Company of Chicago has announced that the film, "The Power of God," has been released for non-theatrical distribution in churches, clubs and other organizations. Hamilton MacFadden directed the picture, which was produced by the Roland Reed Productions.

USO-Camp Show International Pool Formed

USO-Camp Shows announced in New York Monday that the organization had formed a talent pool to coordinate its expanding entertainment service to the armed forces in offshore bases on an international scale. A new branch, known as USO-Camp Shows-ETO, European Theatre of Operations, has been estblished and an ETO division has been set up in England to centralize activities.

Sam Eckman, managing director for MGM in England, will serve as chairman of the overall volunteer committee for ETO, representing the various theatrical groups. Teddy Brown, secretary of American Overseas Artists, is chairman of the talent committee, which includes Ben Lyon, Bebe Daniels and Vic Oliver. George Black, head of General Theatres Company and Moss Empires, Ltd., heads the British advisory committee comprised of other leaders in the British theatrical industry. William B. Dover, one of the top executives of the Hollywood Victory Committee and vice-chairman of the West Coast talent group of USO-Camp Shows, will leave for London shortly to act as executive administrator of the new ETO project.

USO also announced that Herschel Stuart, former executive for Fox West Coast and Fox Intermountain circuits and now with the Hoyt circuit in Australia, has been appointed representative of the overseas operation of ETO in Australia.

The ETO talent pool in England will be sufficient to provide several traveling show units which will perform for U. S. servicemen overseas. Periodically, it was said, USO will dispatch other entertainment units to the ETO base to replenish the pool, and from time to time these units will be supplemented by "name" personalities, volunteering their time and talents. Kay Francis, Carole Landis, Martha Raye and Mitzi Mayfair are now in England, completing a tour of American Army camps. A permanent off-shore entertainment service has been functioning in the Hawaiian Islands for more than a year under USO auspices and up to the preesent time, 27 different complete shows have entertained troops in several offshore basees where performers have traveled from camp to camp.

Currently, 70 traveling units are touring 1,000 military posts in the U. S. for Camp Shows, it was reported.

USO-Camp Shows Auditions

USO-Camp shows will hold auditions every second and fourth Tuesday of the month, from 2 to 5 P. M. at Nola Studios, 1657 Broadway, New York City. The move is calculated to increase the number of acts which may be seen by service men, according to an announcement by Abe Lastfogel, president of the organization. The first audition will be held next Tuesday.

Edmund Lowe and Ann Savage, Columbia Pictures' star, began a personal appearance tour of Army camps and Navy stations on Tuesday, at Fort Devens, Mass., with the USO-Camp Shows production of "Blackstone."

Fire in Wichita Theatre

A fire which is believed to have started on the mezzanine floor caused an estimated $25,000 damage to the Palace theatre in Wichita during a late Christmas Eve show. The audience left in orderly fashion, and no casualties were reported.

Story Editor Joins Service

Francis Langton, story editor of Republic Pictures, has joined the service and has been replaced by Frances Manson.

BRITISH STUDYING REVISION OF QUOTA LEGISLATION

Substitution of New Basis Under Consideration by Board of Trade

by AUBREY FLANAGAN
in London

Although the Quota Act—despite its various modifications and amendments—remains on the Statute Book of the British Constitution, although the recent adjustment of the Monetary Quota in favour of American interests here might seem to wear an air of finality, it is not by any means certain that the last word has been heard on the subject and the matter of British film production during the war.

It is a fact that behind the chaste doors of the Whitehall Government departments there have been and are movements and considerations, deputations and suggestions, which yet may have an effect upon legislation as it affects British film makers, and more especially those foreign interests which have commitments in this regard. Not least of these are ideas hinging around the blessed word "reciprocity."

It is known that certain British interests—which for the time being will be nameless—have presented in the highest places schemes and plans for the preservation and indeed the stimulus of British production on entirely new lines, lines which, although subversive of the Quota Act as it is known, are based upon that very vexed word "quota," and which would have the effect of reversing the process by substituting for the principle of what British films you acquire shall be based on what you import, the revolutionary formula that what you import shall be based upon the British films you acquire or produce.

A scheme founded on this has been before the Board of Trade for some months now, and it is a significant fact that it has been considered and so far has not been dismissed out of hand, but passed from council to council. However, it would have no bearing upon wartime operation, being designed specifically for post-war conditions.

Reciprocity Involved In Another Plan

Meanwhile, another scheme devised around the principle of reciprocity has been conceived and is already on the desks of some of the highest and most directly concerned authorities both in the U. S. and in Great Britain. Author of it is Filippo del Giudice, impresario behind the record breaking "In Which We Serve" and creator of Two Cities Films, Ltd. It is, however, probably a more than personal scheme, for Mr. del Giudice has the confidence and backing of J. Arthur Rank, chief of the giant British production-distribution-theatre trust, under whose paternal wing are the Gaumont companies, Odeon, Gainsborough Pictures, Denham and Pinewood Studios, and allied with which are other production interests.

The scheme proposed, and for the present emergency, is based on a reciprocity principle and calls for active collaboration, in their own interests, of the American major motion picture corporations. A feature of it is that it calls for a reduction in the volume of films made in Britain rather than an increase, but an equivalent intensification of their quality and commercial value.

Objective of the proposal is not to supply the American companies with the films they need to fulfil their Monetary Quota obligations, or even designed to relieve them of the responsibility of making these pictures, but to establish the British feature film on a market basis equivalent to that enjoyed by the "A" films handled by the U. S. distributors. The films would be made by the Rank-Two Cities interests.

Would Produce Films For U. S. Companies

Although superficially this may seem to have an obvious catch in it, the suggestion should be regarded in the light of the fact that currently the Rank-Two Cities interests are producing, and during the last quota period have produced, nearly half the total of films made in Britain.

It is the del Giudice plan that with—under the Monetary Quota as amended this year—only one film needed from each American company, the group, by agreement with the U. S. companies, should take over the practical task of producing these films, say 10 or 12—if the product were considered commercially rather than constitutionally each year. They would be films of the highest international market quality, equal to, if not even better than, "First of the Few," "The Invaders," "In Which We Serve" and "Pygmalion," all of them either Rank or Two Cities creations.

In consideration of this acceptance of production responsibility certain considerations would be involved and agreements reached. On the distributing side there would be a minimum guarantee of 50 per cent budget cost, the U. S. companies would advance the cost of distribution, publicity and prints, to be reinbursed from the initial grosses, there would be no interference with films of the calibre of those made by Noel Coward and Leslie Howard, they would be treated and released in the U. S. and here as first features and proceeds from distribution outside the United Kingdom would be split fifty-fifty.

Would Seek to Maintain American Appeal

Nor is this the be-all and end-all of the reciprocity principle. In order to ensure full U. S. appeal and full British appeal for the U. S. distributors' product, dialogue experts would be brought from Hollywood to assist in maintaining American appeal and preventing a too exclusively British idiom. Stars likewise would be brought from the U. S. studios. Hollywood-owned subjects with British background would be transferred for production here.

It is clear, to a far wider sphere than the production circle directly concerned with this new scheme that the existing Quota Act has become, so near as to make no appreciable difference, a dead letter. In the opinion of the sponsors, an opinion which is not exclusive with them, the original Act was an attempt to overcome the crisis in the producing industry when studios were closed and thousands unemployed.

With the war a certain intensity or vitality has been brought to the industry here, not only in the quality and commercial appreciation of British films but in the maximum output figure as placed against the depleted amount of studio space and labour available for production processes.

Mr. del Giudice's contention, as he presents this new formula, is that it is no longer true to say that U. S. audiences are indifferent to British films. Experience with some of the later and better product argues on his side. Conversly he contends that not all American films are good, but that distributing machinery so operates that even the lesser "B" pictures can be made to balance their budgets and go well over.

Based on Mutual Collaboration

Says Mr. del Giudice: "It is well known that apart from the theatres in the centres of the great cities, if pictures are shown properly with fair playing time and percentage on the screens of the best theatres audiences pay for their seats without knowing whether a picture is good or bad. . . . It is only in the distributors' goodwill to establish *a priori* how much a film can gross once they have honestly decided to screen it in an agreed group of theatres."

"As the Americans can show their bad films grossing remarkable sums of money they likewise can screen British films—particularly those which British producers believe to be of better quality than many poor American ones."

The proposal, of course, is based upon mutual collaboration and goodwill, neither of which would seem to be lacking between both sections of the motion picture industry at the present moment.

OPEN FILM THEATRES AT BRITISH CAMPS

More than 60 stationary cinemas have been installed in service camps in Great Britain by Entertainments National Service Association, official group supplying entertainment to the British armed forces. Film shows also are given through the ENSA in 14 military hospitals, with regular programs sent overseas. Also ENSA operates more than 100 mobile film units, seven equipped with 35mm. apparatus.



"HURLS DRAMATIC BOMBSHELL INTO BOX-OFFICES OF THE NATION" *Film Daily*

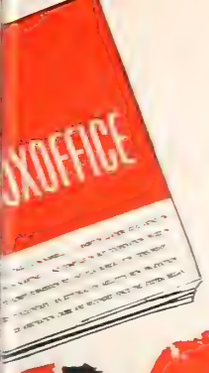
"WILL STORM BOX-OFFICES" *Hollywood Reporter*

"PULSE-POUNDING THRILLS AND DRAMATIC ENTERTAINMENT" *Showmen's Trade Review*

"DONE ON A GRAND SCALE" *Motion Picture Daily*

"UNBEATABLE BOX-OFFICE" *Variety*

Send In Your Pledge For "United Nations" Week!



WOWS!

CARRIES A KICK LIKE AN ARMY MULE" *Motion Picture Herald*

"HIGH ON LIST OF MONEY-MAKERS" *The Exhibitor*

"SHOULD BE BIG MONEY-MAKER" *Daily Variety*

"MERITS SUPERLATIVE PRAISE" *Boxoffice*



COMMANDOS STRIKE AT DAWN

STARRING **PAUL MUNI**

... ANNA LEE · LILLIAN GISH · SIR CEDRIC HARDWICKE · ROBERT COOTE

Based on the C. S. Forester Cosmopolitan Magazine Story · Screen play by Irwin Shaw

Directed by JOHN FARROW · A LESTER COWAN PRODUCTION · A COLUMBIA PICTURE

Gross Records Fall In Holiday Week

Key City Theatres Enjoy Business Reminiscent of Boom Days of '20's

Motion picture theatres in New York, Philadelphia, St. Louis, New Haven and other key cities throughout the country reported record-breaking grosses for New Year's Eve and for the holiday weekend as well. Good news from the United Nations' war zones, increased public purchasing power, influx of visitors and service men on furlough and a rousing holiday spirit despite the war created a tuneful jingle jangle at box offices in key situations across the land.

In New York, film theatres reported business on New Year's Eve was "the best in years" and that grosses for the weekend continued at record pace, parallel to similar reports for the previous Christmas holiday weekend.

Philadelphia's Chamber of Commerce estimated that approximately $2,000,000 was spent by its residents to usher in the new year. "It was the merriest, gayest and most expensive New Year's Eve since the lush days before the 1929 debacle," one observer commented. While the night clubs and hotels enjoyed a major portion of the $2,000,000, downtown film houses, all of which had staged midnight shows that ran continuously until the early hours of the morning, had capacity business and grossed an estimated $250,000.

"S.R.O." crowds jammed Connecticut's downtown theatres on the holiday eve, including Loew's Poli, in New Haven, the Hartford in Hartford and the Roxy in New Britain, which reported big grosses.

A crowd estimated at 400,000 packed Times Square in New York New Year's Eve for one of the best holiday nights enjoyed on Broadway in many years. Motion picture and legitimate theatres, night clubs, restaurants and other amusement places set records for the night. With an array of Hollywood's top entertainment features available, celebrants paid advance prices at box offices that night. The price scale was continued for the weekend at most theatres.

Music Hall Has Biggest Holiday in Its History

Radio City Music Hall had the biggest Christmas-New Year's holiday week in its 10-year history, grossing an estimated $125,000 for the period with MGM's "Random Harvest" offered to pleasure-bent crowds. The Greer Garson-Ronald Colman film began its fourth week on Thursday. "Star Spangled Rhythm," Paramount's star-studded film at the Paramount theatre, shattered every previous record in the 16-year history of the house in the first five days of its run.

Other screen attractions which drew capacity audiences for the holiday eve and weekend included: "The Black Swan," 20th Century-Fox, at the Roxy, which beban its third week Thursday; "In Which We Serve," Noel Coward-United Artists, Capitol; Warner Bros. "Yankee Doodle Dandy," Strand, which began its third week Friday; "Casablanca," Warner Bros., at the Hollywood, which started its seventh week on Thursday; Universal's "Arabian Nights," at the Rivoli; "Jacare," United Artists, which began its second week over the weekend, at the Globe and MGM's "For Me and My Gal," 12th week at the Astor.

"Commandos" Opens in New York January 13th

MGM this week announced that "Tennessee Johnson" will open at the Astor theatre, New York, next Friday, January 12th. "Commandos Strike at Dawn," Lester Cowan's Columbia production starring Paul Muni, will have its New York premiere at Loew's Criterion on January 13th, and the following day the film will have a special showing in Washington at the Governmental Auditorium. William Munthe de Morgenstierne, Ambassador to the United States from the Norwegian Government-in-Exile, will act as host at the screening, which was arranged to coincide with United Nations Week, sponsored by the industry War Activities Committee.

"Hitler's Children," RKO Radio's screen version of the book on inside Germany, which Edward A. Golden produced, will have a 50-city premiere in the middle-west on January 14th, the company announced this week. Stars of the film are expected to participate in a number of special events being arranged for the openings.

Notables from Show World Attend Annual Luncheon

Notables from the entertainment world gathered in the Hotel Astor on Thursday, at the annual luncheon of the amusement division of the New York and Brooklyn Federation of Jewish Charities. The guest of honor was Jack Benny and George Jessel presided as master of ceremonies.

The efforts of the amusement division, of which David Bernstein and Albert Warner are co-chairmen, will continue through the current month. Barney Balaban and Albert Warner were in charge of the luncheon arrangements committee.

Republic Names Gould Chile Branch Head

The appointment of David Gould as branch manager of Cia. Republic Films Chilena was announced by the Republic Pictures on Monday. He will be in charge of distribution in Chile.

Mr. Gould left immediately to take up duties in Santiago. He recently returned from Trinidad, where he headed Republic's branch in Port-of-Spain.

Fitzmaurice Is Navy Ensign

E. J. Fitzmaurice, vice-president of International Seat Corporation, has enlisted in the Navy and has been assigned to Jacksonville, Fla., as an ensign.

Storms, Snow, Floods Slash Grosses

Swollen rivers, cold, rain, sleet and snow continued this week in many areas to make theatres suffer along with their communities.

A new storm hit theatres this week in the Mohawk and Cherry Valley region of New York. Ice covered roads and broke power lines. Theatres in Narrowsburg, Waddington, Adams and Johnstown closed over the weekend. Property was damaged in Gloversville, Watertown, Ogdenburg, Lake Placid, Cobleskill, Glens Falls, Dodgeville, Rome, Oneida and other centers. A snow storm crippled transportation in Rochester.

The Pittsburgh flood last week damaged few theatres, closing only the Barry. Closed for three days was the Shea's Orpheum, McKees Rocks and the People's and Palace, Tarentum.

Cincinnati theatres continued operating this week, despite the fact the Ohio River was 10 feet above flood level. Some film delivery trucks were held up. Theatres were forced to close, however, in Marietta, Ohio; Cateletts-burg and Augusta, Ky.; and Point Pleasant, W. Va.

Sleet and ice delayed print deliveries in northern Missouri and western Kansas last week.

Central and southern Oregon rivers rose 30 feet above normal and closed 15 houses in Eugene, Springfield, Salem and other locations late last week.

Hold Benefit at Rivoli For Army-Navy Group

A benefit show called "Women Can Take It," with an all-women cast recruited from the stage, screen, radio, opera and the literary field will be held at the Rivoli theatre, New York, next Tuesday night. The entire production is being directed by Nat Karson, art director of Radio City Music Hall, and Russell Markert, also of that theatre, will present a group of debutantes in a "Rockette" chorus number.

One of the feature attractions of the evening will be a special preview of Alfred Hitchcock's production, "Shadow of a Doubt," Universal release. Proceeds of the event are for the Citizens' Committee for the Army and Navy. It is reported that the management of the Rivoli donated the use of the theatre to the committee for the performance.

Fannie Hurst, Clare Luce, Ilka Chase, Mrs. Quentin Reynolds, Mrs Lou Gehrig, Mrs. Lin Yutang and a score of other celebrities will appear in various tableaus and skits prepared for the show.

Skouras War Program On New York Radio

The Skouras circuit's "War Effort Department" began a series of Sunday afternoon broadcasts over the New York radio station, WINS, last week.

The first program was for the Greek War Relief Drive, with Margo and other players appearing in a dramatization of "They Are With Us," a story of guerilla warfare in Greece.

Warners Announce Six Shorts

Six sports shorts will be released by Warner Brothers during the coming year and will be made in Technicolor under the supervision of Van Campen Heilner, editor of *Field and Stream* magazine, it was announced by Norman H. Moray, short subjects sales manager. The title of the first film is "With Rod and Reel on Anticosta Isle."

WAR DISRUPTS CAST PLANS OF TOP TEN WINNERS

Few Certainties on Future Schedules of Stars in Herald Annual Poll

Hollywood Bureau

When the paths of Fame and Finance intersect at right angles—as when a Money-Making Star of 1942 discovers that the U. S. Treasury Department holds $25,000 net to be a proper limitation of annual incomes—anything, or even nothing, can happen.

Just what and how many pictures exhibitors and their customers are to receive next year starring the Top Ten Money-Making Stars of 1942, determined in the Motion Picture Herald poll concluded with last week's announcement of the leaders, is at this point a question more fascinating in aspect than answer.

Hollywood is wondering what the Top Ten will do, and how much of it.

Washington is to be supplying some tangibility in the matter soon or late.

Certainties are few, and they follow:

Bud Abbot and Lou Costello, Number One box office attraction, have completed "It Ain't Hay" and are nearing completion of "Oh Doctor." That rounds out their commitment to Universal for the 1942-43 season. It is probable that they will make three pictures for that company's 1943-44 season, but this probability is not yet in announcement stage and nobody's talking in terms of finality about anything that far ahead.

Between completion of their "Oh Doctor" and start of their next undertaking for Universal Abbott and Costello are free to make a picture for Metro-Goldwyn-Mayer, both parties being agreeable, but the Hollywood community has been hearing for some time now that the comedians do not relish the prospect. It has been hearing nothing at all on the point from MGM sources, but that studio at the weekend was declining to say that such a picture was, or was not, a possibility.

Clark Gable, second in the list of Money-Making Stars, is to be making no pictures for Hollywood until he completes his commitment to Uncle Sam.

Rooney Scheduled for "Girl Crazy" Next

Gary Cooper, third on the list, can have his choice of roles at any studio in Hollywood—or order one for himself if he doesn't happen to like what they've got on hand—but he hasn't chosen any and is under no commitment. His longtime contract with Samuel Goldwyn has run out and he has made no others. His "For Whom the Bell Tolls," done for Paramount, is a coming attraction, completed in 1942, which will take him ultimately to the customers in 1943, however. It is hardly to be conjectured that he will not make at least one picture in 1943, but there is nothing in evidence to suggest that he'll make two or more.

Mickey Rooney, Number Four on the poll list, is to start work next month in "Girl Crazy," from the George Gershwin musical, with Judy Garland co-starred. The studio has nothing scheduled positively for him beyond that enterprise. It does have him coming out shortly in "The Human Comedy," from the William Saroyan script, but this is, as concerns termination of work and allocation of income, a 1942 enterprise. There are no Hardy Family pictures on schedule, although something may be done about that. As of now, "Girl Crazy" could constitute the Rooney activity for 1943.

Autry's Future Work Is Now Uncertain

Bob Hope, Number Five, is to face the Paramount cameras in January in "Let's Face It," a musical from Vinton Freedly's Broadway show, in which he's to co-star with Eddie Bracken. Hope's "They Got Me Covered," Goldwyn-RKO, was reviewed in last week's issue of the Herald. He is under commitment to make another picture for Samuel Goldwyn, this arrangement having grown out of Mr. Goldwyn's lending of Gary Cooper to Paramount for "For Whom the Bell Tolls," but there is no date on the deal and no specific picture property has been settled upon. Meanwhile, and some time back, the star has indicated to Paramount that he regards two or three pictures a year as about enough for him to undertake. He is scheduled definitely for nothing beyond "Lets Face It."

James Cagney, Number Six, has announced Louis Bromfield's "McLeod's Folly" as his first picture to be produced, by William Cagney, for United Artists distribution. The Cagneys have announced no other production.

Gene Autry, Number Seven, is a brother-in-arms with Clark Gable and, despite various rumorings of possible return to Hollywood for productions of various kinds under various auspices, is not down on any list as a scheduled contributor to the 1943 output of box office merchandise.

Betty Grable, Number Eight, is at work now upon "Coney Island" for Twentieth Century-Fox and figures to make two, possibly three, more features in 1943. She goes next into "Sweet Rosie O'Grady" and has been named for "Pin Up Girl," formerly called "The Girl on the Police Gazette," although this project is in nebulous status at this point. The studio also has acquired "Something for the Boys," by Dorothy and Herbert Fields, with a view to arranging for its Broadway stage production by Mike Todd, with or without Miss Grable in the stage version, and with the star in mind for the eventual film version.

Tracy Will Appear in "Guy Named Joe"

Greer Garson, Number Nine, is to play the name role in MGM's "Madame Curie," but has no other fixed assignments. Her "Random Harvest" is, of course, yet to go into exhibition generally.

Spencer Tracy, Number Ten, has two pictures on his 1943 agenda. "A Guy Named Joe," in which he will co-star with Irene Dunne, is dated for starting this month. "America," King Vidor production starring Tracy, was postponed last week to free him for this engagement, but according to the studio, also is expected to be completed some time in 1943.

Commonly, the announcement in MOTION PICTURE HERALD of the Money-Making Stars of the year has been followed by a rash of studio announcements, frequently running to such a number of production enterprises as defied time and circumstance to materialize.

That can happen again this year, of course, and doubtless will, when and if Washington makes clear and definite the rules governing the interests of stars whose earnings exceed $67,200 gross. Mayhap something like it can happen, regardless of what Washington does or doesn't, but there is nothing in the nature and extent of the picture commitments on record to suggest that it is going to.

Hollywood Studies Top Ten Future

That Hollywood, producer, star, personnel from president of the biggest company to player of the smallest bit, is studying the future of the Top Ten with utmost concern and hope goes without saying. As the Top Ten go, it may be said, so go the fortunes of the thousands whose earnings veer upward or downward in proportion to the extent and frequency of their activities. Hollywood will tell you, also, that as the films of the leading stars go, so go the theatre habits of the public, likewise the public's money, ditto the screen's power to serve the country and its people in the many ways of service attributed to it.

When the paths of Fame and Finance intersect at right angles, anything or nothing can happen.

RKO Names Holt Liaison Between Theatres, Studio

RKO Pictures has appointed Nat Holt, western division manager of RKO Theatres, liaison between the theatres and the studio. He began his duties January 1st.

Mr. Holt will handle special exploitation openings in connection with RKO's 1943-44 product besides retaining his position as head of the company's western division. He will operate from the studio's coast offices.

Discuss Production Plans

Five Columbia Pictures executives arrived in Hollywood on Monday, and will confer with Harry and Jack Cohn on the company's production schedule, which recently underwent revision. The officials were Abe Schneider, treasurer; Leo Jaffe, assistant to Mr. Schneider; Abe Montague, general sales manager; J. A. McConville, foreign manager, and Joseph Friedman, British manager.

Extras' Wages $304,345

The Central Casting Corporation has announced that earnings for extras in the month of November totaled $304,345. The average daily wage for the month was $11.76.


THE VAL
VANISHI
starring Bill
ELLIOTT
SEND IN YOUR
PLEDGE FOR
"UNITED NATIONS"
WEEK

SOMETHING NEW! A WESTERN MYSTERY SERIAL!

HAIR-RAISING THRILLS THUNDERING TO SIDE-SPLITTING *LAUGHTER!*



Like nothing ever seen in serials! Bandit and redskin battles one moment! Riotous comedy the next second! With no time for breath-catching between thrills and roars!

LEY OF NG MEN

with SLIM SUMMERVILLE

CARMEN MORALES

NOW BOOKING!

COLUMBIA PICTURES

Original screen play by Harry Fraser, Lewis Clay and George Gray - Directed by Spencer G. Bennet

A COLUMBIA CHAPTER-PLAY

LATE FILM REVIEWS

For other reviews see Product Digest Section, starting on page 79.

Shadow of a Doubt

(Universal)

A Study in Murder

The entrance of a murderer into the home of a normal, middle-class American family, as their long-cherished "Uncle Charlie," sets off a story of fear and suspicion in the best Hitchcock manner. It is a tense film for all of its 108 minutes, with excellently sustained character and mood, and promises to grip audience attention to the final frame.

The screenplay shows in its economy of word and scene the care that Thornton Wilder, Sally Benson and Alma Reville have taken with Gordon McDonell's story. The presentation and performances of supporting and featured players carry the unmistakable brand of Alfred Hitchcock, of "Suspicion" and "Saboteur".

The warped mind of the criminal dominates the scene. His ruthlessness and frantic dread break through the veneer of charm and confidence which he has assumed and arouse the reluctant doubts of his niece. These are confirmed quickly and overwhelmingly by the appearance of detectives, the small details which escape his notice, and his own over-zealousness to cover his tracks. With her realization of the hideous truth, the film is a struggle between her desire for justice without hurting her family and his determination to silence her at any cost.

Joseph Cotten is excellent as the murderer, cool and malevolent. In the role of the niece, Teresa Wright adds another to her growing list of fine characterizations. Patricia Collinge is impressive as the mother, who remains oblivious to all but delight in rediscovering her brother. And Macdonald Carey, Henry Travers, Hume Cronyn, Wallace Ford and Edna May Wonacott are all very competent in smaller roles.

Photography and musical background are cleverly attuned to theme and mood, and the background is enhanced by the realism of the setting, many scenes having been filmed on the spot in New York and Fresno, Calif. Jack Skirball produced.

Previewed at the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, January 15, 1943. Running time, 108 min. PCA No. 9011. Adult audience classification.
Charles Oakley.....Joseph Cotten
Charlie Newton.....Teresa Wright
Macdonald Carey, Henry Travers, Patricia Collinge, Wallace Ford, Hume Cronyn, Edna Mae Wonacott.

Chetniks

(20th Century-Fox)

Jugoslavia's Fighting Guerillas

Life and death, literally, is the drama woven into this action story for Twentieth Century-Fox by producer Sol Wurtzel. It shows excitingly, yet with warm and human incident, the continuing fight against Germans in Jugoslavia by guerillas under the leadership of General Draja Mihailovitch.

True accounts, some from front pages, some from the underground, provide incidents that are factual and current reenactment of guerilla sabotage, raids, brave cunning, and suffering in the Jugoslav mountains. There is a picture also of Nazi firing squads and brutality. But these people, fierce in will for freedom, meet even this with a last shouted challenge.

Added to this current, almost documentary background, is a moving emotional problem. Draja, played by Philip Dorn, faces the terrible choice between his cause and the lives of his wife and children. There is suspense and skilled acting in his decision.

Anna Sten, as his wife, and Merrill Rodin and Patricia Prest, the children, are convincing, too, when their roles deliver them to the Gestapo. A mother and children's surrender in order to save the army could scarcely fail to grip audiences.

From the crack of a patriot rifle, slaying the Nazi commander at headquarters in the opening scene, there is swiftly moving action. Axis supplies are raided, and the guerillas send impudent taunts, even as the news has reported. In finale the guerillas storm a hostage town, winning a seaport and saving the wives and children of both the commander and his guerillas. It is done by a clever stratagem and courage.

The leading parts are admirably played by Dorn, a newcomer from England, Miss Sten, the children, and John Shepperd and Virginia Gilmore as young lovers. The Nazis are in the stock Reich villain vein, but this seems to augment their patterned brutality. Emotion and dramatic interest keep propaganda subordinate.

Louis King's direction keeps action and story properly paced while Mr. Wurtzel's production adds much valuable detail to the story written by Jack Andrews and Edward E. Paramore. The "Song of the Chetniks" is a stirring musical background.

Previewed at the home office to a press and National Board of Review audience which followed with a frequently anxious attention. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, February 5, 1942. Running time, 73 min. PCA No. 8853. General audience classification.
General Mihailovitch.....Philip Dorn
His Wife.....Ann Sten
Their Children.....Merrill Rodin, Patricia Prest
Colonel Brockner.....Martin Kosleck
John Shepperd, Virginia Gilmore, Felix Basch, Frank Lackteen and Leroy Mason.

The Meanest Man in the World

(20th Century-Fox)

Benny in Less Than an Hour

With shortages popping up in every hand, there may be foundation for expectancy that the customers who are always so right will take in their stride this 57-minute feature offering Jack Benny, Priscilla Lane, Rochester and others commonly seen in product of Grade A running time, but it's a problem for showmen to conjure with in their programming. The film stacks up as a small A or a big B, a long short or a short feature, and in either or any case as a romp for Benny in the field of humor to which he has accustomed his fans, not his best nor his worst offering, but certainly his most perplexing contribution to the theatre man's flow of screen ware.

The script by George Seaton and Allan House is from a play of the same title produced some years ago by George M. Cohan which is telescoped here to the dimensions and trim of a protracted skit. It casts Benny as a small town lawyer who goes to New York and acquires no clients until he gets himself a newspaper reputation as a legalistic brute given to evicting aged women, literally stealing candy from children and delighting generally in the inflicting of distress. This fame brings him a rich client but places him in trouble with his fiancee, at which point the tale goes off on a tangent and terminates in a pistol wedding played, as the whole of this is, for laughs.

Rochester, as the lawyer's manservant, accompanies the principal steadily and collects as many or more laughs. Priscilla Lane plays the fiancee and Anne Revere amuses as the secretary. Others have little to do.

Production is by William Perlberg and direction by Sidney Lanfield, both of whom engage commonly in enterprises of greater dimension and substance.

Previewed at the Ritz theatre, Hollywood, to a mixed audience attracted by the billed attraction, "Random Harvest". Benny fans in the gathering could be located by their laughter, which was louder than it was frequent. Foyer comment disparaged the offering. Reviewer's rating: Fair.—W. R. WEAVER.

Release date not set. Running time, 57 min. PCA Certificate No. 8851. General audience classification.
Richard Clark.....Jack Benny
Janie.....Priscilla Lane
Shutro.....Rochester
Edmund Gwenn, Matt Briggs, Anne Revere, Margaret Seddon, Helene Reynolds, Lyle Talbot, Don Douglas, Harry Hayden, Arthur Lost.

Pittsburgh Service Men Canteen Is Opened

Pittsburgh's new service men's canteen was opened recently, sponsored by the local Variety Club, for the exclusive use of men and women in the armed forces. The canteen is open from 10 P. M. to 1 A. M., and is staffed by members of the Variety Club. Their wives serve as senior hostesses, and debutantes act as junior hostesses.

Everything, food, soft drinks, entertainment, magazines and cigarettes is offered free. All branches of the Pittsburgh entertainment industry contribute to the operation of the canteen. Entertainment is furnished each night by visiting stage, screen and radio artists. A new permanent USO-Variety Club canteen is now under construction and is expected to be opened this summer.

French Titles Planned For "Commandos Strike"

French titles are being added to the film, "Commandos Strike at Dawn," it was announced by Columbia Pictures on Monday. Prints will be shipped to North Africa, where they will be shown to the Allied troops.

The members of the Office of War Information and various film executives who have seen advance previews believe that the picture carries morale value, it was said by an executive of Columbia.

Fined for Exit Violation

Charles Fine, owner and manager of the neighborhood Empire theatre, Cincinnati, one of the six theatre operators for whom warrants recently were issued for violation of the city building code, was fined $25 and costs by Municipal Judge Otis R. Hess for failure to have an exit sign illuminated.

Academy Banquet March 4th

The 15th annual banquet of the Motion Picture Academy of Arts and Sciences will be held on March 4th, it was announced last week. Mervyn LeRoy was chosen chairman of the program committee for the third successive year.

Durst Joins Altec Lansing

J. F. Durst, formerly chief sound engineer of International Projector Corporation, has joined the war production engineering staff of Altec Lansing Corporation at Los Angeles.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Paramount, which ran up the biggest backlog of product in its history last year and reduced it by a process of sale at the source, appears on its way toward duplicating that state of affairs. According to weekend announcement, the studio will have 12 features in shooting stage simultaneously in January.

Three of the features named in the announcement will be carryovers from December. They are "Dixie," a Technicolor project with Bing Crosby, Dorothy Lamour and Marjorie Reynolds; "So Proudly We Hail," with Claudette Colbert, Paulette Goddard and Veronica Lake; and "Lady in the Dark," another Technicolor job, with Ginger Rogers, Ray Milland, Warner Baxter and Jon Hall.

Those set for the start of shooting in January are "Five Graves to Cairo," with Franchot Tone, Anne Baxter, Akim Tamiroff and Erich von Stroheim; "Riding High," Technicolor musical, with Dorothy Lamour, Dick Powell and Victor Moore; "Let's Face It," a musical with Bob Hope, Eddie Bracken, Betty Rhodes, Marjorie Reynolds and Dona Drake; "Incendiary Blonde," based on the story of Texas Guinan, with Betty Hutton and Alan Ladd; "Hostages," from the Stefan Heym novel, with William Bendix and others; "Henry Aldrich Plays Cupid," a series item; "The Good Fellows," with Susan Hayward, James Brown and Cecil Kellaway, and "Alaska Highway," a Pine-Thomas number with Richard Arlen and Jean Parker.

Republic at the weekend announced the arrival at the halfway point in completion of its schedule for the 1942-43 season and named seven features for January start. They are "Tahiti Honey," "The Purple V," "Shantytown," Roy Rogers' "King of the Cowboys," Don "Red" Barry's "Carson City Cyclone" and an untitled number in the Three Mesquiteers series.

Columbia has listed 10 features with war themes, inferentially for production early in the new year, on its adjusted production schedule. They are:

"Attack By Night," Based on Elliott Arnold's "The Commandos," to co-star Merle Oberon and Brian Aherne; "Sahara," a story of the Allied Foreign Legion, to be produced by Harry Joe Brown and directed by Zoltan Korda; "Women at War," to be produced by Isadore Goldsmith and to feature 10 leading women; "Wingmates" and "Victory Caravan," Louis Edelman productions; "Knights Without Armor" and "Appointment in Berlin," B. P. Schulberg productions; "House in Stalingrad," not otherwise identified; "Dear Mr. Private," a comedy; and "Officer's Candidate School," to be produced by Edward Kaufman. The company also has "Destroyer," Lou Edelman production directed by William A. Seiter and starring Edward G. Robinson, nearing completion.

Harry Sherman Has Western Museum

Jack L. Warner has declared his intention of producing a sequel to "The Gay Sisters" which will bring together again Barbara Stanwyck, Nancy Coleman and Geraldine Fitzgerald. Henry Blanke is to produce . .

When, after peace has come, transportation has survived its travail, equilibrium in general has been restored and showmen again make Hollywood a point of annual visitation, a place to go to see the Old West as it was before the war, before even that other war, even before six-guns ceased to be street dress, is Harry Sherman's western museum, property of the veteran producer of Westerns and of his associate, Dick Dickinson, now ensconced on the premises of the Harry Sherman studio, where picture making also may be seen under better than most conditions.

The museum is of many years in accumulation. It includes a saddle that Queen Victoria of England presented to Buffalo Bill Cody, a rawhide rope made especially for use of Pancho Villa, the front axle from Brigham Young's wagon, Will James' lariat and key ring and the trick rope used by the late Will Rogers on his tours of the country. It is stocked with horse jewelry, with sidearms that spoke their pieces in many a frontier fracas, with all the impedimentiae and apparatum of the great open spaces where men were men and behaved or misbehaved in that tradition.

Paramount has assigned Frank Tuttle to direct "Hostages," the novel by Stefan Heym, which deals with the Czechoslovakian resistance to the Gestapo and the assassination of Heydrich. Sol C. Siegle will produce. William Bendix, who came to the fore in "Wake Island," has been assigned a principal role . . . On request of Admiral William Stanley, U. S. N., Jack Warner supplied a print of the short, "Beyond the Line of Duty," starring Major Hewitt T. Whelass, for transmission to Moscow. The film was made for Army exhibition only but later was okayed for general release and is up for Academy nomination.

After many weeks of shooting and publicity under the title of "Merry-Go-Round," Columbia's George Stevens production co-starring Jean Arthur and Joel McCrea is to carry the permanent title of "The More the Merrier." The decision to make the switch was taken, according to the studio, as result of a survey by the George Gallup organization. The five titles submitted to a cross-section of the theatre-going public were, "The More the Merrier," "Washington Story," "Love Is Patriotic, Too," "Full Speed Ahead" and "Come One, Come All". . . . Vera Vague has been added to Paramount's cast for "Henry Aldrich Plays Cupid" . . . Warners have signed Hans George, professional ski champion, for "Mission to Moscow" . . . MGM will enter Pete Smith's short, "Marines in the Making," for an Academy Award.

Lola Lane is to be starred in "North African Incident," by Arthur St. Clair, which Producers Releasing Corporation will place in production shortly. . . . "Road to Yesterday," an original story by Stanley Russell and Herbert Biberman, has been purchased by Columbia. No producer or director has been named. . . . MGM producer Sam Marx is gathering material for "Army Chaplain" at the U. S. Army Chaplain School at Harvard University. . . . "Unknown Heroes," by Norman Lodge, has been purchased by Monogram for its 1942-43 season.

Nine Technicolor cameras were in operation at MGM one day last week on two pictures, "Salute to the Marines" and "Private Miss Jones." War has prevented the manufacture of additional Technicolor cameras to serve the war-created need for this equipment.

Production Index Dips

The upshot of holiday foreshortening of the work week was a dip of the production index figure to 32, lowest point reached in many months. Whether and to what extent the shape of things to come may have influenced the decline was not at once ascertainable. Offset to speculation in that direction was a flurry of year-end studio announcements pertaining to the starting of production upon large numbers of pictures in January.

The three new pictures started were: "Attacked by Night", Columbia, co-starring Merle Oberon and Brian Aherne, "Faculty Row", MGM, with Mary Astor, Herbert Marshall, Richard Carlson and Susan Peters, and "Cowboy of Manhattan", Universal, with Robert Paige, Frances Langford and Leon Errol.

The week by title:

COMPLETED

Monogram
Ape Man
Robber's Roost

Paramount
Henry Aldrich Swings It
Miracle of Morgan's Creek

PRC
Corregidor

RKO Radio
Bombardier

Republic
Blocked Trail
Chatterbox

20th-Fox
School for Sabotage
Hello, Frisco, Hello

UA
Meet John Bonniwell (Sherman)

Universal
Captive Wild Woman
Solid Senders
White Savage

STARTED

Columbia
Attacked by Night

MGM
Faculty Row

Universal
Cowboy of Manhattan

SHOOTING

Columbia
Boy from Stalingrad
Broadway Daddies
Destroyer

MGM
Bataan Patrol
Air Raid Wardens
Dr. Gillespie's Prison Story
I Dood It
Private Miss Jones
Above Suspicion
Gentle Annie
Swing Shift Maisie

Paramount
So Proudly We Hail
Lady in the Dark
Dixie
China

RKO Radio
From Here to Victory

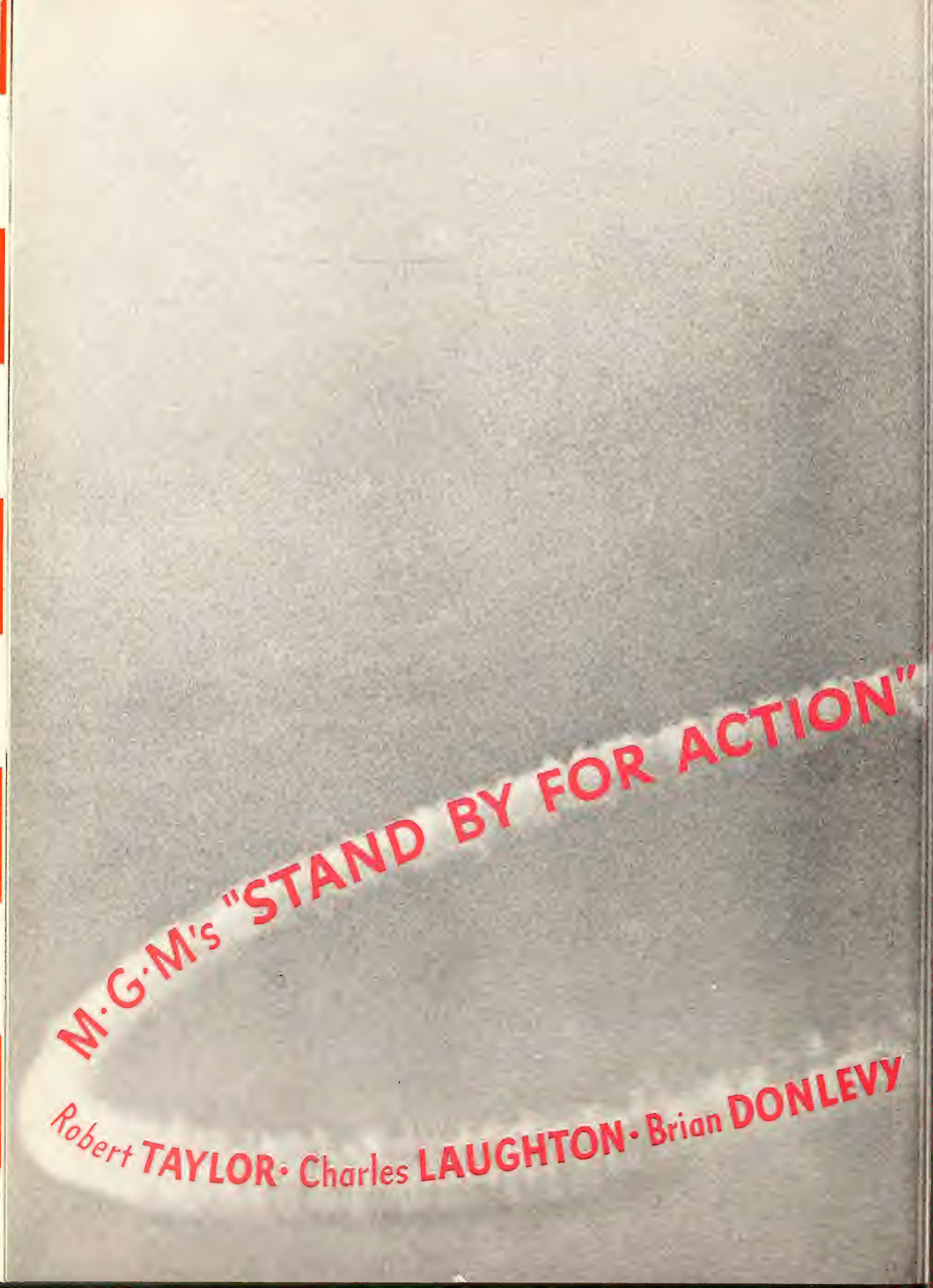
Republic
Idaho

20th-Fox
Moon Is Down

UA
G-String Murders (Stromberg)
Stage Door Canteen (Lesser)
Unconquered (Pressburger)

Universal
Good Morning, Judge
Oh, Doctor
We've Never Been Licked
Corvettes In Action

Warners
Mission to Moscow
Old Acquaintance
Devotion
Thank Your Lucky Stars


M·G·M's "STAND BY FOR ACTION"
Robert TAYLOR· Charles LAUGHTON· Brian DONLEVY



FIRST FIFTY ARE NIFTY
224%!

Wham! It's a box-office broadside Coast-to-Coast! First 50 cities top "Somewhere I'll Find You" and "For Me and My Gal". Fox Theatre, 'Frisco, best M-G-M gross in 4 years! Fox, Philadelphia, best in 6 years! Another Harvest from the "Random Harvest" company!

ROBERT TAYLOR · CHARLES LAUGHTON
BRIAN DONLEVY in "STAND BY FOR ACTION"
with WALTER BRENNAN · Marilyn Maxwell · Henry O'Neill · Marta Linden · Screen Play by George Bruce, John L. Balderston and Herman J. Mankiewicz
Based on a Story by Capt. Harvey Haislip, U. S. N. and R. C. Sherriff · Suggested by "Cargo of Innocence" by Laurence Kirk · Directed by ROBERT Z. LEONARD
Produced by Robert Z. Leonard and Orville O. Dull
A METRO-GOLDWYN-MAYER PICTURE

$285,000 Budget Set For Arbitration Year

Appropriation May Be Last Under System Set Up by Consent Decree

A budget of $285,000 for the third and final year of the motion picture arbitration system was approved at New York on Tuesday. Under the terms of the decreee, as it now stands, the allocation may be the industry's last required contribution to the system of arbitrating clearance and run disputes imposed by the consent decree.

A contingency fund of $25,000, the same as for 1942, was authorized.

The sum approved by the finance committee, operating under the authorization of the federal district court, was $15,000 less than the $300,000 appropriated for 1942. It was the equivalent of the exact cost of operating the Appeal Board, administrative office, and tribunals in 31 exchange cities during the past year, the American Arbitration Association, administrator, reported.

Action on the new budget, postponed since November, was taken by George W. Alger, new chairman of the Appeal Board; Joseph Hazen, vice-president of Warner Brothers, representing the five consenting distributors, and P. M. Haight, for the arbitration association. Mr. Haight, a director of the Association, replaced Sylvan Gotshal, chairman of the AAA motion picture administrative committee. He is secretary-treasurer of the International General Electric Company.

There will be no curtailment, or administrative revision of the regional tribunals, or their staffs of clerks and secretaries, as a result of the committee action. The 31 tribunals, and Appeal Board office at New York, will continue operations through to the expiration of the consent decree.

The initial three year trial period set in the decree for the arbitration system ends on November 20th, 1943.

Support of the experiment, shared by the five consenting film distributors, will total approximately $885,000. This is considerably under the $1,125,000 originally foreseen as the cost of the system.

Formal approval of the 1943 budget by Judge Henry W. Goddard, who signed the decree, is expected to be given within a few weeks.

Although tribunals were thrown open to labor, commercial and wartime arbitration cases, with part of the fees for these cases to accrue to the film fund, the AAA indicated that the financial return from these cases had been negligible. Most of the savings were reported to have been effected through the administrator.

Boston

The clearance complaint of the Orpheum theatre, Danvers, Mass., was withdrawn by the plaintiff at the Boston tribunal last Friday with the consent of all parties and reportedly following a voluntary adjustment. It was Boston's 14th case. The complaint named all five consenting distributors and charged that the Orpheum, which played 14 days after the Empire, Paramount and Plaza at Salem, Mass., was forced to wait unreasonably long periods for product due to delays by the prior runs in setting play dates.

New York

The Courter Amusement Company, operating the Ormont theatre in East Orange, N. J., filed a clearance complaint against all five on Monday at the New York tribunal. The complainant claims the 14-day clearance granted the Tivoli, Newark, is unreasonable as to time and area and should be eliminated or reduced to one day.

The plaintiff also charges the 14 days granted to the Hollywood, East Orange, and Palace, Orange, as to time is unreasonable and should be reduced to five days. Also that the 14-day first run and seven-day second run clearance in the Oranges, as granted to the Embassy theatre, Orange, is unreasonable as to time and should be reduced to one day, and finally, that the 14 days granted the Hollywood and Palace over the Embassy is unreasonable as to time and should be reduced to five days and that pictures should be available to the complainant not later than 12 days after exhibition at the Hollywood or Palace.

Albany

Joseph Casey, former Albany corporation counsel, as arbitrator, decided on Monday that the clearance held by Schine's Glove theatre in Gloversville, over Smalley's Johnstown should be reduced from 30 to 12 days. It is Albany's sixth case. Last summer Smalley Theatres, Inc., filed clearance complaints against the Schine circuit and all five attacking the 14-day margin held by the Schine Palace and Oneonta theatre, Oneonta, N. Y., over Smalley's Coopertown; the 30 days of the Schine Hippodrome and Glove theatres, Gloversville, over Smalley's Johnstown, and the 30 days of the Schine Palace and Oneonta in Oneonta over the Smalley theatre in Delhi, N. Y.

Spokane Theatre Receipts Swelled by War Workers

Receipts of Spokane theatres have risen sharply, according to latest reports from exhibitors in the city. The higher grosses were attributed to war industries located there.

Bad weather, dimouts and gasoline restrictions caused a temporary lull in business, but it was expected that at least a 50 per cent increase in the holiday business over the same period last year would be noted. Pictures have been held over in many instances in first run houses, and the promotion of "shopping nights" by Spokane merchants has swelled theatre audiences further.

Lawrence Resigns as Foreign Distribution Head

Laudy Lawrence, head of foreign distribution for Twentieth Century-Fox, has resigned. He succeeded the late Walter Hutchinson in the post last May. Designation of a successor had not been decided, executives reported on Wednesday. Overseas operations will continue under the supervision of Irving Maas and Francis L. Harley, the company's managing director for Britain. Mr. Harley now is in New York.

Draft New Fire Rules

The San Francisco Fire Prevention Bureau is drafting an ordinance requiring all night clubs in the city to be housed in fire resistant buildings, it was reported. Rules established after the Club Shamrock fire in 1939, which caused deaths and injuries, already exist. Night clubs requesting license renewals will need approval of the Fire Prevention Bureau, the police, and the City Department of Electricity.

'Fantasia' Voted Best in Cuba

by RAFAEL MARTINEZ
in Havana

"Fantasia" has been selected as the best American film distributed in Cuba during the year 1942 by the Federation of Motion Picture Writers of Cuba (Federacion de Redactores Cinematograficos).

Five American and five Spanish films were selected. In order of rating, following the RKO-Disney film, "Fantasia," the American films were: "Hold Back the Dawn," Paramount; "Blossoms in the Dust," "Sergeant York," Warners; "Between Us Girls," Universal.

The Spanish films, in order of selection were: "Las Maestrita de los Oberos," EFA, Argentina; "Historia de un Gran Amor," Continental, Mexico; "El Tercer Beso," V. Blanco, Argentina; "Cancion de Cuna," Ibero-America, Argentina; "El Conde de Monte Cristo," Continental, Mexico.

Honorable mention was awarded to "The Talk of the Town," Columbia, and "Sonar, No Cuesta Nada," Argentine film distributed by V. Blanco & Company.

An additional special award was made to "United We Stand," distributed by Twentieth Century-Fox, as the best documentary film designed to further the cause of democracy and unity.

Inspect Amusement Places In Eastern Provinces

Stemming from the Boston and St. John's disasters inspections are being made of theatres through the Canadian eastern provinces and Newfoundland. In many places, special boards have been created to make the inspections and order changes, if any are needed. Although dance halls, night clubs and bingo halls have been closed pending completion of inspections or changes, there has been no such action on the theatres.

Safety conditions, generally speaking, were found to be satisfactory at the theatres, and far more so than at the dance halls, night clubs and bingo halls. The changes that have been ordered are minor and involving little expense. The inspectors have been concerned chiefly with exits and their condition and access to seat holders, and with projection booth precautions. Exhibitors have been warned against allowing people to stand in the aisles and overcrowding, and to give special attention to balconies and mezzanine floors during business hours. The inspecting boards and committees number from three to a half dozen civic officials, and include the local fire chiefs, building inspectors and engineers.

Ontario Ban Lifted

The Board of Appeals for the Film Censorship Committee of Ontario has lifted its ban on "Inside Fighting Canada," Canadian National Film Board production made under the supervision of John Grierson, director of the board. The censors had refused to allow the picture to be shown in Ontario after Mitchell F. Hepburn, Ontario provincial treasurer and chairman of the censor Board of Appeals, had charged that it contained propaganda.

Enters Merchant Marine

Donald Condon, recently appointed booker for the Hamrick-Evergreen circuit in Seattle after several seasons booking films for the U. S. Army theatres, resigned January 1st to enter war service. He is in the U. S. Merchant Marine as a purser for the Maritime Commission. His successor has not yet been appointed.

TO KEEP THE THEATRE-GOIN

It's Mobilized PUBLIC IN A JUBILANT SPIRI



ICE CAPADES REVUE

WITH

Ellen **DREW**
Richard **DENNING**
Jerry **COLONNA**
Barbara Jo **ALLEN**
(VERA VAGUE)

HAROLD HUBER
MARILYN HARE
BILL SHIRLEY
PIERRE WATKIN
SI JENKS
SAM BERNARD
GEORGE BYRON

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Featuring the ICE CAPADES Company With the Internationally Famous Skating Stars

VERA **HRUBA**
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LOIS **DWORSHAK**
DONNA ATWOOD
"RED" McCARTHY
PHIL TAYLOR
JOE JACKSON, JR. • JACKSON & LYMAN
ROBIN LEE • DENCH & STEWART
THE BENOITS • ERIC WAITE
BABS SAVAGE

★

Directed by BERNARD VORHAUS
Screenplay by BRADFORD ROPES • GERTRUDE PURCELL
Original Story by ROBERT T. SHANNON • MAURI GRASHIN

A REPUBLIC PICTURE

BUY U.S. WAR SAVINGS BONDS

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

MY SISTER EILEEN: Rosalind Russell, Brian Aherne—Better than the stage show. A laugh riot. Please anyone. Business O. K. Who said the small companies don't have pictures?—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

Metro-Goldwyn-Mayer

CROSSROADS: William Powell, Hedy Lamarr, Basil Rathbone—You can check this one as one of the weaker pictures that Metro has come through with this year. There was no enthusiasm displayed by the audience. You would expect more from a picture with Metro's two top stars, but somewhere the director slipped.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

EYES IN THE NIGHT: Edward Arnold, Dona Reed, Ann Harding—Good program picture and it has story, action, and superlative acting by Arnold and the dog, Friday. Miss Harding was okay in her small role, too.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Paramount

FOREST RANGERS, THE: Fred MacMurray, Paulette Goddard—This is a backwoods story in Technicolor. Lots of comedy and an all around good picture. Played Thursday—Saturday, December 17-19. —M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—A frothy little comedy and this is what the people want. You like to see them come out smiling, instead of with the grim tenseness that is apparent when you have grimmer fare, and I refer to war pictures, and the spy and sabotage stuff that is coming through. Why do the producers and government not see this? Of course, you can't expect much, when the gas questionnaire for farmers, who operate tractors, asked how many miles their tractors traveled. (You city birds won't get this.) Farming is done by the acre, not miles. That is the stuff that is keeping the public riled up.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SECRETS OF THE WASTELANDS: William Boyd —For a Western give me any one but Hop. He's old enough to retire. Draws two kids and one old fan. He's too overconfident in every picture he's in. Not much suspense to anyone of his oat eaters. Sorry, Mr. Cassidy.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

WILD CAT: Richard Arlen, Arline Judge—Good action picture but only average business. Played Tuesday, December 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BIG STREET: Henry Fonda, Lucille Ball—This is a long drawn out, soul-stirring drama not worth playing in small towns. We had the poorest weekend business in years. Played Thursday—Saturday, December 3-5.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

FALCON'S BROTHER: George Sanders, Tom Conway—Very good little picture. No walkouts and no kicks. Story interesting and business fair. M. Bailey, Strand Theatre, Dryden, Ont., Can.

MEXICAN SPITFIRE'S ELEPHANT: Leon Errol, Lupe Velez—The few who came didn't care for it. Many walked out. Played Monday, Tuesday, November 30, December 1.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

PRIDE OF THE YANKEES: Gary Cooper—Good picture but light business due to coming of gas rationing. Those who came liked it. Played Sunday, Monday, December 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

FLYING TIGERS: John Wayne—This picture is the nearest to realism of all flying pictures I ever played. Very fine production. Should hold its own any place, any time.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

IN OLD CALIFORNIA: John Wayne, Binnie Barnes—A rip roaring fightin' shootin' story of the gold rush in California with John Wayne at his best. The first fights keep them dragging on their seats. A story that will bring them in, in any small town theatre such as this. Can recommend this for a spot like mine. Played Saturday, December 19.— A. L. Dove, Bengough Theatre, Sask., Can. Rural and small town patronage.

SLEEPYTIME GAL: Judy Canova—Judy Canova is not a very popular star among my fans although my Saturday night crowd seemed to enjoy it. If the producer had allowed her to sing her song "Sleepytime Gal" all through it would have given my audience a chance to hear this lady sing a real song. Some comedy in this and the final dancing and singing sequence was much enjoyed. Can recommend this. Played Thursday-Saturday, December 3-5.—A. L. Dover. Bengough Theatre, Sask., Can. Rural and small town patronage.

To the Editor of the Herald:

Here is a line on the usefulness of "What the Picture Did for Me."

I understand that this department of the Motion Picture Herald has been established since 1916, and has contributed much to the success of your Herald. I have been a reader and subscriber of your Herald for the last 12 years, and it is through this department I derive the greatest value, "What the Picture Did for Me."

I have found its value cannot be overestimated.

I clip the reviews and list them alphabetically in an index notebook, 9x6¾ inches, which can be bought in any 10-cent store with loose leaf pages. One can realize the usefulness of compiling these reports to a great advantage. We, being a subsequent run in this city, the value is great, because of these advance reports. One can determine what the picture is doing elsewhere at the box office, type of picture, time of picture, stars, buying pictures—in other words, a summary of the pictures in a hurry—and by clipping these reviews one can refer to them time and time again.

At this time I would like to thank all the exhibitors for their cooperation, time and effort, as they made this department possible by contributing their reports week after week in the past, to create something worthwhile for other exhibitors —"What the Picture Did for Me."— *WILLIAM C. GUSE, Abbey Theatre, Milwaukee.*

Twentieth Century-Fox

SPRINGTIME IN THE ROCKIES: Betty Grable, John Payne—Good picture and very good business. The Technicolor was exellent. Played Wednesday, Thursday, December 16, 17.—E. M. Freiburger, Dewey, Okla. Small town patronage.

TALES OF MANHATTAN: Charles Boyer, Rita Hayworth, Ginger Rogers—More stars than in the heavens. Glamor, action, suspense, drama and everything else to make good jelly—but it doesn't jell. My guarantee was about 50 per cent too high. However, I enjoyed the picture.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

UNDYING MONSTER: John Howard, Heather Angel—Good little horror picture which pleased on Friday, Saturday. Played December 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

SEVEN SINNERS: Marlene Dietrich—Played this very late but thoroughly good entertainment for my audience, plenty of action and Dietrich swell in this production. Some came to see this a second time and the fight in the night club took the house by storm. Played Thursday-Saturday, December 10-12.—A. L. Dove, Bengough Theatre, Sask., Can. Rural and small town patronage.

Warner Bros.

ACROSS THE PACIFIC: Humphrey Bogart—Good picture—but no better than when Bogart was sold for one-half of present price. Not as suspenseful nor as thrilling as "Maltese Falcon." Don't know where that name came from. It doesn't fit the picture. —Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—Plenty of action for the kids. However, not proper type of picture for adults with any intelligence. One would think the Nazis are morons and pushovers. This kind of picture lulls the less intelligent group into a false sense of security. Why worry when one Errol Flynn can subdue a nation and to top it off at the end of the picture he tells us he's going to take care of the Japs next? One man—can you imagine that? You top this one.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronge.

GAY SISTERS: Olivia DeHaviland—Pleasing picture. Not for action houses; should be the Sad Sisters, nothing gay about the picture.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—Poison to me. Only Bette Davis picture I played in a long time that did not click. Strictly a class picture for the intellectual type.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

Short Features

Metro-Goldwyn-Mayer

MIGHTY LAK A GOAT: Our Gang Comedy—Average Our Gang comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

DOVER: Official U. S. Victory Film—Interesting

(*Continued on page* 42)



IN A GREAT MOVIE THEATRE, *an audience of thousands —carried out of their everyday lives—look, and listen, to the drama pouring from a strip of photographic film about one inch wide. Everything is on this—not only the living, moving scenes of the story, but on the tiny "sound track" at the left, the sound: whispered words of love . . . a terrified scream . . . the nerve-shattering roar of a dive bomber . . . an enchanting voice crooning a lullaby. Film carries it all.*

Most Hollywood movies are on film made by Kodak

FROM the time when Thomas A. Edison and George Eastman worked together on the early, flickering movies, the improvement of materials for professional motion pictures has been one of the chief fields of Kodak research. Kodak has been the pacemaker, and is by far the largest supplier of Hollywood.

From "the flickers" to art

Kodak's original production of transparent roll film, the key to motion pictures . . . specialized negative and positive films . . . the production of high-speed panchromatic materials . . . the modern color phase, now rapidly expanding . . . these are important scenes in the advance from "the flickers" to today's work of art, in which Kodak has played a leading role. And there is another . . . The success of "sound" pictures hinged on making the spoken words, or music, or "sound effects," a basic part of the picture. That is what you have today, because . . .

Sound, too, is pictured

With special fine-grain emulsions, Kodak "sensitizes" film for sound recording. In effect, sound is changed into light, and this light is recorded on the film, simultaneously with the recording of the scenes. Lips move—a voice speaks. Yet the voice is also a "picture"—an effect of light on film. The voice changes from a whisper to an angry roar—each tone is a series of "light" pictures, different in quality.

As you sit in the theatre, the process is reversed—the "light pictures" on the sound track are changed back into sound . . . The "sound" newsreels are made in much the same way.

Movies for everybody

For children, movies are education. For normal men and women they are the grandest form of entertainment, reaching almost everyone. For those distraught by worry or sorrow, they are wholesome escape. For our service men on ships or in distant camps, they are a little of everything that is needed to give a man a "lift" . . . Eastman Kodak Company, Rochester, N. Y.

Serving human progress through Photography

This institutional advertisement is one of a series covering a wide variety of Kodak products and services. It appeared in December popular magazines read by millions.

(*Continued from page* 40)

war reel released by British Ministry of Information. —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JOHNNY "SCAT" DAVIS & ORCHESTRA: Headliners—Musical reel. Not so hot.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NIGHT SHIFT: British Ministry of Information—Dull reel issued by British Ministry of Information.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SCRAP THE JAPS: Popeye the Sailor—Average Popeye cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

FIRE CHIEF: Disney Cartoons—Good color cartoon. E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

DOIN' THE TOWN: Musicals—Very good entertaining two-reel subject.—A. L. Dove, Bengough, Sask., Can.

HYSTERICAL HIGH SPOTS IN AMERICAN HISTORY: Color Cartoons—Very good single reel.—A. L. Dove, Bengough, Sask., Can.

ISLE OF FAITH: Travelogue of the South Atlantic Islands.—A. L. Dove, Bengough Theatre, Sask., Can.

JINGLE BELLS: Musicals—This number was very much appreciated by my audience, especially the musical trio, the electric organ and the quartet of singers.—A. L. Dove, Bengough, Sask., Can.

SWING FROLIC: Musicals—A good two-reel subject. Doll dancer stole the show.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

Famous Studios To Open New York Branch

The Famous studios of Miami will establish a branch at 24 West 45th Street, New York City, according to an announcement by Russell Holman, eastern production manager of Paramount Pictures. "Popeye" and "Superman" cartoons are the principal product of the studios.

The vocal and musical talent shortage because of the Army personnel in Miami was said to be the reason for the shift, although the Miami studios will operate as before, but on a reduced scale.

Fire Destroys Crosby Home With $250,000 Loss

The twenty-room home of Bing Crosby in the Toluca Lake district in Hollywood was destroyed by fire Sunday night, with damage estimated at $250,000. The fire was believed to have started when Christmas tree decorations were being removed by Mrs. Crosby.

Valuable golf trophies and record collections were lost, and despite the efforts of firemen to check the blaze, the two-story colonial house was said to be a total loss. The Crosby home was situated on a four-acre estate, and was one of the film capital's show places.

Burton Joins Fairchild

Charles C. Burton, formerly in charge of architecture and engineering for the Paramount Theatre Service Corporation and well known to the motion picture industry at large through his contributions to the pages of *Better Theatres,* has accepted a position with the Fairchild Aircraft Corporation as director of engineering. He will make his headquarters at the company's main plant in Burlington, N. C.

Visiting RKO Branches

Robert Wolff, RKO metropolitan district manager in the New York area, left Monday for a tour of the company's branch offices in this country and Canada in connection with the 1943 Ned Depinet Drive. He was accompanied by Harry Gittleson, assistant western division sales manager, and stops will be made at exchange centers in 38 cities, where sales meetings will be held.

DIMOUT ORDERED IN PHILADELPHIA

Philadelphia and the suburban area was dimmed out Monday night for the duration, Army officials having claimed that the lights over the city provided a beacon for airplanes by the reflection on the water. As much as a two-minute delay to the fastest bombing planes would be caused by the dimout, it was said.

44 Legislatures To Convene

State legislatures will convene in 43 states in January, and another will meet in April, making 44 legislatures which will have regular sessions. Kentucky, Louisiana, Mississippi and Virginia are those states having no scheduled sessions, while Florida convenes in April, three months later than the others.

Local United Motion Picture Industry branches which are still intact after the dissolution of the parent organization will continue to function locally in many parts of the country. Their legislative committees, composed of exhibitors and distribution representatives, will follow closely developments vital to the industry, and reports will be made to local and national exhibitor organizations by the exhibitor members, while distribution members will report to their home offices.

Bryson To Handle Federal and New York Legislative Contacts

Jack Bryson, legislative representative at Washington for the Motion Picture Producers and Distributors Association, also will maintain contact with New York State legislation by working out of the MPPDA offices in New York City three times weekly.

The rest of the time, Mr. Bryson will be active in Washington, where he has made his offices since his appointment last summer.

Paramount Sets April 23 as "Reap" Release Date

Paramount Pictures will release "Reap the Wild Wind" at regular box office prices beginning April 23rd, Neil Agnew, sales manager, announced. The picture has been showing since May at advanced prices.

More than 6,000 accounts have played the picture at the advanced scale, and it was Paramount's best money maker for the 1942 season, it was reported by the company.

Seamen's Club Dedicated

The dedication of the American Theatre Wing Merchant Seamen's Club at 107 West 43rd Street in New York City took place Monday. The co-chairmen of the enterprise, Mrs. Brock Pemberton and John Golden, participated in the ceremonies, which were attended by Mayor LaGuardia and Mrs. Eleanor Roosevelt. Many stars of stage, screen and radio also were present.

Schwalm Gets Commission

John W. Schwalm, son of John A. Schwalm, manager of the Northio Rialto, in Hamilton, Ohio, who has completed a course at Fort Belvoir, Va., has been made second lieutenant, and assigned to the U. S. Army Engineering Corps.

Blue Law Repeal Bill Expected in N. Y. Legislature

by RICHARD CONNERS
in Albany

The exact part that legislation concerning the motion picture industry will play during the 1943 session of the New York legislature is not yet clear although the solons opened their session January 6th. Unlike the past two decades, when Democratic governors and Republican legislatures made it hard to hazard what bills could receive legislative action, the control this year is clear.

With Governor Thomas E. Dewey, all state departments and both the Senate and Assembly in GOP hands, bills backed by that party this year appear certain to pass.

One important bill is certain to be reintroduced, aimed at repealing obsolete "blue law" provisions of the state law concerning child actor restrictions. The measure was introduced and passed through the legislature the past three years by Assemblyman Harold B. Ehrlich of Buffalo, who sponsors the legislation with the help of the Children's Aid Society.

At the present time, children under 16 are violating a state law in appearing on the radio, on theatre stages, etc. Not enforced too much in New York City, upstate the ban has prevented certain plays with child parts from showing in cities, notably Buffalo and Rochester. The Ehrlich bill was vetoed three times by Governor Herbert H. Lehman, although the measure had the support of both motion picture and radio people. With Governor Dewey in office, a new legislative attempt is likely to wipe out the "blue law" and instead give local educational authorities the power to issue permits for appearances when convinced the child will suffer no educational disadvantage.

In the wake of disastrous fires in Boston and Halifax places of public amusement, efforts to amend present safety laws in New York state are understood to be ready for introduction.

The chance games confusion in New York City seems likely to draw many measures, some intending to legalize bingo and theatre games of chance and still others aimed definitely at barring such practices. Generally speaking, rural legislators are opposed to relaxation of anti-gambling provisions in the state constitution, with most New York City legislators and those from upstate cities counted in favor of legalization proceedings. Due to inclusion of an anti-gambling restriction in the constitution, a constitutional amendment, passed in two successive sessions and then submitted to the people in a referendum, is necessary to make any change.

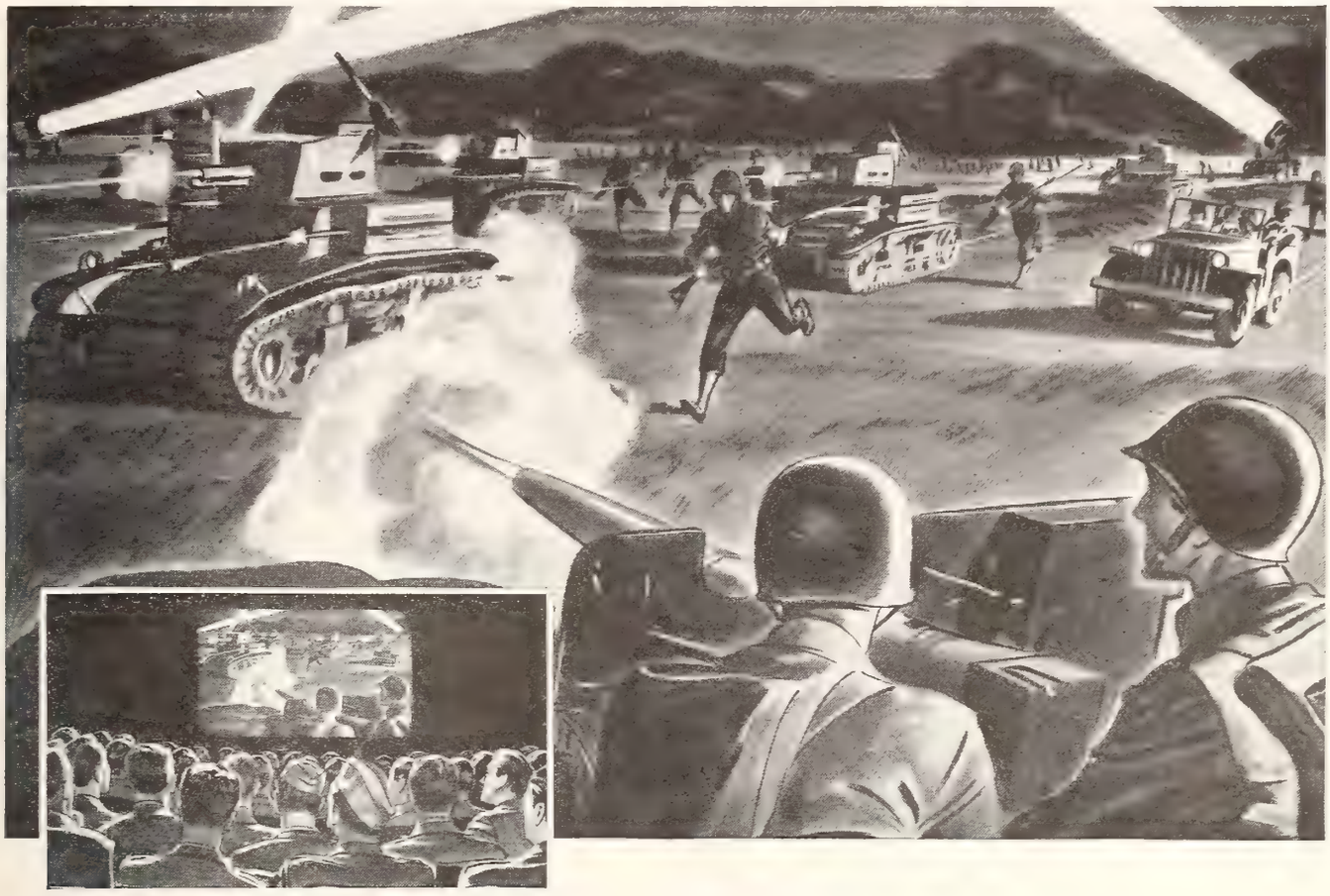
Among public safety measures affecting places of amusement may come proposals for further safeguarding of projection booths, although theatrical unions have made no announcement indicating such sponsorship. Continued inspection of exits and doors may be strengthened through a measure, with theatre men upstate believing a proposal publicly to convey knowledge of every exit to patrons each day may be introduced.

No new tax proposals are expected, although the fiscal year may be moved up to April. The ban on billboard advertising and a renewed drive for an extra hour of daylight savings time are sure to be proposed, although theatre and labor allies undoubtedly will continue their opposition. An absence of anti-theatre bills is expected, although the tax measure to assess chain stores and theatres is likely to pop up again as in the past.

Circuit Head Joins Army

Baruch LeWitt, partner in the Glackin-LeWitt Theatres of Connecticut, has joined the Army.

★ How RCA Theatre Equipment Helps the War Effort! ★



THE BATTLE THAT WAS FOUGHT 500 TIMES!

It was a brilliant action. Our forces maneuvered with perfect skill and coordination. The plan of attack was carried out to the last man and the last gun. The enemy didn't have a chance.

Back home, thousands of officers-in-training, who would soon have to execute just such maneuvers, could have learned an invaluable lesson—if only they had been on the spot to see the battle.

The army *did* take these officers to the scene of battle—through films. Photographic records of the actual operation were played to audiences of officers—not once, but dozens of times. These films were run and re-run, accelerated and slowed down, stopped and played again—till every important detail, every lesson that could be learned was clear and fixed forever in their minds.

In this way, films help strengthen the strategic striking power of our armed forces. Every training station is supplied with vital films of this type—films that help instruct and explain, films that prepare men and officers for handling weapons, for maneuvering, for operations and combat conditions.

Recently, the U. S. Army Signal Corps announced that the use of films had not only materially increased the efficiency of their training, but had *speeded up their training program at least 40%.*

Wherever these films are used, RCA projectors, film recording and reproducing facilities, play an important part. In the greatest military training program ever undertaken in history—RCA Photophone equipment serves dependably and effectively.

You can make your theatre equipment last longer and perform better by having it serviced by the RCA Theatre Service Division. Ask for details.



RCA PHOTOPHONE
MILITARY TRAINING EQUIPMENT

Theatre Equipment Division, RCA Manufacturing Co., Inc., Camden, N. J.

F A

edited by Terry Ramsaye



A QUIGLEY
PUBLICATION

OUT TH

ME

¶ The ninth annual edition of the international appraisal of talent values is off the press.

¶ The box office champions of 1942 presented with complete analysis and personnel credits—the money making stars of the season evaluated and reported upon by the exhibitor showmen of the world—the stars of tomorrow as picked by theatre men.

¶ The radio champions of 1942 as polled by MOTION PICTURE DAILY among the editors of the daily newspapers of America.

S WEEK

Industry Is Ready for United Nations Drive

One-Week Campaign Will Start Thursday, with Allied Unity Stressed

The nation's exhibitors, supporting the war effort through the film industry's War Activities Committee, this week prepared to exert maximum effort in its next national drive, the United Nations Week, next Thursday through January 20th.

Led by Edward Alperson, national campaign chairman for the week and RKO circuit general manager, the WAC's officials have canvassed showmen throughout the nation, explaining in detail at numerous meetings the campaign plans, and offering and asking suggestions applicable in local situatoins. The drive in part will include the raising of funds through theatre collections. United Nations' unity will be stressed.

Mr. Alperson ended his national tour Tuesday in St. Louis at the Coronado Hotel. It was a WAC rally, with Harry Arthur, area chairman, presiding.

It was estimated at WAC headquarters in New York Monday that Mr. Alperson had covered almost 10,000 miles. Last week he spoke in Los Angeles, San Francisco and Oklahoma City. Some of the cities he had already visited were Denver, Omaha, Des Moines, Milwaukee, Cincinnati, New Haven, Boston, Minneapolis and Chicago.

On Monday, other WAC meetings in support of the campaign were held in Portland, Ore., with Bob White the speaker, and Albert Finke and O. J. Miller as co-chairmen; and in Salt Lake City, with Rick Ricketson guest speaker, and Tracy Barham and John Rugar co-chairmen.

Wednesday morning, in the RKO Proctor's theatre, Newark, N. J., an estimated 300 theatre owners heard WAC officials and the New York consul general of Poland, Sylwin Strakacz, urge support of the drive, and also specific plans for participation in the Northern New Jersey area.

Special Short Subject In Distribution

The meeting was arranged by Harry Lowenstein and Robert Paskow. Other speakers were Francis Harmon, WAC coordinator; Samuel Rinzler, Fred Schwartz, William F. Rodgers, Harry Mandel, Leonard Goldenson and Leon Bamberger.

Being distributed this week to approximately 16,000 theatres was the special short subject, "You, John Jones," in which appear James Cagney, Ann Sothern and Margaret O'Brien. Prints numbered 1,200.

The picture, made by MGM, and screened last week in Washington for Government officials, brought praise from Lowell Mellett, chief of the motion picture division of the Office of War Information.

The Office last week reported 18,000 reproductions of the "Declaration by United Nations" with the signatures of United Nations government agents, for use in the theatres during the drive. A United Nations two-cent stamp is being issued by the Post Office Department. The city of New York has donated advertising space in subway stations for the campaign.

RKO has made available to the United Nations Week Committee the Edward Golden production, "Hitler's Children," for special presentation in certain cities at one performance, with reserved seat roadshow prices, and all receipts to be given the United Nations Fund.

The following dates have been set: January 19th at RKO Keith's Memorial, Boston; the Century, Rochester, and the Paramount, Syracuse; January 20th at the RKO Palace, Chicago; Allen, Cleveland; RKO Orpheum, Kansas City; Orpheum, New Orleans; RKO Keith's, Lowell; RKO Albee, Providence; RKO Capitol, Trenton, and RKO Keith's, Washington.

Copper Collection Is Continuing

Meanwhile, in all cities, exhibitors continued the collection of copper, in accordance with special appeals by Christopher Dunphy, of the War Production Board's theatres division. They have been running copper matinees, and collecting drippings and strippings in projection booths.

In the Sale Lake City exchange area, exhibitors arranged for schools to be collection depots. They give admissions to matinees at the rate of one ticket per pound of copper.

The copper drive in the Kansas City territory begins next Monday. Theatres will admit without charge those presenting copper weighing four ounces or more.

Independent Producer Unit To Study Trust Activity

John C. Flinn, executive secretary of the Society of Independent Motion Picture Producers, shortly will leave for Washington to observe the actions of the anti-trust division of the Department of Justice with regard to the selling and distribution procedure of motion pictures.

The group authorized Mr. Flinn to make the trip after a meeting, held last Thursday in Hollywood.

Warner to Washington

Jack L. Warner, executive producer for Warner Bros., went to Washington this week from New York to confer with Congressman Will Rogers, Jr., regarding the late Will Rogers' life story soon to be placed in production by Warners. The son of the famous cowboy philosopher-actor was a lieutenant in the U. S. Army until his recent recall from duty to assume his post in Congress as a representative from California.

RCA Opens Branch

RCA will establish a branch in Philadelphia for its RCA Service Company, Inc., primarily dealing in the servicing of telegraphic, radio and motion picture apparatus, and other electrical apparatus of all types. Application for a certificate of authority to conduct its business in the state was filed with the Pennsylvania State Department. The branch office will be established in Philadelphia at 123 South Broad Street.

Longer Runs Seen In Subsequents

Following the lead of first runs, where length of playing time this season is up from 25 to 200 per cent, a definite trend toward longer engagements of its product in subsequent run houses is reported by Warner Bros.

This additional playing time at present is running about 25 per cent over last year, with strong indications that the tendency will be further extended as product conservation is intensified in the months ahead, the company said.

Among data disclosed by Warner playdate records is the fact that pictures like "Seargeant York," "Gay Sisters," "Desperate Journey," "Kings Row," "In This Our Life," "Wings for the Eagle," "Now, Voyager" and others that played longer than usual engagements in their first run bookings are also going into additional time in many of the subsequent runs.

Ben Kalmenson, general sales manager, said it was due not only to better quality of product but a substantially increased potential audience and more frequent attendance by individual patrons. As a result, Mr. Kalmenson said, first runs do not "milk" a situation as thoroughly despite longer runs.

A case is cited by Warners in the bookings of "Yankee Doodle Dandy" in Philadelphia. During its engagement at the advanced scale of $1.10 in the Boyd theatre, the film played to 200,000 paid admissions, or 10 per cent of the local population, according to Warners. On its return at popular prices in the Mastbaum theatre, the picture drew $32,000 for its first week, the company said. On Broadway, where "Dandy" played 20 weeks and two days at roadshow prices, it has broken all records in the 28-year history of the Strand, with a $70,000 first week, it was claimed.

35 Pictures Completed By Twentieth Century-Fox

Thirty-five pictures were completed by the first of January, Twentieth Century-Fox announced, of which 25 already had been released and 10 are in the cutting room.

The company's production established a new record over any previous year, it was disclosed, and will allow most of the pictures shooting in the first three months of the year to be scheduled for the 1943-44 season. Three films are in the final last days of production, and eight others are being prepared for January and February production.

Twentieth Century-Fox will release five features in block seven in January and February, according to Tom J. Connors, vice-president in charge of distribution.

Heading the group will be "Immortal Sergeant" starring Henry Fonda, which is scheduled for January 29th. Others are "Chetniks," February 5th; "The Meanest Man in the World," February 12th; "Margin for Error," February 19th; "Young Mr. Pitt," February 26th.

"North Star", Goldwyn Film Title

"The North Star" has been selected as the title for the original screenplay written by Lillian Hellman for production by Samuel Goldwyn. The title is the name of the Russian village in the Ukraine where the story takes place, and it concerns the effect of the war upon a group of Russian children. Walter Brennan and Dana Andrews have been added to the cast. Teresa Wright will be starred.

Ross Doyle Joins MGM

Ross Royle, formerly assistant war news editor of the New York *World-Telegram,* has joined the home office publicity department of Metro-Goldwyn-Mayer.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Hoarding

The showman, it would seem, is hardly in a position to do any hoarding. The only commodity he sells is intangible—it's the privilege of watching a picture. When the picture's run is finished, he can't keep it there to show it to more people, hoarding against the time he isn't going to have as many pictures. He has to return it whence it came.

But there is something the showman can hoard. That something is ideas. The man who discovers a new method of putting over his attractions cannot keep it to himself. The man who has learned some new quirk in operation can't withhold it from his competitors.

In this respect, the showman's position is akin to the scientist who, upon discovering something, immediately makes it available to the rest of the world with the implicit thought: "Here is something valuable. Use it if you wish and, if you can find a better way of doing it or an improvement about it, good luck and tell the world about it as we have done".

That should be exactly the motto of every showman. It is the creed of all the thousands of members of Managers' Round Table who through the medium of these pages each week say in effect just what the scientists do.

Each contributor to these pages is motivated largely by the desire to make the showman's world a better world to live in. It may be safely assumed that for each idea contributed to the Round Table at least one has been obtained. It is noteworthy that many of the communications to the Round Table state that the ideas are being passed along for the benefit of others. Some of them state that they noted another showman's promotion and submit new slants on it. These pages are as fine an example of the give-and-take spirit as exists in the industry. And the material herein quite definitely indicates that showmanship is a science and the showman a first class scientist.

Trade News is Local News

The Norwich, Conn., 'Record' points with pride to the fact that Joseph Boyle, manager of the Loew-Poli Broadway theatre in Norwich, is mentioned in the December 26th issue of Motion Picture Herald. The occasion of the mention was Joe's fine lobby display on Pearl Harbor week. Thus, what was trade news becomes home town news, too.

Manager's Christmas

It has long been axiomatic that the theatre manager works while other folks play. The very nature of his job compels this. The average theatre patron would ordinarily just take this for granted. Not even Christmas Day, the one day that even war workers get, is vouchsafed the theatre manager.

Instead of bemoaning the fate that kept him from enjoying Christmas with his children, Arnold Stoltz, of the Avon, Utica, N. Y., set the clock ahead and called up the newspaper.

Christmas Day is ordinarily a poor one for news, so the newspaper was delighted to be able to present photographs on Christmas Day of children enjoying Santa Claus, the Christmas tree and their gifts. Arnold arranged for his children, Marjorie Lynn, seven and a half months, and Pamela Frances, two and a half years old, to have their Christmas the day before. Two big pictures appeared in the paper that must have warmed the hearts of many Uticans, as they explained the reason for the Stoltz children having their Christmas in advance.

A Showman at Heart

Not long ago, Jack Ebersberger, manager of the Rex and Sheboygan theatres, Sheboygan, Wis., heard his country's call and joined the Navy. His successor, Ervin Janot, corresponded with Jack and, as a result, when the Rex was about to play "The War Against Mrs. Hadley" Ervin capitalized on the correspondence.

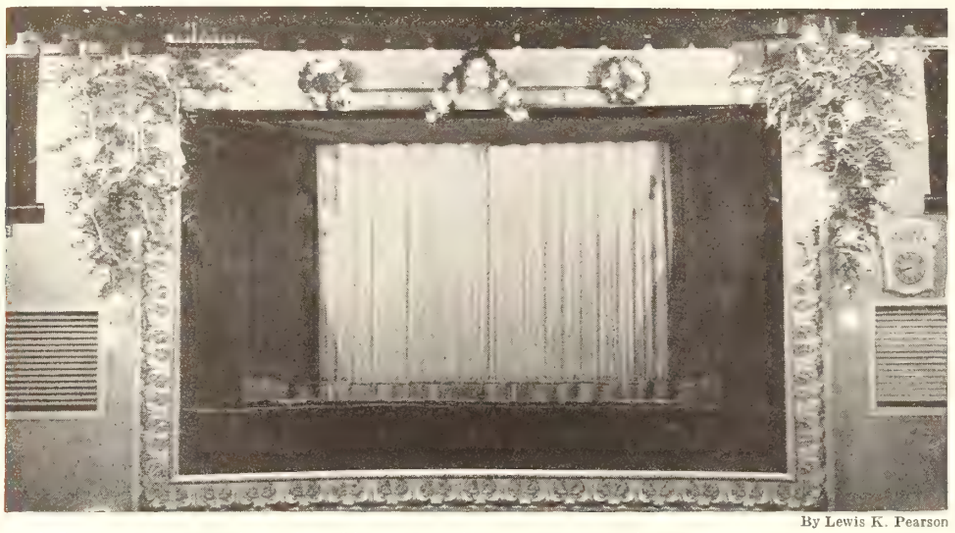
Jack had an opportunity to see the picture in advance at the Great Lakes Naval Training Station where he is stationed. Through an arrangement with Ervin, Jack sent out 1,000 post cards plugging the picture with the theatre playdates. Jack's membership in the Elks Club of Sheboygan was taken full advantage of, with 250 of the cards going to lodge members. A few days later, Jack and Ervin followed it up with a newspaper ad bearing Jack's picture and an open letter to the people of Sheboygan plugging the picture again.

If Jack hadn't been a showman at heart, he might have lost interest in his job right after he left the theatre. But he was interested enough to work with his successor on this idea and follow it through. He was home a few days later, on leave, and found that both post card and ad had a good reception.

P. S.: Now Ervin is in the Army.

—BOB WILE

SEASONAL DISPLAYS AND TIEUPS



By Lewis K. Pearson

Jed Prouty reports that the Christmas decorations at the Colonial, Belfast, Maine, made quite an impression on the patrons. Jed's ushers, Malcolm Vaughn and Basil Porter, did the decorating work.



Christmas greetings from the staff of Loew's Granada, Cleveland, were high-lighted by blow-ups of the staff and Carl Rogers, the manager. Each staff member signed it.

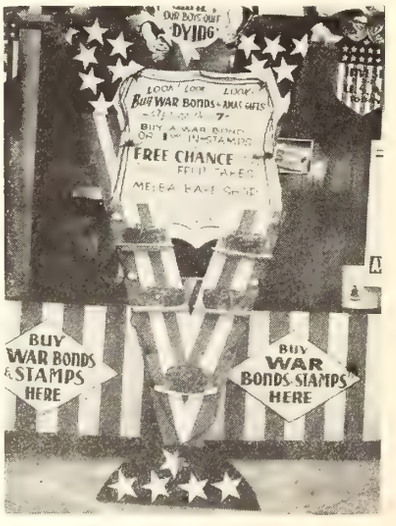


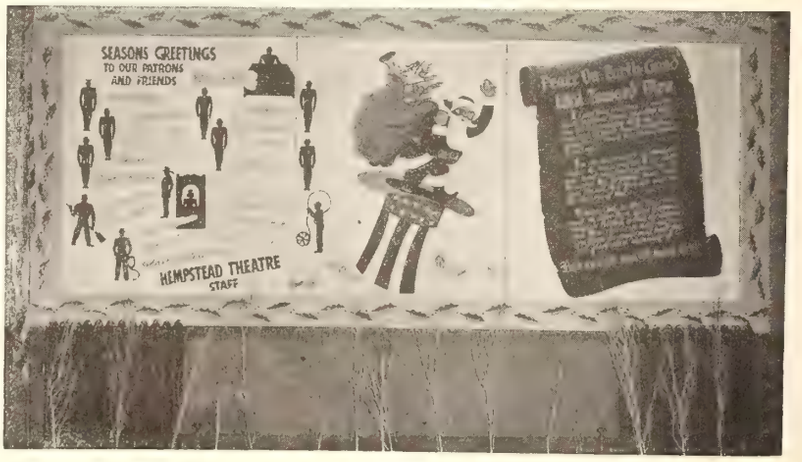
This is one of six windows in downtown Salt Lake City using stills from "Dr. Renault's Secret" and "The Undying Monster," a double bill horror show which Charlie Pincus played at the Capitol in the Utah capital. The books, of course, are all murder mysteries.



A street parade featured the theatres' observance of Pearl Harbor Day in Hartford, Conn. Lou Cohen, manager of the Poli sent this picture.

Les Kropp had a tieup with a bake shop to give chances on fruit cakes with each Stamp purchase at the Melba theatre, St. Louis.





The Christmas display used by Ed Enke at the Hempstead theatre, Hempstead, N. Y., aroused considerable comment. The panel at the left with the signatures of each employee and a cartoon showing his job and the one at the right with the copy after the catchline, "Peace on Earth", were attention-provoking. The latter was in raised gold letters with the rest of the copy in white on three shaded red background.

QUIGLEY AWARDS ENTER THEIR TENTH YEAR

AWARDS RULES

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

The 1943 Quigley Awards began on January 1. There will be three Plaques and five Medals issued in each Quarter, with the Grand Awards to be given to the best two of all Quarterly winners.

•

In case of repeat winners, a plate is given to be affixed to Plaques and a bar to place on the Medals.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotions. Exploitation on stage shows, presentations, etc., is also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

Entries must be forwarded as soon as possible after exploitation is completed. Address all entries to:

QUIGLEY AWARDS COMMITTEE,
MANAGERS' ROUND TABLE,
ROCKEFELLER CENTER, NEW YORK.

PREVIOUS GRAND AWARDS WINNERS:

■ Grand Awards winners for previous years are listed below. Their positions at the time they won are given first and their present posts listed afterward.

1934—Bill Hendricks, Warner, Memphis, Tenn.; Downtown, Los Angeles, Calif.
Morris Rosenthal, Majestic, Bridgeport, Conn.
1935—Harry Goldberg, Warner Bros. Circuit, Philadelphia, Pa.; now director of advertising and publicity for all Warner theatres.
Lester Pollock, Loew's Theatre, Rochester, N. Y.
1936—Lew Chatham, Griffith Theatres, Norman, Okla.; now supervisor of all Griffith theatres in Tulsa, Okla.
Sidney Holland, Elco, Elkhart, Ind.; now Palace, Akron, O.
1937—Ted Kirkmeyer, Rio, Helena, Mont.; now Paramount, Idaho Falls, Ida.
Jules Seltzer, Warner Bros. Circuit, Philadelphia, Pa.; now in the U. S. Navy.
1938—John Burhorn, Indiana-Illinois Theatres, Chicago, Ill.; now on 'Daily Calumet'.
George Limerick, city manager, Griffith Theatres, Enid, Okla.
1939—Ray Bell, Loew's Theatres, Washington, D. C.; now in M-G-M home office.
Lige Brien, Prince, Ambridge, Pa.; now at Kenyon, Pittsburgh, Pa.
1940—Everett C. Callow, Warner Bros. Circuit, Philadelphia, Pa.
J. R. Wheeler, Roxy, LaPorte, Ind.; now at Granada, South Bend, Ind.
1941—Arnold Stoltz, Avon Theatre, Utica, N. Y.
Frank Bickerstaff, Palace, Athens, Ga.; now in the U. S. Navy.

ONCE again—in fact, for the tenth time—a new year for the Quigley Awards has started.

There will be no change in the manner of Judging the Awards or the rules which govern them.

A simple restatement of the conditions and purposes of the Quigley Awards seems appropriate here and, to refresh the memory of old-timers and inform any newcomers, this is the situation in a space a little larger than the proverbial nutshell:

Three Plaques and five Medals are awarded in each Quarter of the year. The Quarters in turn are divided into periods of six or seven Fortnights. To qualify for consideration, an entrant should have at least one campaign in each Fortnight. However, the showman who inadvertently misses one or even two Fortnights is not penalized. Conceivably he might be playing a holdover attraction, he might be on vacation or ill. It should be emphasized, though, that the men who are represented in the Fortnightly listings oftenest are the ones whose campaigns and ideas will be submitted to the Judges at the end of the Quarter.

A listing of the principal contributors is carried each Fortnight in the Round Table section.

In order to be mentioned in these Fortnightly listings and also to be considered for the Quarterly Awards, a showman need send in no more than a single promotion on each of several pictures. Complete campaigns are not required, although they are considered.

This decision was arrived at some time ago and was made in deference to the many consistent contributors to the Round Table. It does to some extent militate against the showman who goes "all out" on one campaign and sends in a book replete with descriptions, photographs, clippings, etc., of what he did on a single attraction.

The contest for Quigley Awards is therefore weighted in favor of the consistent showman and against the "flash-in-the-pan methods". Consistency of effort is a cardinal principle of the Quigley Awards and is taken largely into consideration.

The opportunities for exploitation and publicity available to each contestant are carefully weighed by the Judges, too. The showman in the town where the newspaper has a fixed policy which precludes any publicity for motion pictures has the same opportunity to win a Quigley Award as the man whose clippings on a single attraction fill a press book. It is perfectly possible—and indeed it has happened—that a showman reads lines like these, decides the Quigley Awards contest is worth his while getting into and immediately begins sending in his material, with the result that in three or four months he has sent in enough to become eligible for a Plaque and has thereupon won it.

Any campaign submitted to the Quigley Awards Committee may also be entered for any other contest. However, it should be submitted first for consideration by the Quigley Awards Committee; upon request, it will then be delivered elsewhere.

Selling Points
ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

ARABIAN NIGHTS (Universal): The trade paper ads have given an impression that this picture is being sold by the distributor as a spectacle, with special emphasis on technicolor and the girls. The picture is full of action and this feature is stressed in the advertising. The type of equippage in which Maria Montez is borne on the shoulders of strong men can be duplicated for street ballyhoo. Signs giving playdates and other information can be on all four sides of the "vehicle." One of the logical promotions for a gala opening is an "Arabian Nights" Costume Ball. Proceeds of the affair may be devoted to the purchase of War Bonds and the Bonds presented to charity. Of course, all publicity and programs will mention that the affair was inspired by the picture. Capitalizing on the dimout, a store window could have a tent with blowups of girls inside. Lighting would be very soft and blue, and copy would call attention to the fact that the dimout is nothing new—it was used to advantage by the harem girls in "Arabian Nights". Maria Montez, starred in the picture, was publicized as the Mmmmm-girl. You might select a local Mmmmm-girl or several of them—one from each school or each war plant—with the finals on the stage on opening night. An "Arabian Nights" fortune teller would be an appropriate idea in the lobby for a week in advance. Through promotions arranged with the newspaper and local stores, you could make it a real "Arabian Nights" come true for the most beautiful girl or girls, selected from photographs. A lobby display is easy to arrange with the wealth of material suggested by the title. For instance, pottery of the Arabian type, appropriately lettered, would make an interesting display in store windows, too. Among the other items which can be used to decorate the lobby are spears, cutlasses and palms; cutouts from the posters or stills blown up to life size; canvas in the shape of a tent with cutouts so that it can hang over the marquee and allo wspace for pedestrians to walk through; girls in harem garb dancing on a platform; atmospheric music played over a public address system; Arabian type horses guarded by a man in Sheik's clothing. Local tieups may be made with various merchants for articles labeled "Arabian Nights", such as evening slippers, jewelry, candy, cosmetics, etc.

Deering's Coloring Contest

To launch "White Cargo" at Loew's State, in Houston, Francis Deering planted a three day coloring contest in the local daily. Five cash prizes were awarded each day to the top winners, with guest tickets going to runnersup.



Harold Janecky, manager of the Academy of Music in New York (left), delivers a $1,000 War Bond to one of his patrons at a rally held on the stage. Jack Kelly, of the American Legion, master of ceremonies, is on the right.

Special Press Book Ready On Spitalny's Orchestra

Because of the national popularity of Phil Spitalny and his All-Girl Orchestra, appearing in Universal's "When Johnny Comes Marching Home," a special press book devoted exclusively to suggestions on how to capitalize on this added feature of the picture's selling values has been prepared. Names and pictures of all the girls are given and their home towns as well, offering a chance for local tieups. Special ads featuring the orchestra have been prepared and there is a special full color one sheet. A cooperative ad is also suggested on which the title appears prominently together with advertising for some produce to be available after the war.

Carey's Ruler Slant

For the attention of school children, James A. Carey at the Hiway theatre, in York, Pa., distributed paper rulers with the following copy: "Make it a rule to attend the Hiway Theatre Kiddie Show Every Saturday." As a goodwill gesture, Jim recently donated passes for prizes in connection with the Parent-Teachers Association card party. So well pleased was the body with the offer that a special letter of appreciation was sent to the manager.

Carnegie Hall Opening For Short Subject

Famous Carnegie Hall, scene of many a concert triumph, had a motion picture premiere recently when Warner Bros. showed "Little Isles of Freedom," a two-reel subject, for the first time to an audience. A full evening's program was planned around the picture. It was the first time a motion picture had ever been shown in Carnegie Hall.

Because the subject deals with the Free French expedition to St. Pierre and Miquelon a year ago, it was of special interest and was therefore given this honor. Similar interest can be obtained for it in other cities. Conrad Nagel acted as master of ceremonies at the premiere which featured Dorothy Thompson, well known columnist and political analyst, and Ruth Draper, impersonator and monologuist.

Conrad Nagel, noted screen and radio personality, presided over the affair, which was run as a benefit for St. Pierre and Miquelon, the two little islands just off the coast of Newfoundland which figured prominently in the news. These islands, whose magnificent story is told graphically in the film, were originally French. When France fell to Germany, they fell under the Nazi yoke also. However, they were unhappy under the Vichy regime, and endeavored to free themselves. They were unable to do so until the day when help finally arrived in the form of a Free French ship filled with supplies.

The program was opened by Lily Djanel of the Metropolitan Opera Company, singing "La Marseilles," and then Henry Torres delivered an impassioned plea for France and the French veterans. A group of French and Russian songs was sung by Jennie Toural, and the pianist Anatole Kitain was warmly received as he played Debussy's "Reflections in the Water" among other selections.

Ruth Draper appeared in two character sketches "Viva la France" in 1916 and again in 1940, and Dorothy Thompson spoke briefly but pointedly on the world situation and more particularly on the plight of the two islands concerned. The program concluded with a screening of the short subject. When the "Marseilles" was sung in the picture, the audience broke out into a spontaneous accompaniment. Charles Boyer narrates the film, which was seen by 2,500 people at a $2.20 top.

Druker Aids in Sponsoring Special Issue of Paper

A special edition of *The Commercial Appeal* of Memphis was published on December 7 with Maurice Druker, manager of Loew's State, and co-chairman of the War Activities Committee of the Memphis area, as one of the sponsors. A red, white and blue illustration occupied a prominent spot on the front page.

Most remarkable feature of the paper was the fact that every ad in its 26 pages (and there were plenty) plugged War Bonds and no commercial products or services at all.

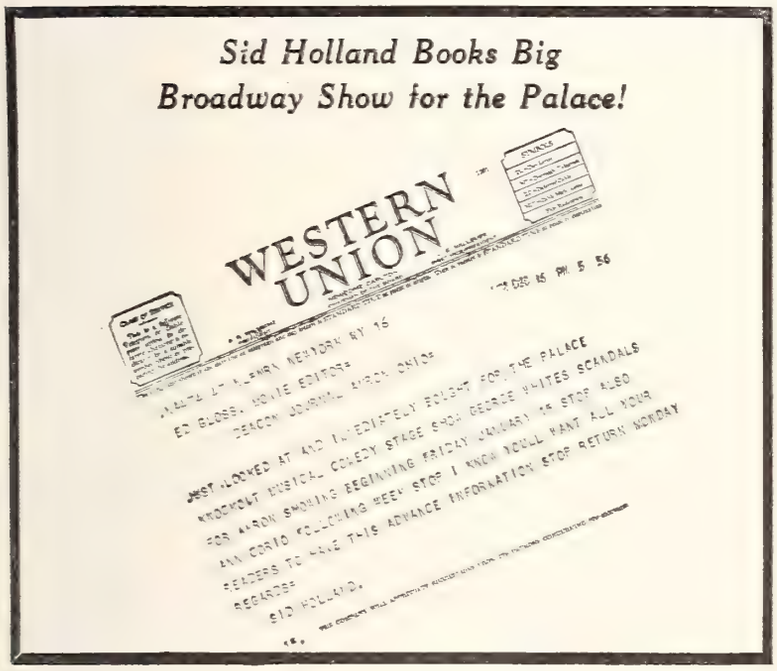
MORE UNUSUAL ADVERTISING



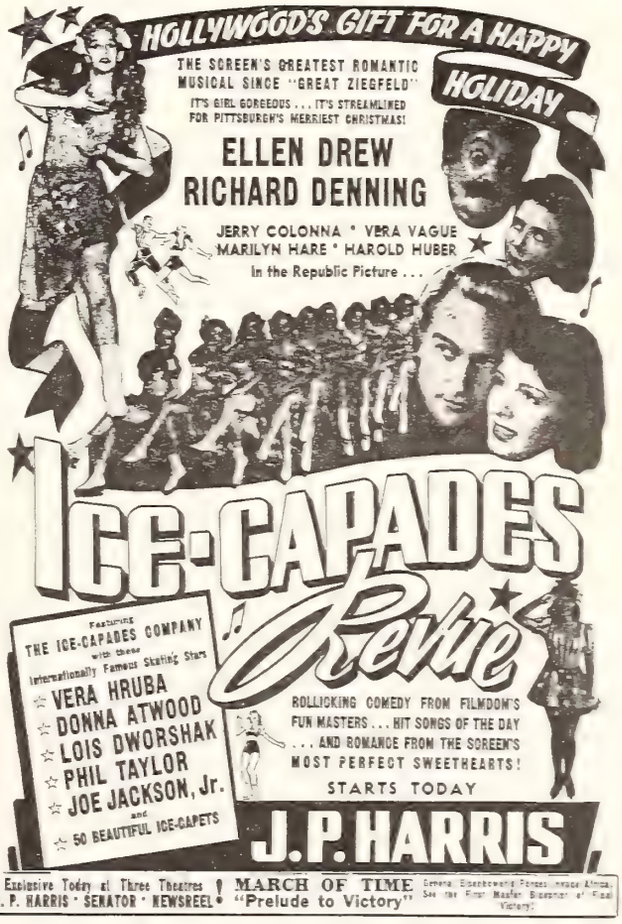
Clare Appel, director of publicity for Odeon Theatres of Canada, was responsible for this unusual ad for the opening of "One of Our Aircraft Is Missing" in Toronto. William Bounsall is the artist.



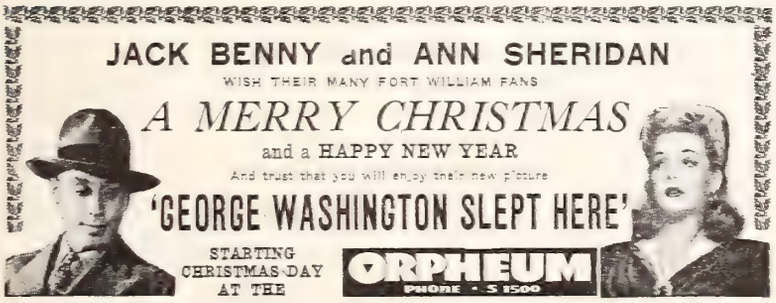
Alice Gorham, advertising head of United Detroit Theatres, was the author of this one.



The headline tells the story. Sid Holland, manager of the Palace, Akron, wired to the local editor and used the wire in his ad.



Ads like the one above were a part of a huge campaign staged by Kenneth Hoel, publicity director of Harris Amusements, for the opening of "Ice Capades" in Pittsburgh; 275 taxicabs, 200 street cars, 50 24-sheet boards, 500 one-sheet boards and a dozen windows downtown carried messages about the picture.



Fred Tickell at the Orpheum, Fort William, Ont., used an ad like a Christmas card for his Yuletide show.

OF A PERSONAL NATURE

Bill Duggan Went to College While Managing Theatres

Bill Duggan, now manager of the San Marco theatre, South Jacksonville, Fla., is one of the many boys who started as an usher. Moreover Bill's record with the Florida State Theatres, Inc., is one to be proud of.



He's a native Floridan, having burst upon this world at Lakeland, Oct. 27, 1918. His first job was in the Polk theatre in Lakeland in 1936 as usher. Later he did some bill posting and then was assistant in the sign shop. After a short period there he was transferred to the Palace in the same city as doorman.

Finally he decided to try for a college education and was assisted in this endeavor by B. B. Garner, vice-president and general manager of Florida State Theatres who had him transferred to Gainesville, home of the University of Florida. Bill was made assistant manager of the Lyric theatre there and later manager, while he completed three years of college work. He was shifted to the State theatre in Gainesville until a disastrous fire destroyed the entire auditorium. His next assignment was the Beach in Jacksonville Beach where he won first prize in the circuit's anniversary drive for showmanship. After that he was given his present post at the San Marco, which has been described as the South's finest suburban theatre.

GLEN ELDREDGE has returned to Seattle from Army service and goes back into harness as a Sterling Circuit manager, in charge of the Rivoli. He succeeds Ed Lewis, who moves to the Roosevelt. Richard Reed, Roosevelt manager, moves to the Mission theatre to replace Joe Cooper at the Uptown.

ERNIE SCHMIDT of the Strand and Temple theatres, in Berwick, Pa. is a civilian aviation instructor for Lafayette and Muhlenberg College aviation cadets.

CONGRATULATIONS

January 9th

John C. White, Jr.
Frank X. Linn
Claude L. Flater
James M. Raskin
Rene Daigneault
Joseph Feeney
Robert F. Black

10th

A. E. Ableson
W. L. Stratton
Mark T. Kempenich
J. Edwin Milestein
C. W. Davis
C. Russell Marsh
Kenneth Higgins
Andrew Csch
C. J. Hubley, Jr.
John J. Gildea

11th

Harry M. Rouda
Lawrence Waters
Harry E. Jones
Dave Davidson
Ralph W. Tarkington
David Collie

12th

F. H. Jones, Jr.
Merrill F. Hannah
Henry E. Newberry

January 12th

William V. Novak
Robert T. Marhenke
O. C. Lam, Jr.
Donald H. Alldritt

13th

Thomas Reilly
Anton Janssen
Robert Holland

14th

John J. Revels
Alvin K. Lavender
Jules Koenig
Charles Stephenson
W. Spencer Bentley
Philip Sigel
Raymond Fahrenholz
Henry Sutton
Conrad Manross
Russell Callen, Sr.

15th

Charles Dearth
J. Roger MacGuigan
Nat Goldberg
W. L. Barritt
James T. Barnett
Albert Garfield
W. J. Lindeman
Harold Grott
Elmer R. Nimmer

George Haag Rises Rapidly; Now at Franklin Square, L. I.



From doorman to manager in three years is rapid progress and George Haag, one of the newest Round Table members is justly proud of his record. George is a native of Brooklyn; date of birth—December 6, 1912, so he has just recently turned 30. After his first experience as a doorman, he was made assistant manager at the College theatre in Brooklyn in 1940. He was transferred to various other theatres in Brooklyn and Long Island and in 1942 became house manager at the Floral theatre, Floral Park. He is now manager of the Franklin theatre, Franklin Square, Long Island, "one of the finest little towns I have ever had the pleasure to work in." His entire career was spent with the Century Circuit. George is married and the father of a girl, five years old.



Annual Christmas party for managers, assistants and department heads of United Detroit Theatres brought the above group together. Beginning fourth from left, seated at the table, and continuing left to right are: Joe Busic, supervisor of theatres; Jack Keegan, film buyer; Alice Gorham, director of advertising and publicity; Earl J. Hudson, president; E. J. Welling, accounting head.

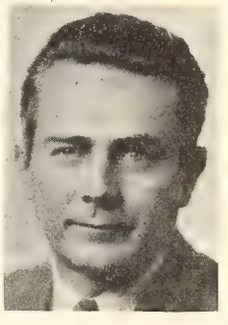
Rosenthal Becomes Manager and Father All in One Year



Gabriel Rosenthal, although in the industry only since June of 1941, is already an experienced man, since the Randforce Circuit for which he is working has given him opportunities to learn theatre operation in several of the circuit's houses. Gabe was born in Brooklyn, the exact date being April 1, 1911. His first post in a theatre was as assistant manager of the Lefferts theatre, Richmond Hill, where he remained for six months. Then he was shifted to the Maspeth theatre, also in Queens for another month and then promoted to manager and assigned to the Oasis in Ridgewood. Six months there and he was transferred to the more important Highway theatre on Kings Highway in Brooklyn. Gabe is married and the proud father of Laura Beatrice, born Nov. 9, 1942.

Bob Rogers Known in South As Specialist in Drive-Ins

Bob Rogers is known throughout the South as a specialist in Drive-In theatres. He started in 1937 with George Wilby in Atlanta, Ga., as manager in several South Carolina houses—the Jefferson at Pickens, Roxy at Liberty and Capitol at Westminster. Then he was relief manager for the circuit and in 1938 he was moved to the Atlanta Drive-In as operator and to learn something about Drive-Ins. He was then put in charge of the construction of Drive-Ins for the Wilby Circuit which consisted then of Savannah, Ga., and Jacksonville, Fla. He also took over the construction and then supervision of operations of Drive-In Theatres in Orlando, Fla.; Augusta, Ga., Durham, Charlotte and Greensboro, N. C., Pensacola, Fla., Shreveport, Pa., and Jackson, Miss. The latter two Drive-Ins were built for the Paramount Richards circuit. Bob was then moved to Macon, Ga., and once more built a Drive-In for Wilby. Last April he went to Greensboro, where he is now awaiting a call to join the Army. Bob joined the Signal Corps three months ago.



Krolick Honors Gen. Mitchell

One of the highlights of Arthur Krolick's "Flying Tigers" campaign at the Century theatre, in Rochester, was a special screening of the picture held at the Rochester Club for members of the General Billy Mitchell Garrison Army and Navy Union. Tickets were sold and approximately one hundred dollars raised, all proceeds going to their organization, This rated newspaper stories and special red, white and blue hard tickets were printed for the occasion.

A Junior Commando Kids Show which was advertised a week in advance over the radio, by ads and serial story and teaser cards was also successful. In addition to a special program, a two reel subject owned by Curtiss Wright Company in Buffalo was shown. This depicted all the steps in the manufacture of Curtiss P 40 planes and was enthusiastically received.

A display used in the lobby a week in advance and during the run consisted of a large color blowup of Flying Tiger plane, wind tunnel model of plane painted to resemble a shark and a souvenir wing of a Nazi plane brought down in Africa. The display obtained from the Curtiss people attracted wide attention and rated newspaper photos. A false front used during the run of the picture employed Tiger planes for the background, while the front of the theatre over the marquee was trimmed with varicolored pennants and American flags.

Tribute was paid on the opening night to the Civilian Pilot Training Corps of Rochester, which happens to be the largest group in the country. The Army and Navy Union furnished the Color Guard, the C.P.T's attended in a body, a section in front being reserved for them, and the ceremonies started with an introduction of the affair by a well-known radio announcer. The speakers were the Rochester Director of the C.P.T's, the Captain in charge of training the boys and others. After paying tribute to the group, the ceremonies ended with a salute to the flag and the organist playing the Star Spangled Banner. A press photographer was present and took pictures of the affair which made the paper.

Sills Sells $8,000 in Bonds Dec. 7; $36,000 in Week

A total of $36,000 worth of Bonds was sold by Leonard Sills, manager of the Ward theatre in the Bronx, during the week of Dec. 7, he reports. On the night of the seventh itself, he had 25 members of the American Women's Voluntary Services and an Honor Guard of the American Legion on the stage; on this occasion alone $8,000 worth of Bonds was sold.

Later that week, Len had a benefit for three days with the American Women's Voluntary Services selling tickets for a mobile kitchen unit.

When he played "Moscow Strikes Back," Len made a tieup with the Bronx chapter of the Russian War Relief. He had 30 women speaking before various organizations telling the members that they could see the tremendous effort being put forth by the Russian people in the picture playing at the Ward.

Despite Short Runs He Sells Each Film

Cornell in Saranac Lake Plans Special Drives On All His Attractions

Although each picture only plays a few days at the Pontiac, in Saranac Lake, N. Y., Clayton Cornell manages to plan special exploitation for each date. For example, on "Road to Morocco," the Round Tabler planted signs over each drinking fountain in the theatre with the leading tag line reading "Thirsty for Entertainment," followed with the cast, title and playdates. Window cards were posted around town and in four nearby communities; three sheets posted in empty store windows and imprinted paper bags distributed to grocery store. The regular Friday Pontiac Theatre of the Air show carried the 15-minute transcription and three days ahead of opening, another station used the records from the film.

For "Henry Aldrich, Editor," the cooperation of the PTA and school authorities was secured in connection with the holding of a special four o'clock showing of the feature. This was a special effort to cooperate with the parents so that the kids could see shows they particularly enjoy and not have to stay up in the evening to do so. This slant was plugged with stage and screen announcements, one sheet in the lobby a week in advance, in the program, letters to the PTA leaders and school officials.

Launches Teaser Campaign

Advertising "Wake Island" as the "Upstate New York Premiere showing," Cornell started using a slide as a teaser three weeks ahead of the opening, with a teaser trailer 10 days ahead prior to the start of the regular full program. For his lobby, the Round Tabler featured a lobby board made up of a litho one-sheet with samples of Marine Recruiting literature and dates. All frames were sniped with the premiere copy. Radio coverage included the 15-minute transcription on WNBZ, gratis, two days before opening with credits before and after the program. A dozen special spots in addition to the regular programs was had and a fifteen-minute gratis program was landed on the history of the Marines. Windows included one which featured a 22 by 28 card with a still of Roosevelt's speech commending the Marines' stand at Wake Island; this was surrounded by servicemen's pictures. One of the leading men's shops also devoted a window to uniforms, literature, cards with title, playdates, etc.

School Cooperation Gained

While for "The Pied Piper," a benefit was arranged with the Girl's Hi-Y Council of the high school selling tickets to both children and adults. The school cooperated extensively on this and permitted advertising of same on all bulletin boards and permitted classroom announcements and also in the assemblies. The children also sold tickets in the classrooms. In addition a promotion was effected whereby a display was landed in a book store window showing copies of the book and a card crediting the title.

As an example of a thorough campaign, Cornell's activity on "The World at War" may be cited. Two days before playdate, he used a teaser ad in the local daily. The next day, a one-column scene mat was used in the paper. Boards were used in the lobby, a 30 by 40 and a 40 by 60 being displayed for a week in advance. A special lobby display was made up tieing in with the news room of the local daily. It was headed, "For the latest news of 'The World at War'" and underneath were sheets of spot news from the paper's teletypewriter. Below that copy read, "Read the *Adirondack Daily Enterprise* for further details." There followed a group of stills from the picture. Other theatre copy followed this. Cornell reports this got a lot of attention with people stopping to read the teletype news on display. Special spot radio announcements were used to boost this picture.

Although he wasn't notified until late that the Movietone News was going to have scenes of Pearl Harbor, he immediately set out to notify his patronage of the showing. He took extra spot announcements on Station WNBZ, made up a lobby display board of the litho one-sheet with date snipe and took special ads in the newspaper.

Members Report Successful Christmas Shows for Needy

In connection with the tenth annual Christmas show sponsored by the Commercial Appeal and the American Legion Christmas Fund, Maurice Druker reports on a three hour show held at his house after midnight with the entire proceeds going to the needy. In addition to pages upon pages of stories and art in the papers, announcements were had on all local radio stations, several hundred window cards planted and dash cards on street cars.

Well in advance the cooperating paper started a campaign of stories on the event continuing daily up to the twentieth when the party was held. The Boy Scouts cooperation was enlisted, with the lads distributing the baskets to the families. An excellent array of talent was lined up with everyone in the show and the theatre itself donating their services.

Up in Waterbury, Conn., Ed Fitzpatrick reports on a special show put on by the Elks at his theatre with over four thousand children in attendance. The program included an Autry picture, Mickey Mouse, Donald Duck and Our Gang. The Boy Scouts were presented in a special demonstration.

On previous years it was the theatre policy to donate the theatre to the Elks Club for a special Christmas show for needy families, the price of admission being an article of food. This year's promotion was a complete reversal in view of the immense defense projects and the fact that almost everyone is working. Instead of donating the house, it was sold to the Elks, who put the show on.

Notice of TRADE SHOWINGS

"TRUCK BUSTERS"
(Warner Bros.)

ALBANY . . . . . JAN. 18
12:30 P. M., 79 N. Pearl St.

ATLANTA . . . . . JAN. 18
10:00 A. M., 20th Cent.-Fox Scr. Rm.

BOSTON . . . . . JAN. 18
2:00 P. M., 20th Cent.-Fox Scr. Rm.

BUFFALO . . . . . JAN. 18
2:00 P. M., Paramount Scr. Rm.

CHARLOTTE . . . JAN. 18
10:00 A. M., 20th Cent.-Fox Scr. Rm.

CHICAGO . . . . JAN. 18
1:00 P. M., Warner Exch. Scr. Rm.

CINCINNATI . . . JAN. 18
7:00 P. M., RKO Scr. Rm., Palace Thea.

CLEVELAND . . . . JAN. 18
8:00 P. M., Warner Exch. Scr. Rm.

DALLAS . . . . . JAN. 18
10:00 A. M., 20th Cent.-Fox Scr. Rm.

DENVER . . . . . JAN. 18
9:30 A. M., Paramount Scr. Rm.

DES MOINES . . . JAN. 18
1:00 P. M., Paramount Scr. Rm.

DETROIT . . . . . JAN. 18
1:30 P. M., Film Bldg., Scr. Rm.

INDIANAPOLIS . . JAN. 18
2:00 P. M., Paramount Scr. Rm.

KANSAS CITY . . . JAN. 18
1:30 P. M., 20th Cent.-Fox Scr. Rm.

LOS ANGELES . . . JAN. 18
2:00 P. M., Warner Exch. Scr. Rm.

MILWAUKEE . . . JAN. 18
10:00 A. M., Warner Thea. Scr. Rm., 212 W. Wisconsin

MINNEAPOLIS . . . JAN. 18
10:00 A. M., 20th Cent.-Fox Scr. Rm.

MEMPHIS . . . . . JAN. 18
2:00 P. M., Paramount Scr. Rm.

NEW HAVEN . . . JAN. 18
4:00 P. M., Warner Thea. Scr. Rm., 70 College

NEW ORLEANS . . JAN. 18
10:00 A. M., 20th Cent.-Fox Scr. Rm.

NEW YORK . . . . JAN. 18
10:30 A. M., 321 W. 44th St.

OKLAHOMA CITY . JAN. 18
9:00 A. M., 20th Cent.-Fox Scr. Rm.

OMAHA . . . . . JAN. 18
4:00 P. M., 20th Cent.-Fox Scr. Rm.

PHILADELPHIA . . JAN. 18
10:30 A. M., 1220 Vine St.

PITTSBURGH . . . JAN. 18
1:30 P. M., 20th Cent.-Fox Scr. Rm.

PORTLAND, ORE. . . JAN. 18
2:00 P. M., Jewel Box Scr. Rm.

SALT LAKE . . . . JAN. 18
2:00 P. M., 20th Cent.-Fox Scr. Rm.

SAN FRANCISCO . . JAN. 18
1:30 P. M., Republic Scr. Rm., 221 Golden Gate

SEATTLE . . . . . JAN. 18
2:00 P. M., Little Victor Thea.

ST. LOUIS . . . . . JAN. 18
10:00 A. M., S'Renco Scr. Rm.

WASHINGTON . . . JAN. 18
10:30 A. M., Earle Thea. Scr. Rm.

Momand Trust Suit Trial Will Start Monday

After almost 12 years of delay, the A. B. Momand $4,960,000 anti-trust action against major producers, distributors and the Griffith circuit, will go to trial in Oklahoma City Monday, January 11th, in Federal district court before Judge Bower Broaddus, third Federal judge to hear the case.

This will be the first actual hearing of the trial, however, as all previous court sessions have been given over to hearings on preliminary motions of defense attorneys. The original petition was filed in April of 1931, was dismissed during preliminary hearings by Federal Judge Edgar S. Vaught, in 1936, was appealed to the circuit court of appeals at Denver and reversed there while being "dismissed without prejudice." It was refiled in 1938 and since that time has been delayed by innumerable hearings on preliminary matters.

The action seeks the multi-million dollar sum under the Sherman and Clayton anti-trust acts for alleged conspiracy on the part of defendant producers, distributors and the Griffith circuit against Momand's then existant circuit of theatres in Oklahoma.

Named as defendants in the actions are the following: 20th Century-Fox Film Corporation, Columbia Pictures Corporation, RKO Distributing Corporation, Loews, Inc., Vitagraph, Inc., RKO Radio Pictures, Inc., United Artists Corporation, Universal Film Exchanges, Inc., Griffith Amusement Company, Consolidated Amusement Company, Consolidated Theatres, Inc., Paramount Pictures, Inc., Publix Theatres Corporation, Regal Theatres, Inc., Warner Bros. Pictures, Inc., Pathe Exchange, Inc., and Educational Film Exchange, Inc.

Hirsch Sentenced to Two Years on Perjury Charge

Federal Judge Alfred C. Coxe sentenced Martin A. Hirsch, tax consultant, to two years in prison and fined him $2,000 in Federal District court in New York after a jury found him guilty on December 16th of perjury in his testimony before the Federal Grand Jury in its investigation of racketeering and extortion from major film companies.

Assistant U. S. Attorney Boris Kostelanetz said during the trial that if Hirsch would disclose information concerning the Browne-Bioff extortions which were reportedly more than $1,000,000 the discovery of other members of the ring would follow.

Extension Granted in Golden Trust Case

An extension until January 29th was granted to the Warner Theatre Circuits and major distributors by Federal Judge Harry E. Kalodner in the U. S. district court in Philadelphia for the filing of an answer to the complaint of William Golden, operator of the Erlanger theatre in the city.

The suit, involving first-run theatres in Philadelphia, was filed December 8th, and required an answer in 20 days. Judge Kalodner's decision grants the distributors approximately an added month's time to answer the anti-trust charges.

De Rochemont On Air

Richard de Rochemont, the March of Time's managing editor, told of the underground movement in France on the "This Is Our Enemy" program last week, revealing how French patriots defy the Nazi oppression. The program originated from the KHJ studios in Hollywood.

SHORT PRODUCT PLAYING BROADWAY

Week of January 4th

ASTOR
Picturesque Massachusetts . . MGM
Conquer by the Clock . . . . . RKO
Feature: For Me and My Gal . MGM

CAPITOL
Conquer by the Clock . . . . . RKO
Barney Bear's Victory Garden . . . . . MGM
Feature: In Which We Serve . Two Cities-UA

CRITERION
Air Raid Warden . . . . . Columbia
New Era in India . . . . . Columbia
Conquer by the Clock . . . . . RKO
Feature: Whistling in Dixie . . MGM

PARAMOUNT
A Hull of a Mess . . . . . Paramount
Sportlight, No. 2 . . . . . Paramount
Popular Science, No. 2 . . . . . Paramount
Conquer by the Clock . . . . . RKO
Feature: Star Spangled Rhythm . Paramount

RIALTO
Tulips Shall Grow . . . . . Paramount
Conquer by the Clock . . . . . RKO
Feature: Sherlock Holmes and the Secret Weapon . . . . . Universal

RIVOLI
The Army Mascot . . . . . RKO-Disney
Conquer by the Clock . . . . . RKO
Feature: Arabian Nights . . . . Universal

ROXY
Monkey Doodle Dandies . . . . 20th Cent.-Fox
Strange Empire . . . . . 20th Cent.-Fox
The Mouse of Tomorrow . . . . 20th Cent.-Fox
Conquer by the Clock . . . . . RKO
Feature: The Black Swan . . . . 20th Cent.-Fox

STRAND
Colleges at War . . . . . MGM
So You Think You Need Glasses . . . . . Warner Bros.
Feature: Yankee Doodle Dandy. Warner Bros.

National Decency Legion Classifies Five Films

The National Legion of Decency reviewed five pictures for the current week, listing three as unobjectionable for general patronage, one as unobjectionable for adults, and one as objectionable in part. The classification follows:

Class A-1, Unobjectionable for General Patronage: "The Commandos Strike at Dawn," "Tarzan Triumphs" and "Hi, Buddy." Class A-2, Unobjectionable for Adults: "The McGuerins from Brooklyn." Class B, Objectionable in Part: "Keeper of the Flame."

Gillis to Republic Home Office

Maxwell Gillis, branch manager of Republic in Philadelphia, has joined the Republic home office. His duties were undisclosed. Joseph Engel, Columbia salesman covering the Philadelphia territory, succeeds Mr. Gillis as branch manager. A veteran in the area, Mr. Engel was with Universal before joining Columbia, and was once the Universal branch head there. Mr. Gillis had been a Columbia salesman before going with Republic.

Monogram Closes Deal

The Brandt Circuit of 113 theatres in New York has negotiated a deal with Monogram Pictures for the company's 1942-43 product, it was reported by Samuel Broidy, sales manager of Monogram.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

WANT TO EARN MONEY IN YOUR SPARE time? Publisher of national magazine wants representative to solicit new and renewal subscriptions. Leads furnished. Liberal commission. BOX 711, MOTION PICTURE HERALD.

THEATRES

WANTED—A SMALL PROFITABLE RUNNING motion picture house in or near New York. Would consider active partnership. Write details. BOX 1588, MOTION PICTURE HERALD.

WANTED HIGH CLASS THEATRE IN OKLAhoma, Arkansas or Texas, 500 to 800 seats. BOX 1589, MOTION PICTURE HERALD.

FOR SALE THEATRE. GOOD WEST VIRGINIA town. Money maker. Wonderful opportunity for quick buyer. BOX 1593, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

BRAND NEW VACUUM CLEANERS—COMMERcial type—¾ HP motor; 1½" reinforced hose; extension rods; heavy floor brush; every conceivable attachment; ballbearing throughout. Immediate shipment without priority, $189.50. Junior model for small theatres only $89.50. S. O. S. CINEMA SUPPLY CORP., New York.

OPPORTUNITY

WANTED: FORMER FILM AND PREMIUM salesmen in key film centers to sell direct to theatres new unusual patriotic item for salvage and promotion drives. Commission only. Will allot territory to qualified men. Supply complete details in first letter. BOX 1584A, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

USED GENERAL EQUIPMENT

2½ GAL. FIRE EXTINGUISHERS, $17.85; ONE quart type, $6.95; ticket chopper, $39.50; corn poppers, $37.50; arc lamps, from $39.50; amplifiers, soundheads, from $9.95. Mammoth bargain bulletin shows many other values. Ask for your copy. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE—1,100 HEYWOOD-WAKEFIELD USED spring edge chairs. BEN B. POBLOCKI, 5779 S. Howell Ave., Milwaukee, Wis.

FOR SALE — HOLMES 35MM. PROJECTORS, amplifiers and speakers; also stereopticons, rewinds, phonographs. Excellent condition. Priced reasonably. LANE THEATRE CIRCUIT, Caroll, Ia.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

POSITIONS WANTED

PROJECTIONIST — 21 YEARS' EXPERIENCE, non-union. Can give reference. Married. J. B. KUHN, Cameron, W. Va.

LADY THEATRE MANAGER, YEARS EXPERIence owner and manager. References. BOX 1591, MOTION PICTURE HERALD.

THEATRE MANAGER—35 YEARS OLD; DRAFT exempt; 15 years' experience all phases operation. Excellent background and references. BOX 1592, MOTION PICTURE HERALD.

WANTED TO BUY

WANTED USED 16MM. SOUND EQUIPMENT. MULTIPRISES, Box 1125, Waterbury, Conn.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NOW READY, NEW 1942-43 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

READY SOON COMPLETELY REVISED 7TH Edition of Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRESS OF C. J. O'BRIEN, INC. NEW YORK, U. S. A.

Woolf, British Film Leader, Dies at 63

Charles M. Woolf, joint managing director of Gaumont-British Picture Corporation, Ltd., died in London last Thursday at the age of 63. He was a leading figure in the British film industry for more than 23 years.

Mr. Woolf launched his film career in 1919 when he left the fur business to invest in the W. and W. Film Service. His first step was to obtain the contract for the distribution of the Harold Lloyd films in Great Britain. In 1929, he sold his interests to Gaumont-British and became joint managing director of that company, but resigned in 1935 to join General Film Distributors which rapidly rose to prominence under his guidance.

The company acquired releasing rights to Universal's pictures and later became associated with the British Pinewood Studios. Mr. Woolf returned to Gaumont-British to take control of production and distribution, while retaining his interest in General Film Distributors.

He held honorary positions in many organizations, having been elected president of both the Kinematograph Renters Society and the British Film Producers Association at various times during his career.

The funeral was held on Tuesday with memorial services at the Hampstead Synagogue, and burial at the Willesden Jewish Cemetery.

Louis Israel

Louis Israel, 56, died in Cleveland last week following a heart attack. He operated the Center-Mayfield theatre in Cleveland Heights and the Ellet theatre in Akron. He also was president of the Tiffin Amusement Company. Mr. Israel entered the motion picture field in 1912, opening the Fountain theatre in Cleveland. He later built the first suburban house in Cleveland, and at one time owned the Lake theatre in the downtown section of the city, now owned by Warner Brothers.

Mrs. Walter Selden

Mrs .Walter Selden, wife of the former Metro-Goldwyn-Mayer short subject writer now serving with the Army Signal Corps, died at her home at Beverly Hills on Saturday. Burial was in the Forest Lawn Memorial Park. Mrs. Selden was the former Blanche Rose May, daughter of Mr. and Mrs. Thomas May. Her husband is a former member of the editorial staff of Quigley Publications in New York and Hollywood. Her brother, David May, recently married Ann Rutherford.

Herman Fehr

Herman Fehr, 77, lawyer, banker and theatre man, died December 31st in Milwaukee. One of the organizers of the Orpheum vaudeville circuit, Mr. Fehr became the circuit's directing head in 1911. He resigned a few years later to return to his law practice in Milwaukee. Survivors include a brother and sister.

John M. Fitzgerald

John M. Fitzgerald, 75, past president of the Waterbury, Conn. stagehands' union, died at his home there recently. For many years he was stage director at Poli's Palace and Jacques theatres, Waterbury. He leaves his widow, a son, John F. (Jack) Fitzgerald, orchestra leader, and two brothers.

George N. Montgomery

George N. Montgomery died at his home in Los Angeles last week folowing a heart attack. He had been ill for more than a year. Before his retirement two years ago, he was president of the All Star Features Corporation. He entered the motion picture field in 1914.

'Serve' Is Given Big Radio Play

Widespread use of radio as an exploitation medium for a motion picture was employed by United Artists for the Noel Coward production, "In Which We Serve." According to Martin Starr, who handled the radio exploitation for the company, network officials said the film was the first ever accorded so much air time. In addition to the sponsored time UA purchased for the film, an impressive number of popular radio shows and commentators gave it free time in the way of brief reviews, salutes or tributes to its producers, actors and to the men of the British Navy whose heroism inspired the screen story.

Prior to its opening at the Capitol theatre, New York, on Christmas Eve, the following commentators gave it special mention and commendation: H. V. Kaltenborn, Lowell Thomas, Johannes Steel, George Hamilton Combs, Jr., Fulton Oursler, John B. Kennedy, Harry Hershfield, Sydney Mosely, Frances Corey, Quincy Howe, Ted Husing, Lisa Sergio, William L. Shirer, Edward Murrow and Jimmie Fidler.

In addition, March of Time presented a radio dramatization of the film; Mary Margaret McBride and Bessie Beatty, two popular radio stars, gave it special mention; Bert Lytell, Gracie Field, Elsa Maxwell and Peggy Wood participated in a program saluting Noel Coward. Cecil Brown, Columbia Broadcasting's news analyst, offered his comments on the picture during his Christmas night program. CBS, in its "Report to the Nation," a Sunday night 30-minute show devoted to the war effort, on December 27th gave the Coward production special treatment. The Office of the Coordinator of Inter-American Affairs sponsored the March of Time's 30-minute dramatization in a short-wave broadcast via NBC to 19 South American countries, covering 66 cities and 75 major stations. The program was prepared in two versions, Spanish and Portuguese.

Herbert Ernest Hancock, Newsreel Editor, Dies

Herbert Ernest Hancock, former associate editor of News of the Day, died at his home in Jackson Heights, New York, last Thursday. His wife died in St. Elizabeth's Hospital in New York the same day. Cremation was at Fresh Pond Crematory on Saturday.

After 15 years as a newspaperman, Mr. Hancock joined the W. R. Hearst motion picture organization, reorganizing various newsreel companies later. From 1934 to 1938 he was associate editor of Hearst Metrotone News. He leaves his mother, Mrs. C. M. Hancock, a sister, Mrs. George Telfer, and a brother, Don Hancock, a director for the Castle Films Company of New York.

Edward P. McCarthy

Edward P. McCarthy, exhibitor of Westfield, Mass. for many years, died there last week. He was well known in the film industry, and operated the New Nickel theatre in the early days of motion pictures.

John Patrick Shea

The U. S. Navy has announced that John Patrick Shea, 18, former usher at the Warner Strand, Hartford, Conn., was killed in action. He was a seaman, second class, at the time of his death, it was said.

W. E. Bans 1942 Dividends

The Board of Directors of the Western Electric Company voted at a special meeting last week that no further dividends for 1942 would be declared because the renegotiation of contracts covering business with the Government had not been concluded.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 34.—Vice-President Wallace speaks on post-war needs. . . . Churchill visits workers. . . . U. S. tanks ready for action. . . . Yanks have party for British children. . . . Men rescued from torpedoed ship. . . . Women in war. . . . Soviet army fights Nazis in Stalingrad. . . . Hemisphere defense in Brazil and Canada.

MOVIETONE NEWS—Vol. 25, No. 35.—RAF bombers attack radio works over Holland. . . . Flying Fortresses blast Jap installations in Solomons. . . . Admiral Halsey decorates heroes in South Pacific. . . . Admiral Darlan before assassination with Generals Eisenhower and Clark. . . . French sub arrives at North African port. . . . Red Army strikes Nazis at Stalingrad and Leningrad.

NEWS OF THE DAY—Vol. 14, No. 232.—Nazis blasted from Stalingrad. . . . Vice-President looks to the day of victory. . . . Giraud military mission in U. S. . . . Brazil protects ports from Nazi submarine attacks. . . . U-boat victims rescued at sea. . . . USO entertains gobs at new Hawaiian recreation center. . . . New victory slogan, "Fix it yourself."

NEWS OF THE DAY—Vol. 14, No. 233.—U. S. bombers blast Japs in Solomons. . . . Man of the hour—"Fighting Bill" Halsey. . . . RAF pounds Nazi war plants. . . . Russia rolls back Germans in second winter drive. . . . Thomas E. Dewey takes over as Governor of New York. . . . Winter floods hit Midwest. . . . Thrills from the Bowl games.

PARAMOUNT NEWS—No. 37.—Big-time basketball. . . . Schools to the rescue. . . . Brazil rushes fighting navy. . . . Girls win Canada's battle of bullets. . . . Russia strikes back against the Nazi. . . . Four-month old Victoria is chimpanzee problem child in San Francisco.

PARAMOUNT NEWS—No. 38.—Bowl football games—Rose, Orange, Cotton and Sugar. . . . Freak shipwreck on the Atlantic. . . . Pictures of the flood district. . . . January babies at the zoo in St. Louis. . . . RAF blasts Nazis' Holland bases.

RKO PATHE NEWS—Vol. 14, No. 37.—Dead honored in North Africa. . . . French mission arrives in Washington. . . . Wallace speaks on peace problems. . . . Make your domestic equipment last. . . . Gunder Haegg is world's fastest runner. . . . All Stars beat Washington Redskins in pro football game.

RKO-PATHE NEWS—Vol. 14, No. 38.—RAF daylight raid over Holland. . . . Last films of Admiral Darlan. . . . British transport bombed while taking part in battle of Tunisia in North African campaign. . . . New Year's Day bowl classics. . . . Pictures from the Rose, Cotton, Sugar and Orange Bowl games.

UNIVERSAL NEWSREEL—Vol. 15, No. 150.—Stalingrad fights back. . . . Gone but not forgotten are fighters who died in Africa. . . . Brazil's navy arsenal on overtime. . . . Tank helps Santa in war zone. . . . OWI says "Save it and fix it." . . . Girls increase munitions output. . . . Checker king puts on show. . . . Pro All-Stars beat Redskins in football. . . . Children cared for while mother works.

UNIVERSAL NEWSREEL—Vol. 15, No. 151.—RAF blasts industrial Eindhoven. . . . Yank bombers harry Japs. . . . Admiral Darlan assassinated. . . . Raging floods follow rains. . . . Georgia, Tennessee, Alabama, Texas win New Year's Day Bowl classics.

Bureau of Mines Film Stresses First Aid

A picture titled "First Steps in First Aid" has been released by the Government under the auspices of the Bureau of Mines. It is a 16mm. film, and is designed to inform people of proper first aid measures.

Prints are available for exhibition by industrial and civil defense training classes and for showings by schools, churches and similar groups.

Columbia Releases "Commandos"

The Columbia picture, "Commandos Strike at Dawn," was released January 7th. The film was adapted from the story by C. S. Forester, which appeared in *Cosmopolitan* Magazine. The scenario was written by Irwin Shaw and the author.

With Warners for 25 Years

William F. Gordon, manager of the Warner Denver branch, celebrated his 25th year with the company Monday. A current drive will be named "Gordon's Silver Anniversary Campaign" in the manager's honor.

MOTION PICTURE HERALD

Better Theatres

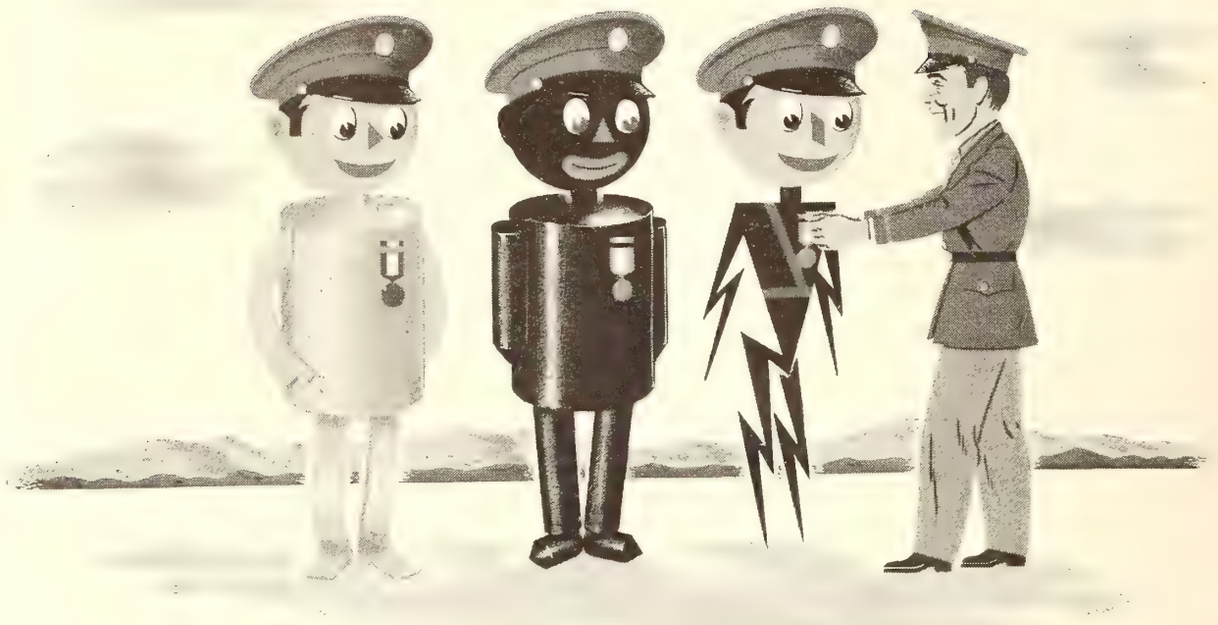
EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION

The Design and Construction of Army Theatres

•

How to Plan Floor Slopes

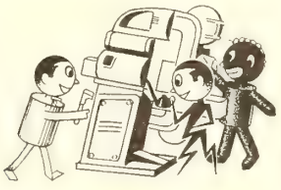
JANUARY 9, 1943



THE 3 C'S ARE HEROES TODAY!

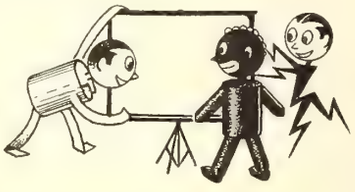
The Copper, Carbon, and Current you save are serving with distinction at the front!

By helping our armed forces be better prepared and better equipped, the Copper, Carbon, and Current *you* save are rendering important service to the cause of Victory . . . Yet your patriotism in saving the 3 C's needn't interfere with your usual fine service to your customers. Simply follow these rules and you'll have wonderfully bright projection—while using less of the 3 C's:



PUT YOUR PROJECTOR THROUGH A TOUGH INSPECTION

When your projector can meet the test of a really tough inspection, you know you'll have a minimum of trouble from breakdowns and excess current use. Your nearest RCA Theatre Supply Dealer knows how to give your projector a thorough going-over—and he knows how to *keep* it at inspection fitness.



USE LESS LIGHT WITH RCA SNOWHITE

Because RCA Snowhite is the *whitest* screen you can get, and because it uses *all* of the projected light, it requires far less light. You'll have superior projector results with RCA Snowhite—the screen that's *really* white.

• • •

The 3 C's can be of important service to our armed forces and the war effort. Give them a chance to serve our country by using less Copper, Carbon, and Current! See your RCA Theatre Supply Dealer. Or write RCA Manufacturing Company, Inc., Camden, New Jersey.



RCA

RCA THEATRE EQUIPMENT

RCA Photophone • RCA Magicote Lens Service • RCA Screens • RCA Theatre Service
RCA Hearing Aids • Westinghouse Lamps • Brenkert Projectors and Accessories • Benwood Linze Rectifiers

To Owners of

G-E Air Conditioning

G-E Refrigeration

The G-E air conditioning and commercial refrigeration installation that has served you so well these past years has taken on added value with the impact of war.

*

In the first place, your installation is irreplacable; new equipment for peacetime needs is no longer available. Furthermore, replacement parts and servicing facilities are not so easy to obtain as in normal times.

*

Doesn't it behoove you, then, to protect your investment in G-E air conditioning and commercial refrigeration equipment? Should you not do everything you can to maintain that equipment so that it will continue to serve you efficiently and economically?

*

Of course. It's just plain horse sense. And here are some of the things that you can do.

*

Keep your equipment clean. Dust and dirt, if allowed to accumulate, can greatly accelerate the rate of wear of moving parts, thus contributing to premature breakdowns.

*

Keep motors properly oiled. Burned out bearings can easily result if you fail to follow oiling instructions given for your equipment.

*

Inspect belts for tension and alignment. Needless wear of precious rubber can be prevented by simple wrench adjustments of belt tension and pulley alignment.

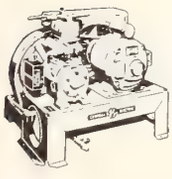
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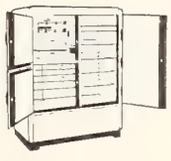
These are jobs that you — or your maintenance staff — can readily attend to . . . jobs that will pay you dividends in *forestalling* the need for service and in prolonging the life of your equipment.

*

General Electric Company, Air Conditioning and Commercial Refrigeration Department, Division 3271, Bloomfield, New Jersey.

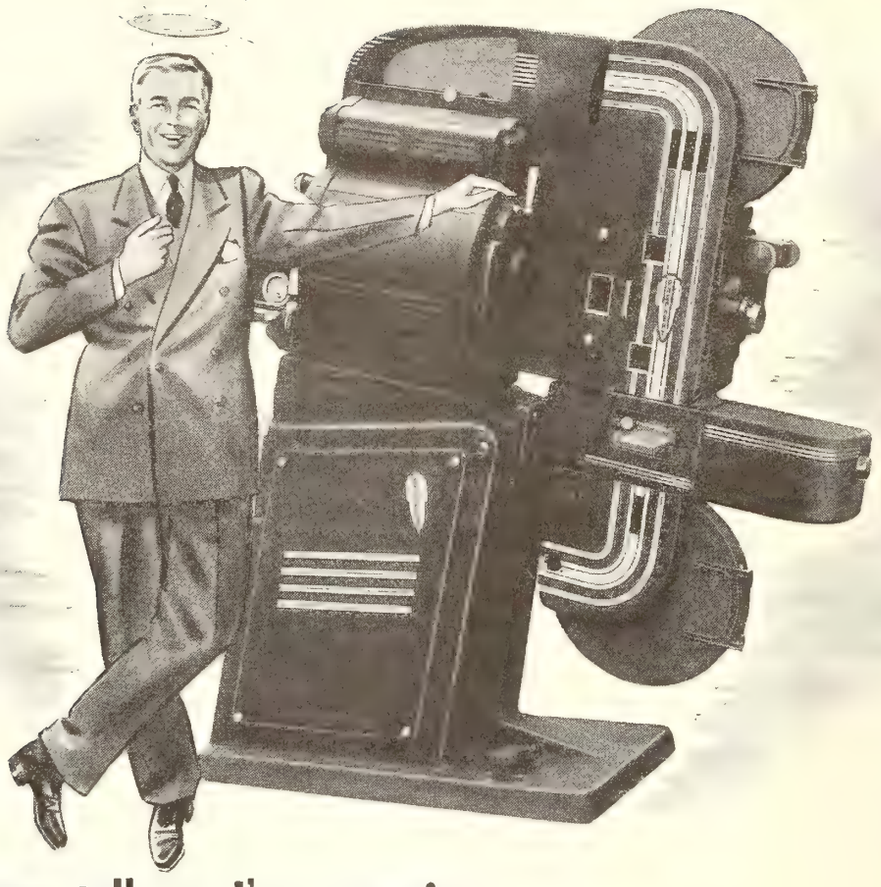
GENERAL ELECTRIC







AIR CONDITIONING . . . COMMERCIAL REFRIGERATION . . . WATER COOLERS



"Now they tell me I'm a genius... JUST BECAUSE I BOUGHT BRENKERTS!"

"I had no more idea this war was coming than the man in the moon. I got myself Brenkerts just because I thought they were darn good projectors... Now fellows in the business tell me I must have been a genius —to get the sturdiest, smoothest, finest projectors on the market to see me through the war!"

Whatever the *reason* he bought Brenkerts, the theatre owner who's got them now knows he's got machines to keep his war-time worries down to a minimum. He knows that the Brenkert is the only projector that has *both* of these features: a drive mechanism running in a continuous bath of oil, *and* double rear shutters that give up to 20% more light. So you can bet your set of tires he's taking good care of them—in order to *keep* getting Brenkert's superior performance at lower power consumption.

If you feel like kicking yourself because you *didn't* get Brenkerts when the getting was good—we can imagine why. So be smart—make it a *must* right now that when the war is won, first thing you do is order yourself Brenkerts from your RCA Theatre Supply Dealer!



BRENKERT

RCA THEATRE SUPPLY DEALER

BRENKERT LIGHT PROJECTION CO.

Detroit, Michigan

Brenkert Projectors and Accessories Sold Through

RCA THEATRE SUPPLY DEALERS

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

Wanted: More Copper

SOME CONCERN is being shown by the War Activities Committee about the collection of copper drippings and peelings from projection carbons. This is of course evidence of pressure from Government agencies which have expected motion picture theatres to prove more of a source of copper than they have been. And this indicates, in turn, that the producers of war goods need copper. And it takes no imagination to suggest who, among others, will have their copper taken away from them if that need is not adequately met.

The figure given us by the War Activities Committee is too low to bear quoting in print without inquiry among supply dealers who are collecting it. From others come reports that a great quantity of copper is being salvaged from carbon consumption—for example, a single dealer has indicated that he has turned in what amounts to a fourth of the total poundage given by the War Activities Committee. It may well be that a good deal of the metal is getting back to the Government through other channels than those appointed.

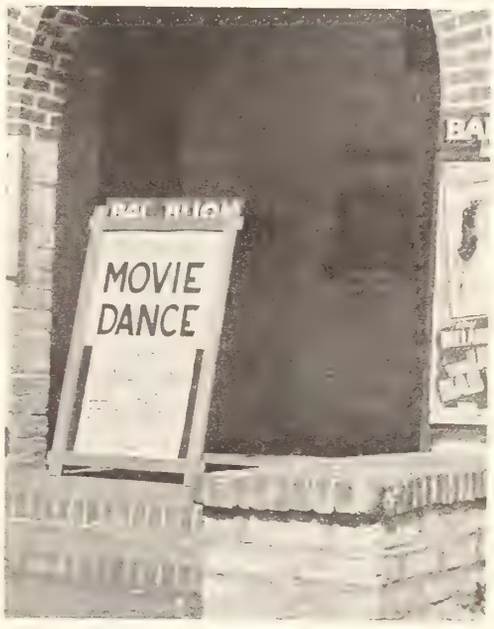
It is of course no profitable or even pleasant matter, this salvaging of carbon copper Some scrap dealers want none of it, fearing that the dark mass of unrecognizable beads and flakes may include sweepings off a basement floor. They've never seen anything quite like it, and the price they get is hardly high enough to warrant a gamble. Actually, over 90% of the weight of carbon drippings consists in copper—at least as they come from the lamphouse.

Whatever the difficulties, it would appear that the theatre business has an obligation to perform in this matter. It is up to the management of each theatre to see that the copper drippings and peelings are saved and forwarded to an authorized receiver. Then it is the inescapable job of the receiver to get it to the smelters.

Shorts for Dancing

Every now and then some oddity of film exhibition crops up to brighten these columns. That of the moment is a roadside bar-grill-dance hall in California. But let the fellow who thought it up—Catron Jackson—tell you about it:

"The Bal Bijou here at Lake Tahoe is a very large building constructed in rustic style. It contains a 75-foot bar, a coffee shop, a large patio with illuminated fountain, and a dance hall in which which we



Outside and Inside the Bal Bijou.



regularly show motion pictures. The dance floor is 50x100 feet, and is surrounded by the orchestra stage on one side, a huge fireplace and lounge on one end behind a movable motion picture screen, and space for chairs and tables. On a balcony is built a small rustic cabin which houses the projection room.

"In past years there has always been an orchestra, but due to business being slow this year we used recordings part of the time on the motion picture sound system. Recordings did not do so well, so, having booked an orchestra reel on the movie program, we held it out for dancing and advertised a 'Movie Dance.' It packed them in, and they asked for more. After this the orchestra reels were booked for every dance, two ten-minute reels to each dance night. The picture width is 15 feet."

Light Typographed

Never before has the substance of the motion picture been so lavishly celebrated in print as in the 11x14-inch brochure just received from Harry Strong. Presumably it will be available to relatively few; for our copy is numbered, is autographed by Mr. Strong, and is expensively produced. The sponsor is of course the head of the Strong Electric Company, manufacturer of projection lamps in Toledo, Ohio. His subject is Light.

Dedicated to people "who have a natural interest in certain forces of nature and their mysterious influence on life," the volume devotes but one of its 48 prodigal pages to Mr. Strong's work-a-day interests, and that comes at the very end, as merely another aspect of the subject.

Prior to then, directed by the arts of artist, photographer, photoengraver and typographer, attention is upon the cosmic phenomenon itself—Light as energy of Sun, fire and dynamo, traveling 186,000 miles a second, containing or dispersing into all colors, enthralling while mystifying us with the Aurora Borealis, giving us life while fooling us into errors and danger, conjuring up ghosts before those whose path lies through the cemetery, guiding the men at sea . . . and bringing the world, on a screen, to one's corner. These pages tell one how and why, and make the facts easy to look at. —*G. S.*

BETTER THEATRES EDITORIAL FEATURES

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Uncle Sam, Exhibitor

Recounting the experience of the U. S. Motion Picture Service in constructing theatres for soldiers

CONSTRUCTION

From a paper by CHARLES WELPLEY, *Architect of the U. S. Army Motion Picture Service.*

THE SPLENDID financial result of remodeling and improved operation enabled the Service to embark, in 1928, on a limited theatre construction program. These new buildings were the barest of brick shells. This stark simplicity was due to the fact that under the then interpretation of a certain statute no building costing more than $20,000 could be constructed on an Army post without authorization from Congress, even when the funds were not appropriated by Congress.

With the advent of sound it was necessary to correct acoustically many auditoriums that had been entirely suited to silent pictures. Most of these were corrected by the use of insulation board, which then was more generally used for this purpose than it is now. In 1932 the Service fell heir to $640,000 of nonappropriated funds of the War Department, which General MacArthur, then Chief of Staff, made available to this Service for theatre construction. The plans of these buildings were prepared by the Office of The Quartermaster General, one seating 398 and the other 574. The Fort Worden, Washington, [*See Illustration* 8] was the first of the smaller theatres to be completed, and the Fort H. G. Wright, New York, the first of the larger. [*See Illustration* 2.] Thirty-one of these theatres were constructed in less than 18 months time, giving the Service a backlog of buildings designed for use as theatres, and acoustically corrected.

With the experience gained in the construction of these buildings, work was begun on remodeling some of the earlier theatres. [*See Illustration* 3.] In 1934 an approved opinion of The Judge Advocate General of the Army removed the $20,000 building restriction on nonappropriated moneys. Thus the Service was enabled to plan theatres for some of the larger posts. No one could design and hope to have built for $20,000 a theatre of the size and interior finish required for Fort Sam Houston [*See Illustration* 7.]

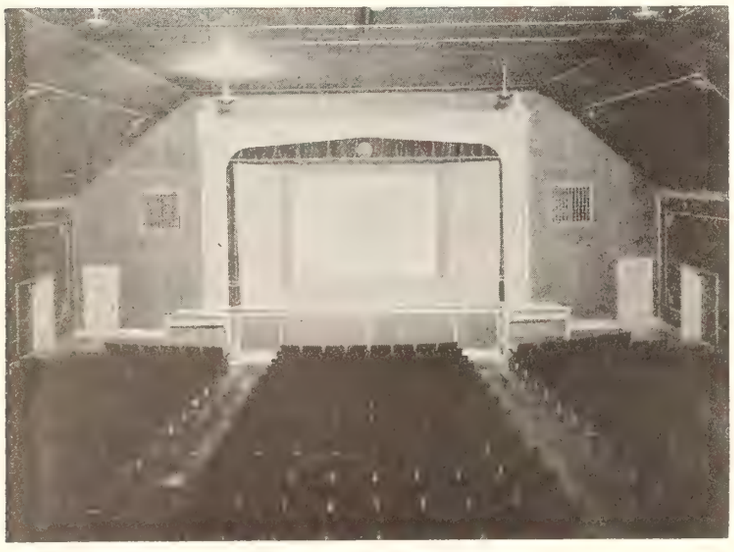
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The peace-time architectural problems and their effect on the design of Army theatres differ somewhat from those of private industry. The average peace-time Army post is a close-knit community, consisting roughly of three areas of personnel, the officers, the noncommissioned officers and the enlisted men. Wherever possible an attempt is made to place the War Department theatre within easy access of these three population groups. The enlisted men, of course, comprise the larger proportion of the post population as well as of the theatre patronage; therefore, when compromise is necessary it is important that the theatre be placed nearer to them. It is neither necessary nor desirable to provide conspicuous marquees, for everyone knows the location of the War Department theatre.

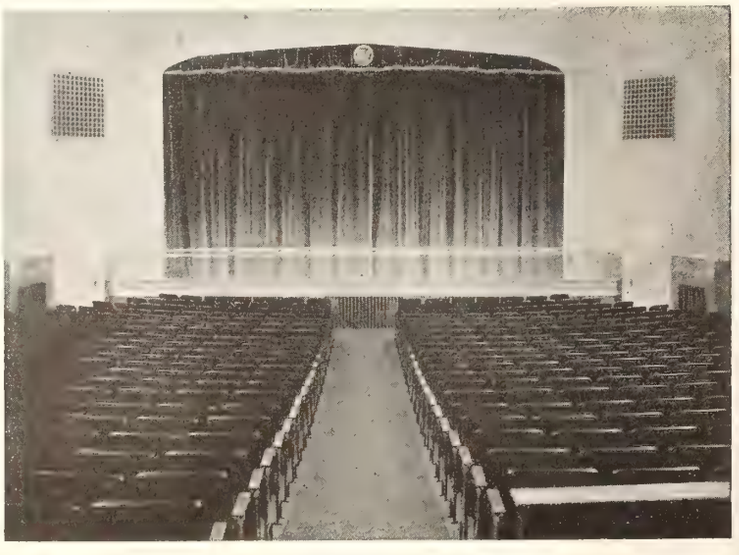
The size of the theatre is determined by the permanent population of the particular post. Usually seating capacity is based on one seat to every six officers and enlisted men. This is sufficient to serve the families of the officers and noncoms living on the post. Since it is impossible to foresee changes in post population, increases or reductions are taken care of by changes in the booking of films or in the number of performances per week.

The unlimited ground area available for the site permits the use of standard plans of varying seating capacities. That is, a post of a given size can ordinarily be supplied with plans for a theatre with approximately the proper proportion of seats to population without overlapping lot lines and other restrictions encountered in the commercial field.

The standard plans developed to date have seating capacities of 308, 422, and 900. The onset of the War cut short the development of plans for theatres of 200- and 600-seat capacities. This, it is believed, would have enabled the Service to meet the requirements of almost any Army



1. An auditorium typical of the earliest Army theatres.



2. An auditorium representative of early remodeling.

The Army's Theatre Service

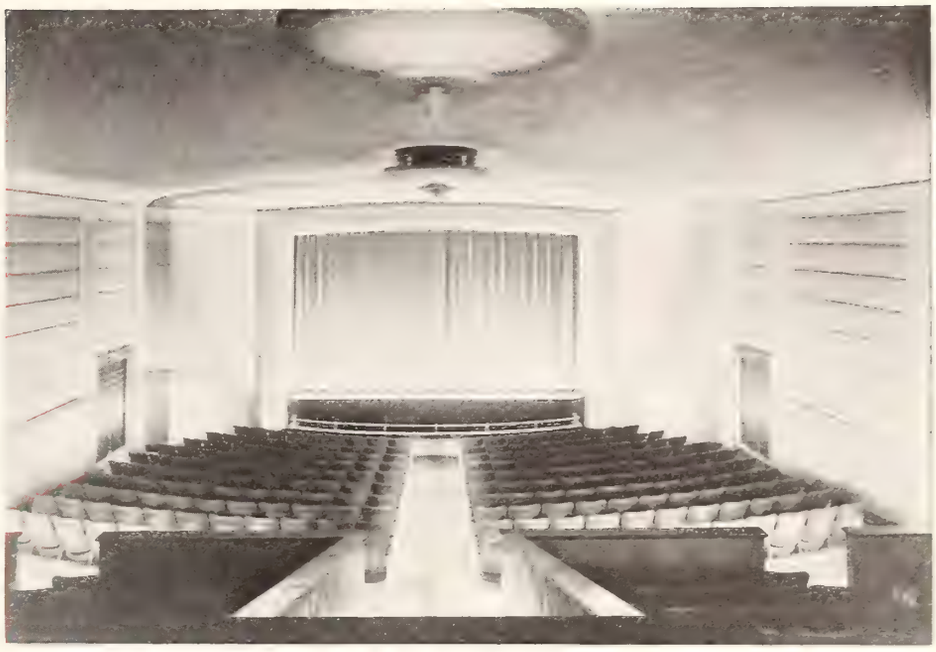
IN THE U. S. Motion Picture Service the theatre business has a point of familiar, fraternal association with the nation's military establishment. The problems of each are by no means altogether different and, as your Uncle Sam has learned from the civilian exhibitor, so you may acquire an idea or two by examining indicative units of his 700-theatre circuit.

The character and administration of this large and growing group of theatres, operated for the Army by the U. S. Motion Picture Service, largely for the entertainment of the enlisted and commissioned personnel, were outlined in Better Theatres of December 12th. In these and following columns this extensive physical plant is more closely examined for those features which reflect experiments in and methods of design and construction, in selected passages from two papers read before the Atlantic Section of the Society of Motion Picture Engineers. Their publication in the January issue of the SMPE Journal has made them available, with illustrations, for publication elsewhere.

The U.S. Motion Picture Service, of which R. B. Murray is director, was created so long ago as 1921. Its "theatres" consisted in service clubs, airplane hangars, mess halls and a few barn-like "Liberty theatres" slapped up during World War I. Money did not become available until 1926 to improve and extend these provisions.

A remodeling program was first begun. This Charles Welpley, architect of the Service, reported in his paper as consisting "mainly of the addition of a sloping floor and wall and ceiling coverings of some such material as insulation board. Stringent economy . . . was the watchword of the day, exemplified by attractive indirect lighting fixtures constructed from salvaged helmets and water closet pull-chains."

What has developed from that is told by Mr. Welpley and by M. D. Kiczales, both of whom participated in the development.



3. An auditorium typical of theatres most recently remodeled.

post in the United States under peacetime conditions. Special plans are prepared for posts requiring more than 900 seats. Additional plans are always provided to adapt the standard plans to the individual site requirements, and the exterior design is varied to fit into the general local architectural scheme.

•

The sale of tickets at a War Department Theatre is not so simple a transaction as in the average commercial house. After chow the soldiers go over en masse for entrance to the first show. The combination of mass application, exchange of coupons for tickets [Coupon books may be purchased, each coupon, costing 12c, being exchangeable for one ticket; cash admission price is 15c.—Ed.] and cash sale of tickets and coupon books makes it necessary to provide twice as many ticket-selling facilities as the average commercial theatre of comparable size.

Constant consultation and reliance upon the recommendations of the Engineering and Maintenance Division of this Service, in the provision of projection and sound equipment, have kept the design of these theatres within the general recommendations of the Society of Motion Picture Engineers. The width of image has been established as 1/5th of the viewing distance, which is slightly better than the average commercial size. None of the permanent theatres have used the "reverse" floor slope plan, because in most cases some form of stage had to be provided for the use of local dramatic societies, or for lectures or other purposes. This made desirable the conventional floor slope.

Better vision has been obtained, with exceptionally small losses in percentage of seats, by staggering seats in the center bank. As the Service progressed from mess stools and benches, to baseball stadium, to veneer chairs, to fully upholstered chairs, the conclusion has been reached that 34 inches center-to-center meets the average requirements for the latter type of chair and the general use the soldier gives the theatre.

All wiring diagrams are prepared by the Engineering and Maintenance Division to be incorporated in the working drawings for inclusion in the building.

In line with the demands for general economy of construction, acoustical material is limited to materials whose finished surfaces are a definite part of the architectural treatment.

The initial development of new plans is closely correlated for heating, ventilating, and air-conditioning. This permits economy in the design of the distribution and recirculating system; also, many times, essential parts of the ventilating system are incorporated as an integral part of the aesthetic scheme of the auditorium.

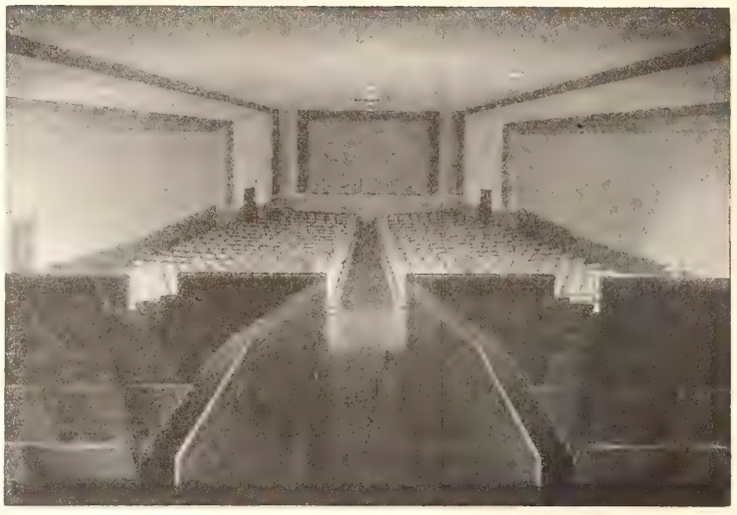
So much of the soldier's life is spent in



An auditorium representative of recent attempts to provide "civilian atmosphere."



5. Auditorium of the Chanute Field theatre, finished in decorative acoustic board.



6. An interesting design achieved in remodeling the theatre at Barksdale Field, La.

barracks and bare rooms of the average Army buildings that it generally is a relief to him to get off the reservation where he can find some aspect of splendor and magnificence. While it cannot, nor does it desire to compete with civilian theatres in exuberance and rococo style, the Service sincerely attempts to remove the soldier from the barracks atmosphere into something comparable to that which he finds outside the Army [*See Illustrations* 5 *and* 6]. It has basically a standard plan, but in the furnishings, such as theatre chairs, stage settings, lounge furniture, and in some rather rare instances, carpet, a general color scheme is evolved which embraces all of these items, plus the painting of the building.

Special lighting effects have been used to a limited degree in the auditorium. The general practice of the Service is to have the house lights dimmed throughout the show, never relying entirely upon light reflected from the screen for general auditorium illumination during the picture. The lights found most effective for this purpose have been louvered reflectors flush with the ceiling, placed primarily over the principal aisles.



7. Lounge of the Fort Sam Houston, Texas, theatre, one of the more elaborate.

AIR SYSTEMS

From a paper by M. D. Kiczales, *Mechanical Engineer, U. S. Army Motion Picture Service*

THE FURNISHING and installation of air conditioning in War Department theatres during the peace-time growth of the Service developed in step with progress in other directions. The buildings which it inherited were equipped with heating systems of the "Gay 90's" design, which usually caused overheating by a superabundance of cast-iron radiators without benefit of any ventilation whatsoever. The auditoriums were well supplied with oscillating fans for summer operation, but their use died when sound pictures were born.

To substitute for the multiplicity of droning propellor-blade fans, and selected by foresighted marketing very much limited by available funds, multiblade blowers were installed on each side of the proscenium opening. Even though air tempering was known to be very much desirable, these blower systems were not so provided and were of course thereby limited to summertime use only.

As the novelty and newness of sound pictures wore off, patrons began seeking perfection. To meet the demand, architectural improvements were being made in auditoriums, and the designs of the 398-seat and 574-seat standard type theatres included improvements in the so-called air-conditioning systems, wherein the same type of blower system was used but with many additions.

Limitation of funds required that the best type of utility be obtained with the least expenditure of money. The specifications and design of these standard theaters set maximum air velocities to a safe, noise-



8. Fort Worden theatre, exemplifying later exteriors.



9. The Fort Russell theatre, built in 1940.



10. Theatre having a 900-seat type air-conditioning system.



11. Auditorium having a 422-seat rear outlet air system.

less level and provided for the tempering and reheating of air for winter operation. With manually operated dampers the blowers provided 30 cubic feet of air per seat per minute for winter operation with approximately one-half outside air, and 60 c.f.m. per seat of all outside air for summer operation.

The Fort Sam Houston, Texas, theatre was the first to be provided with complete, automatic air-conditioning. All the cooling equipment was installed by a contractor who was awarded the contract after formal sealed bids were submitted on the basis of plans and specifications prepared by the Service. The Fort Riley Theatre, originally provided only with heating and ventilating equipment, with manual dampers and proscenium air supply grilles, was next remodeled to include air cooling. The proscenium grilles were replaced by air supply grilles longitudinally placed at the ceiling of the auditorium. This cooling work was also done on a bid-awarded contract basis.

The cost of the cooling work alone for both these theatres was from $20 to $22 per seat, and in each case constant inspection was necessary and continuous wrangling ensued to secure compliance with the plans and specifications.

When the first cooling system was installed it was planed to provide all the permanent theatres of the 398- and 574-seat type with cooling. The high cost per seat experienced by contract work drastically limited the number of theatres that could be so provided. It was therefore decided to attempt a remodeling for cooling installation on a purchase and hire basis. The design engineer was then appointed supervising engineer in charge of installation, and the Fort Meade, Maryland, Theatre, a 574-seater, was selected for the experiment.

Plans were quickly drawn up, equipment purchased on a bid-awarded basis, and a foreman hired to direct the working crew. The design engineer and the supervising engineer, being one and the same, operated between his office in Washington and his experiment at Fort Meade. All necessary materials such as copper pipe, fittings, sheet metal, cork, etc., were purchased and the necessary labor hired. The proscenium grilles were removed and the ducts supplying these grilles were run up into the attic space, joined into one and continued to the rear auditorium to two specially designed grilles injecting air into the auditorium toward the stage and recirculated at the floor of the rear wall. The net results of this experiment were manifold:

1. The final cost for this cooling system provided with complete automatic controls, dampers and the best material and workmanship available, amounted to $13.28 per seat.

2. By keeping careful accounts, the costs of the various complementary parts of the system became known and were used for study in reducing costs on future designs.

3. By the use of specially designed dampering devices and duct designs, in an empty auditorium with the blower and refrigerating units operating simultaneously, the noise level was reduced to almost inaudibility.

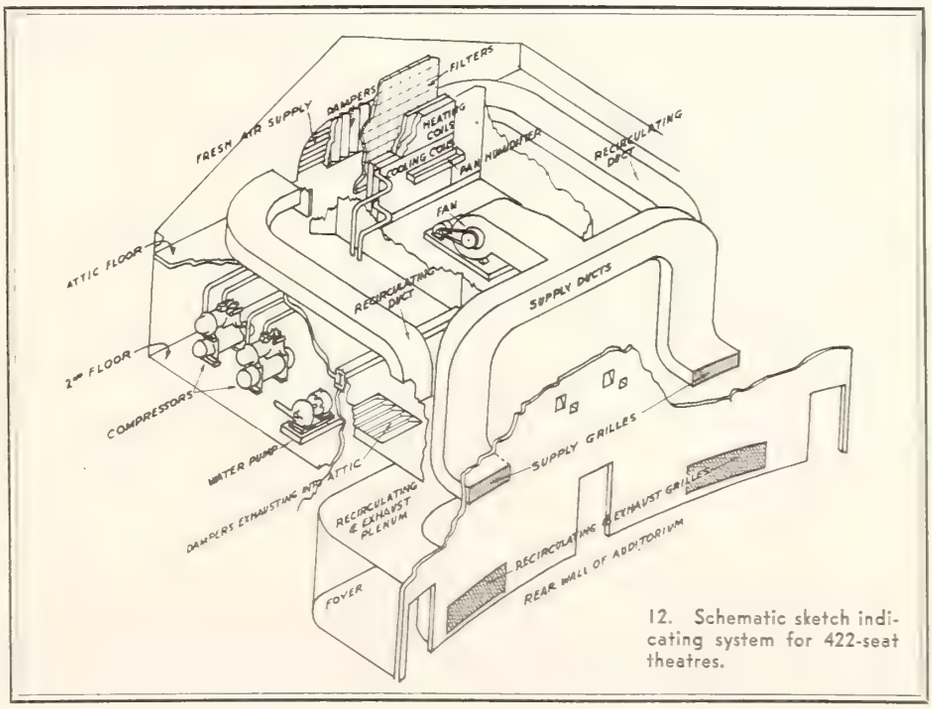
4. Two new automatic features were tested which were included in all later designs:

During winter operation, a fixed minimum outside air volume was mixed with recirculated air, this minimum being maintained for a design winter outdoor temperature and an automatically increasing amount of outside air from minimum quantity to full blower capacity, proportioned over the temperature range from minimum design to 63° Fahrenheit, with a simultaneous proportioned reduction in the recirculated to zero quantity. If the outside temperature rose above 63° F. and the people load produced high inside conditions, a flip of a switch started the cooling system.

The inside maintained temperature was controlled automatically by the outdoor temperature; when the outdoor temperature was 75° F. the indoor temperature was maintained at 75° F., and for each 4° F. rise in outside temperature the inside temperature was automatically increased one degree, and vice versa.

With the lessons learned by this experiment, the air-conditioning designs were then prepared for the 900- and 422-seat

(*Continued on page* 74)



12. Schematic sketch indicating system for 422-seat theatres.

MODERN FORMS AND LIGHTING

INTERIOR TREATMENT OF THE HYWAY THEATRE IN FAIRLAWN, N. J.



¶ Located in a community suburban to New York, the Hyway is operated by the Fabian Circuit. The interior treatment is by Oscar Glass. The architect was Sidney Schenker.





■ Architecturally, the auditorium of the Hyway is designed in smooth, rounded forms, giving a flow of line and an impression of simplicity. Except in the proscenium area, the walls are covered with damask, in a gold and red pattern by Dazian. Drapes were hand-painted by Mr. Glass. The ceiling is painted a deep brown tinged with gold and green. From the edges of the proscenium columns light appears from fluorescent sources, in an amber color. Running illumination is by Century downlight fixtures. American auditorium chairs have backs covered in black and orange mohair, seats in blue simulated leather. The standee rail is backed by simulated leather in stuffed block pattern. . . . The foyer has color scheme of pastel shades of blue and cadmium red, which is also carried into a large mural allegorizing an episode in the life of Helen of Troy. Piers are covered in simulated leather. Carpeting here as throughout the theatre is a Bigelow-Sanford Wilton in burgundy, red, gold and blue.



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John J. Sefing's WAYS & MEANS in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Your Motor-Generator May Need This Attention

IT WAS JUST a year ago that these columns offered information on the emergency maintenance of projection rectification equipment. That article dealt with current changing apparatus in general, including tube and disc rectifiers. Recently, however, the writer has had several inquiries concerning certain aspects of the motor-generator set known as the Transverter, and since various types of Transverters have been widely used in theatres for many years, this article has been prepared to answer these inquiries and at the same time to anticipate others likely to arise concerning their maintenance, for new sets will remain unavailable, and their parts difficult if not impossible to be got, throughout the war.

In order to be on the safe side, always remember that any and all major repairs should be done only by a competent and reliable electrician, one who has had practical experience in servicing electrical generating and motor equipment. The services of an expert are not needed to keep it in good running condition—just simple every day commen sense maintenance that any conscientious theatre employe can easily do as part of his daily work. As with most equipment, however, it is these simple little things that are so often overlooked and forgotten in the care of motor-generator sets. For example, under no circumstances make any haphazard temporary hookup when the motor-generator set is not working just right, as serious damage can be done. First determine the cause of the trouble, then repairs can be made safely with assurance that no undue load will be put on the set.

CLEANING AND LUBRICATION

The best insurance against possible breakdowns and costly repairs is to make sure that the set is kept properly cleaned and lubricated. This is one of the most important precautions to be practiced in the care and maintenance of the motor-generator. At least once a month blow out the dust and accumulated dirt, but be careful not to use too strong a blast of air as the edges of the insulation may be curled up or cracked.

The best time to do this particular cleaning is when the set is reasonably cooled off. In a pinch an ordinary desk fan can be used for blowing out the dust, but it is better to use a good vacuum cleaner, sucking the dust into a receptacle. In this way hardly any dust will be blown about the room to settle back on the set and its vital parts.

Always make sure that grease or oil on any part of the generator is wiped off thoroughly so that it does not fly into the vital generating parts, possibly fouling them. Remember that grease on the set will accelerate the collection of harmful dirt and grit. About every two months remove the plug at each end of the generator set and squeeze in by hand a grease *recommended by the manufacturer,* or *high grade acid-free, ball-bearing grease.* Do not put in too much grease, only half a tube in each end, if this means is used in lubrication; however, make sure that the grease fittings are wiped clean of grit which otherwise would be forced into the bearings, causing rapid wear.

At least once a year the outer bearing cap cover plate should be removed and the bearing thoroughly flushed out with a good grade of grease solvent, after which a new supply of proper grease should be put in. Whenever a mechanical noise is noticed coming from the generator, or if the bearing housing is exceptionally hot, there may be an accumulation of grit inside or a lack of grease. A loose centrifugal fan in the generator can also make a terrific noise. It should be checked and tightened if need be.

This condition may also be caused by the bearing or bearings being badly worn; this makes the shaft turn unevenly and as a result there is not enough clearance for the armature rotor to revolve freely past the stator. This rubbing effect puts a heavy load on the motor and may cause a complete breakdown, if not damage to the coil windings. In a case like this always

check the air gap clearance between the rotor and stator as this is very important. If the bearings are worn so that the shaft wobbles as it revolves, the only remedy is to replace with new bearings.

Whenever the fuses in the d.c. panel blow out there may be a dead short circuit in the line or in the coils. If the coils are short-circuited, make sure that there is no copper or carbon dust, oil or dirt to cause leakage or electricity, and that the clamping rings are perfectly free and insulated from the commutator bars. Also check to see if the brush holders are perfectly insulated.

BROKEN COIL REPAIR

In case the armature has broken coils there will be bad sparking at the brushes. To make emergency repairs, bridge the break temporarily by staggering these brushes until the generator can be shut down for permanent repairs. With the generator idle, repair the loose or broken connections to the commutator bars as required.

When the generator must be operated for a short time after this break, it may be temporarily repaired by putting a connection to the next coil across the mica insulation. Also, the commutator lugs may be soldered together, or a jumper be put in to cut out and leave open the broken coil. Care must be taken, however, not to short-circuit a good coil in making this emergency repair.

In some cases cross connections may have the same effect as a short circuit. In all cases check carefully what is at fault, then make repairs accordingly.

In installing new coils, all connections should be made according to the specific requirements of this particular generator. The best thing to do is to obtain, if possible, coil winding connection diagrams from the manufacturer. In any case, all coils must be properly insulated and the windings installed on the rotating part of the generator so that they cannot possibly shift or come loose because of the centrifugal force. The windings are made of magnet wire covered with glass fiber insulation, so extreme care should be exercised in handling them so that mechanical damage is not caused to them. All connections must be correctly soldered and all wire securely tied down to prevent damage due to centrifugal force.

To reach the generator collector rings, the lowered cover plates on either side of the generator yoke casting should first be removed. *Always keep in mind that no lubricant of any kind should ever be put on these rings or on the brushes,* also *never use sandpaper or other coarse abrasive to clean them.* The best practice is to use either alcohol or ether.

SHORT CARBON BRUSHES

Defects and even failures are caused by excessive sparking and burning caused by allowing the carbon brushes to become too short. It is a good idea to check these

★ ★ ★ ★ STRONG ★ ★ ★ ★

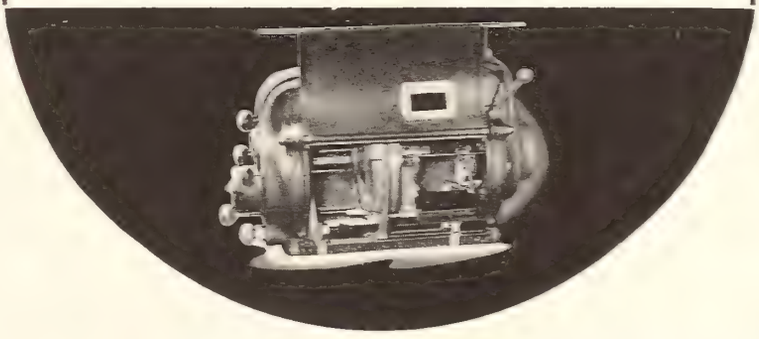
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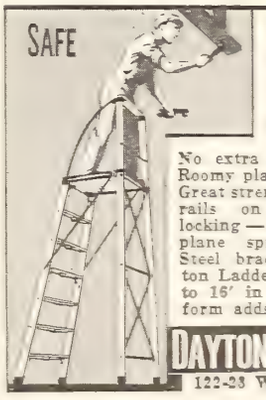
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brushes periodically to see that they are free to move and slide properly in their holders. And always remember to clean or blow away any carbon and copper dust, carbonized oil, etc., as they may cause an electrical leak in the generator.

Whenever new brushes are installed, it is best to grind them first to fit the collector rings properly. To do this slip a piece of No. 000 sandpaper between the new brush and the ring, with the sanded side next to the brush face, and slide the paper back and forth. *Make sure, however, that the sandpaper is held to the curve of the collector ring and that the pressure is applied when the paper is moving in the direction that the generator normally revolves.*

In case the brushes are not set properly and bad sparking results, the condition may be remedied, if necessary, while the generator is running by moving the rocker arm slowly until the least sparking is noticed at all the brushes. This same procedure should be followed in case bad sparking results from the brushes not being set properly at their neutral points. Where the brushes are not in line they should be adjusted until the bearing is in line and square on the commutator bar—that is, the bearing is even along its whole width. Whenever the brushes are not making a good contact, adjust the tension screws and springs so that a firm, even contact is secured. In order to determine this adjustment a "spring balance" should be used with the pressure setting at about 1 to 1½ pounds per square inch on the commutator, depending on the specific requirements.

WORN COMMUTATOR

In case the commutator becomes worn to the extent that the insulation is flush with the surface, this insulation should be undercut to a depth of about 1/32-inch between all bars. After this undercutting process, make certain that the entire running surface is absolutely clean by the use of a commutator stone. *Never use emory in any form.* Always blow out or otherwise clean the commutator carefully after this "stoning."

When the commutator is worn in grooves or is "out-of-round," turn off the face true, in a lathe—or better still, in its own bearings. However, make sure that a light tool is used, with a light cut, running slowly.

When setting the armature in its own bearings, make certain also that it has about 1/16th- to ⅛th-inch end motion when running to wear the commutator evenly and smoothly. In case the commutator has high bars, they should be set down carefully with a mallet or block of wood and then the end nuts should be clamped tightly.

MISCELLANEOUS FAULTS

You may also find these observations handy:

Drop in voltage may be caused if the fit of the brushes or the commutator is poor.

Grooves in the commutator surface may be caused by the use of coarse sandpaper, improper grade of brush, lodging of foreign material, or to a part of the brush not touching. Also, the brushes may be improperly spaced or set.

"Singing" at the brushes may be caused by a high bar on the commutator.

Sparking may be caused by insufficient pressure of the brushes on the commutator. See if brushes are rough or burnt on ends, or if the commutator face is rough, commutator bar is loose or is too high, commutator face is dirty, oily, marred or worn out, wrong carbon is in the brushes, insulation between the commutator bars is too high, brushes are loose or wedged in their holders, brushes not set exactly at the point of commutator. Sparking may also be caused by the generator being overloaded, or a loose connection or open circuit in the armature winding.

Glowing or pitting of the brushes may be caused by poor design or wrong position of the brushes or the commutator.

Chattering of the brushes may be caused by improper setting of the brushes—that is, they lead instead of trail about the radial line passing through the center of the brush and the center of the commutator.

Long and heavy sparking around the entire circumference of the commutator may be caused by an open armature circuit. When this sparking is of a reddish color it may be due to the accumulation of carbon dust, carbonized oil, paraffin or other foreign abrasive material lodged in or on the insulation between the commutator bars. When this ring fire sparking is of a bluish-green color, the fault may be in the armature circuit or windings, or be due to undercut commutator bars not being clean of wedged foreign matter.

A motor-generator set will last a long time and give trouble-free operation if inspected and cared for systematically and intelligently.

¶ Emergency Light Battery Servicing

WITH LARGE areas of the country subject to dimout regulations, and most communities undergoing practice blackouts from time to time, emergency lighting takes on more than normal significance. The general lighting system for the illumination of the interior of the theatre is always of great importance, for reasons of safety and convenience as well as looks; but in these times no one can foretell just when an emergency will come about, involving many lives. All directional signs must be *kept* in proper working order, while exit passageways and areas are kept clean and correctly illuminated.

It is most important to check and *try out* the emergency lighting system fairly

frequently to insure so far as possible that it will not fail when needed in a hurry. In normal times the maintenance of emergency lighting plants was frequently neglected; now to neglect it is to invite disaster.

Most theatres have, for an emergency lighting system, a set or sets of wet cell storage batteries controlled by a main line switch that throws on the current from these batteries automatically in case of a failure in the electric power supply lines. It may be that the switch is not in proper working order, either because of prolonged idleness, natural deterioration of the working parts, or of tampering by unqualified persons. The best idea is to go over the entire emergency lighting system some night after the show breaks and to test specially the reliability of this automatic throw-in switch. If it lags in operation, or is dirty inside and on the surface, it should be immediately overhauled by an experienced electrician. In the care and maintenance of the batteries they should be accorded practically the same checkup as the battery in an automobile.

WIRING CONNECTIONS

First make sure that all wiring connections, and especially lugs, are properly tightened and that any or all circuit cutout switches are in good operating condition. Clean off all corrosion at the battery terminals and apply a coating of vaseline on them to prevent further deterioration. Make certain that the caps on the filler plugs are on tight at all times and that the electrolyte or battery water level is kept about ⅜-inch above the plates inside.

Always put in the batteries *only distilled water,* or water otherwise *recommended* for battery use. Make it a rule to check the specific gravity occasionally and systematically, using an accurate hydrometer. If any or all the batteries are not at full charge, or lose the charge quickly, have them repaired or install new ones. For a battery properly charged and in good condition the specific gravity should be from 1.270 to 1.290 in a northern climate, and from 1.200 to 1.225 in warm regions.

CLEANING PRACTICE

At least once a month clean the cases of the batteries, as well as the racks and floor, with a solution of soda ash and water to neutralize the acid that was spilled or has leaked out; however, *before doing this make sure that the caps are on tight and that all vent holes on the batteries are plugged up.* The usual practice in this cleaning is to use about 8 ounces of soda ash to one gallon of water. After applying this cleaning mixture to the batteries, cold water can be used for flushing away all residue. Never use hot water or steam for this flushing process as damage will result to the batteries. Make sure that all plugs that were put in the vent holes are removed after the cleaning.

In case a battery is taken off the rack in replacement and stored for emergency use,



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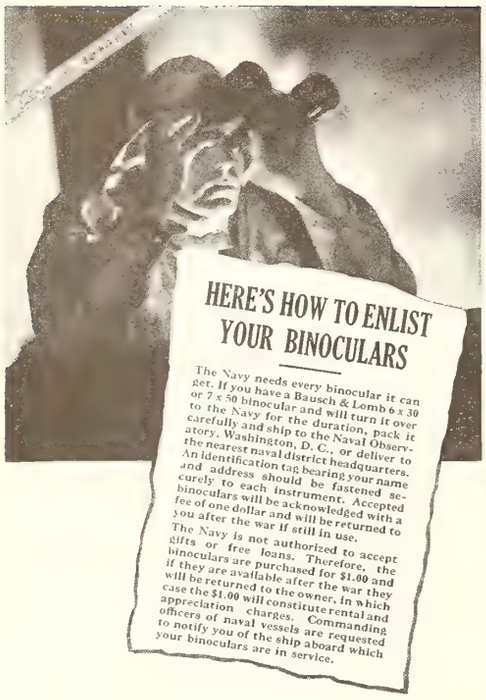
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make sure that the specific gravity is kept at about 1.250 and that it is fully charged at least every month. Also, keep the plates in the battery covered with distilled water. Never allow the batteries to go dry of electrolyte, especially when in use, as a dead cell or cells will surely be the result. And a battery with dead cells in nearly every case is beyond repair.

Another thing that must be kept in mind is that a partially discharged battery will tend to freeze-up more than a fully charged battery when kept in a very cold room or basement.

THE BATTERY ROOM

It is very important that the room in which the batteries are installed is kept spic and span and that there is sufficient ventilation. If there are any restriction tags or charts available in the care of the batteries, tack them up on the wall near the batteries in a convenient spot. In this way there will be always instructions on hand for the employee appointed to do the maintenance of the batteries.

A point to remember in passing is that when tested the batteries should be able to handle at least 91% full voltage of the total load of the emergency circuits for a period of about half an hour.

Where a theatre has a generator driven by a natural gas engine for supplying the emergency electric current, it should be tested periodically for proper operation more so than in the case of batteries. A gas engine becomes very balky and unsteady when first turned on after long idleness. This is due principally to the vast accumulation of moisture within the working chambers, also to the large moisture content of natural gas. After a warming-up period, however, the engine will run smoothly and steadily if in good mechanical and electrical condition. Nevertheless, any emergency lighting system should *go on immediately and generate steady light* in order to give the patron a reasonable sense of comfort and security. In most cases this condition cannot be guaranteed unless the theatre management makes sure beforehand, by systematic checkup and maintenance of all parts, that his particular system is in A1 operating order.

To summarize, the main things to remember in the systematic care and maintenance of all emergency lighting systems are (1) to make sure that all electrical connections are properly made and are solidly in place; (2) to see that all moving parts are clean, free, fitting accurately and mechanically strong; (3) to keep the surroundings clean and properly ventilated.

BATTERY CHARGING

In theatres having facilities for recharging their own batteries, certain procedures should be followed that from practical experience have been found to be the best. In some cases, new batteries are supplied that are only "dry-charged"—that is, they must be filled with the proper solution of electrolyte and then be charged electrically before the actual installation in the emergency system.

The electrolyte that should be used is a solution of sulphuric acid and approved battery water. In preparing this solution, use either a lead-lined tank or some earthenware or glass jar. Pour the water first in the vessel and then the acid. Use a clean wooden paddle for mixing the solution, then check the specific gravity with an accurate hydrometer. The reading should be about 1.345, depending on the temperature of the solution.

Let this mixture cool for a while and check the specific gravity again. If it is not up to standard, add water or acid to bring it up to the correct proportion. Again mix the solution thoroughly; if it is up to the correct specific gravity it is ready to be poured into the batteries. The temperature of the mixture should be somewhere between 60° and 90° Fahrenheit. Before pouring in the solution make sure that the plugs over the filler vents are removed. Be very careful not to overfill the cells so that solution spills.

ASSURING FULL CHARGE

After the batteries are filled properly with this solution, let them stand for at least six hours, and about every two hours check the temperature. When the batteries are ready for charging, the temperatur of the solution should be about 85° Fahrenheit, or perhaps a little less. Before throwing on the charging switch make sure that the positive or plus terminal of the battery is connected to the positive or plus terminal of the charging set, and the negative or minus terminal to the negative or minus terminal of the charging source. The batteries then should be charged for about 20 hours, or until the specific gravity of the solution stops rising.

Care should be taken that the temperature of this solution does not go above 110° Fahrenheit, otherwise the charging must be reduced and the time increased. In case the level of the solution must be raised with the batteries under charge, use only distilled or approved battery water. For the batteries to be properly charged the specific gravity should be from 1.270 to 1.290 in cold climates, and from 1.200 to 1.255 in warm.

In case the specific gravity does not come within the above figures, the only thing to do is to remove some of the mixture and pour in the proper amount of approved battery water; after this, charge the batteries again a short time and make another test for the proper specific gravity.

The above procedure can be varied somewhat to suit particular needs, but it gives a good idea of how and what should be done when charging batteries. The above discussion about the care and charging of regular lead type batteries does not necessarily mean that these types alone are recommended for theatre emergency lighting systems. Where it is practical and readily available, the sealed glass jar batteries should be purchased and installed as they are much safer and more efficient.

A Simplified Method of Determining Floor Slope



By
BEN SCHLANGER

DETERMINATION OF auditorium floor pitches is a matter that troubles many an exhibitor, either directly or indirectly. In order to make it possible to investigate floor slopes possibilities it is necessary to develop a quick method of calculating the sightline clearances. After many years of study in connection with this problem, the writer has noted that a slope may be designed accurately, so to give consistent clearances for each row, by using a *controlled changing rate of slope*. The accompanying diagram is a study of this type. The floor slope indicated is not necessarily a recommended one, but it is a true development, mathematically, of a one-row clearance slope.

One-row clearance is understood to indicate that the patron is to see *over the head of a patron seated directly in front* in the row immediately ahead. The bottom of the screen is placed 64 inches above datum, an average distance in accordance with recent surveys. These assumptions are the least complicated and are presented this way only to show the development of a floor slope. Staggered seating and compound floor curves must later be considered in the final calculations, but these additional factors will not alter the method of design.

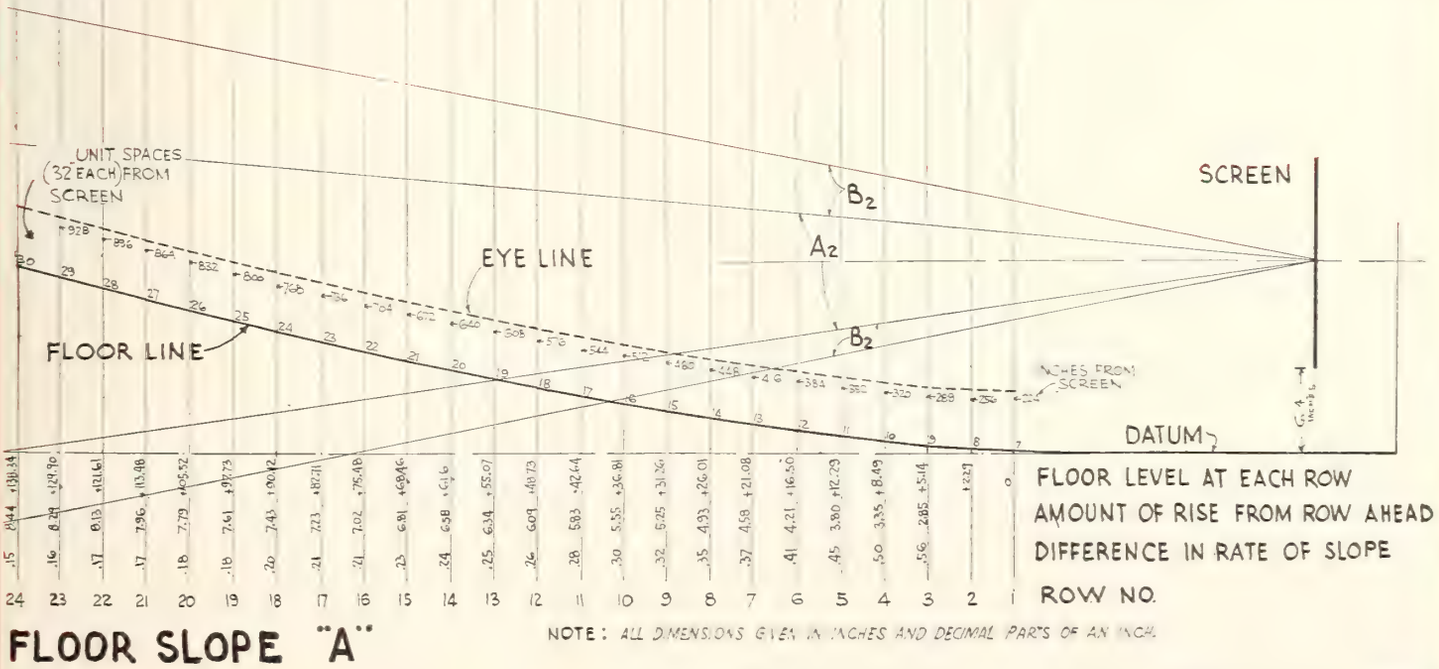
A considerable amount of calculation has to be made in this and other studies, but these only have to be done a *first* time, and if the method is successful a floor slope can be designed in minutes instead of hours. The procedure is as follows:

First: The amount of slope for each row must be calculated by the arithmetical method as hereinafter explained.

Second: The amount by which the slope for each row increases or decreases is observed. For example in the diagram the slope from row 1 to row 2 is 2.29 inches, the slope from row 2 to row 3 is 2.85 inches. The rate by which the slope increased for the second slope over the first is .56 inches. From the third slope to the second, however, the increase is only .50 inches. Note that while the amount of rise for each row increases as the distance from the screen increases, the difference in rate of incline *decreases* in the same direction. This follows a consistent pattern and develops this way because the point of vision at the screen is fixed for all the rows, while other factors vary.

In the case of the study made in the diagram the sightline clearances were determined for the first, second and third rows, etc. The slope from the first to second row was arrived at as follows:

A—The head in the first row is 224 inches from the screen. *B*—The eye of the head of the first row is 44 inches above datum. *C*—The top of the head is 48.5 inches (4.5 inches from the eye to top of the head is average) from the floor. *D*—The bottom of the screen is 64 inches above datum. *E*—From the top of the head to the bottom of the screen is 15.5 inches (64 inches minus 48.5 inches equals 15.5 inches). *F*—The rate of slope of the line formed from the bottom of the screen to the top of the head in the first row will be used to locate the eye of person in the second row thereby determining the first slope. *G*—If the sloping line in question drops 15.5 inches in 224 inches it drops .069 inch in one inch. *H*—If you multiply .069 inch by 32 inches (the back-to-back row measurement) you locate the level of the eye in question. This multiplication gives 2.2 inches as an answer. Add this figure to 15.5 inches and you have 17.7 inches, which is the distance from the bottom of the screen to the eye of the patron in the second row. Add 44 inches (See



Illustrating Method of Calculating Auditorium Floor Pitches

B) to this latter figure and you have 61.71 inches, or the distance from the bottom of the screen image to a point on a level with the floor at the second row. *I*— Therefore the floor at the second row is 2.29 inches above datum, because 64 inches minus 61.71 inches equals 2.29 inches.

The same procedure was followed to determine the slopes of remaining rows.

The process is lengthy but accurate, and should only be used to determine the short cut methods proposed.

Note that the difference in the *rate of slope* does not diminish uniformly and that these differences would plot a curve just as the floor slope itself does in all cases.

The diagram shows the calculations carried out to 24 rows. The same procedure would follow for a greater number of rows and different slope characteristics to note the behavior of this changing rate. The rate may change from a half-inch increase in the first row, to about 1/10-inch increase for the 30th row.

The changing rate of slope in the diagram should not be used as yet for calculating slopes. It illustrates a method. Subsequent articles will illustrate usable schedules of differences in rate of slope.

Proof of the accuracy of these schedules can be ascertained by checking any optional row. Slope *A* is desirable only in that it affords one-row clearance. It is not practical since the difference in levels from row to row would require steps, though it locates a good part of the viewing positions in the *A-sub-2* desirable area (as referred to in the article in the December 12th issue). Note also the large *A-sub-2* area wasted below the eye line in the rear half of the seating. Both the aforementioned facts would be even more apparent as the seating depth increased.

Slope *A* is undesirable also because it requires considerable ground excavation and creates difficult design in negotiating the differences in the levels of the exits near the screen and the exterior ground at these positions. If possible there should be no slope per row greater than 3 inches for main floor seating. Any slope greater than this requires steppings, which are hazardous. Note that slope *A* is 138.34 inches in 24 rows. Very few theatres have used such a strong slope, for obvious reasons; yet if they do not make use of staggered seating, any slope of lesser amount results in obstruction of view of the screen. The figures for slope *A* reveal a true picture of a fully downward floor slope as it would have to be for one-row clearances. Slopes in most theatres have been less than half this amount *without the use of staggered seating.* This accounts for the poor sightline conditions commonly found, and also illustrates why the development of some form of "reverse" floor becomes a logical solution to this problem.

Now it becomes desirable to flatten the curve of floor slope *A*. This is accomplished by a slightly higher screen position and the introduction of staggered seating, and a partial "reverse" floor where possible. There is also the possibility of reducing the slope by introducing controlled and unobjectionable amounts of obstruction of certain areas of the picture. It is because of all these modifying conditions which must be introduced for practical floor slope design, that a *fixed* single formula cannot properly be used in calculating slopes for all theatres.

This *changing rate of slope* method can be made to reflect the factor of tolerable obstruction, and can also be used to design the proper pitch for upper level seating.

U. S. ARMY THEATRE AIR-CONDITIONING

(*Continued from page* 65)

theatres. All the cooling installations in these theatres were done under the direction of the Designing-Supervising Engineer who then led a Dr. Jekyl and Mr. Hyde existence; finding the faults of his designs during his field work and striving to improve his design so that he couldn't find any faults with himself in the field. With a trained crew of installation foremen and operating along lines followed during the experiment, the cooling costs were reduced to $9.07 per seat.

The design of the 900- and 422-seat theatres constructed during the WPA era included complete all-around air-conditioning—that is, heating, cooling, ventilation, humidity control and air filtering with engineered air distribution. These systems are completely automatic, and all operation is controlled by the fan push button in the manager's office. Whereas the basic design and air distribution were standard, the complementary parts were varied in accordance with local conditions. Boilers were specified for the types of fuel available, with the cooling equipment dependent upon availability of condensing water, well water and outside temperature and humidity conditions.

At Fort Snelling an abandoned well, about 500 feet back of the theatre showed by tests during the month of August to be flowing 425 gallons per minute of 42° water. The well was capped, a pump installed next to it, and 250 g.p.m. of this water were automatically pumped through cooling coils at the theatre and found to be more than ample for all peak loads of people, and outside dry and wet bulb temperatures.

At Fort Moultrie, South Carolina, available water for condensing purposes ran as high as 105° during the summer and to meet this situation an evaporative condenser was used.

At Fort Benning, Georgia, the largest installation in the country at that time of Freon water coolers was made. One hundred and thirty horsepower of electric refrigeration, consisting of two 40-horsepower and two 25-horsepower refrigeration condensing units connected to their respective water coolers, were so controlled that the cold water pumped to the air cooling coils was kept to within 1° of the designed water cooling temperature.

By the use of automatic modulating dampers, the inside temperature was maintained to within 1° of the inside temperature, as set by the outside temperature controller.

Briefly described, in the 900-seat theatre, all machines including boiler are installed in an annex built at the rear of the building separated from the stage by a solid brick wall, and the air supply ducts enter the auditorium under the stage, rising up to and running along the length of the auditorium ceiling. [*See Illustration* 10.] This duct is architecturally treated and the specially designed grilles inject the air into the auditorium from both sides of the duct. The air is exhausted or recirculated through grilles under the stadium seats, in the crosswalk partition and side walls. The portion of air to be completely exhausted from the building for replacement by outside air is first used to semi-cool the lounges and toilet rooms built under the stadium seating area [before being exhausted to the outside].

The Service is quite proud of the design of the air-conditioning system of its 422-seat theatre [*See Illustrations* 11 *and* 12]. The proportions of the auditorium indicated immediately that a rear-wall grille supply as was used in the Fort Meade experiment would fit exactly. To eliminate the duct run from the stage end to the rear auditorium, it was decided to move all the equipment, blower, coils, filters and refrigerating units to the projection room end of the theatre. In the attic space above the projection room, the supply blower, coil and filter banks were placed with fresh air intakes and recirculating ducts; a room adjoining the projection room was used for the refrigerating condensing units. The duct work was cut to a minimum.

As the work progressed, attention was again turned to the 398- and 574-seat houses. The Fort Meade and 422-seat theatres proved that the modernization costs could be reduced if the long duct run from stage to rear wall could be eliminated. Again it was decided to experiment. Another theatre exactly like Fort Meade's 574-seater was used, and this time the two proscenium grilles were removed and plates having three wall type Anemostats in each inserted in place. It was found that when using the wall plates only, the temperature throughout the seating area during cooling operation varied only within one degree and at no seat were there any drafts.

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Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
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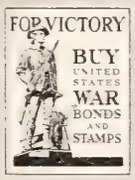
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F. H. RICHARDSON'S
COMMENT on PROJECTION

Are You a Projectionist?—In Case the Army Asks

LAST MONTH a chap from Sleepy Eye, Wis., wrote asking what was meant by "a licensed projectionist," stating that he wanted to go in the army but wished to follow his own profession if possible. It seems he was repeatedly asked for his license. Recently the twenty-second and twenty-third annual reports of the State Board of Electricians of the State of North Dakota were sent to me. I believe this book rather fully tells what a licensed projectionist is. In brief then, according to this report and the report of a Dakota projectionist, a licensed projectionist must meet the following requirements:



F. H. R.

(1) Have two years of apprenticeship under a licensed man or men. He must register with the board at the start and it keeps watch over him. No pay is connected with this apprenticeship.

(2) Apprenticeship consists of study and work in a projection room the equivalent of one shift (about 20 to 25 hours per week). This is based upon small town operating hours.

(3) At completion of apprenticeship, an apprentice applies to the board for a license. The board then writes or calls upon his reference, who will be a licensed man or men. Then an examination is given and if the apprentice passes he is "in."

The license laws covering both theatres and projectionists cover all projectionists and equipment, both 16-mm. and 35-mm., in theatres, halls or any other place that shows motion pictures.

I give you this so any projectionist joining the army from a state where no such procedure is followed will know what it is all about. I believe any projectionist with as many years of experience as the brother from Sleepy Eye has had would only have to apply to his state board for an examination and pay the fees involved to be given a license. It is worth a try, anyway.

Reviewing Causes of Hum on Power Line

A SOLDIER projectionist in the West asks, "Can you tell me briefly what causes a hum on my power line? I have read some of your articles in BETTER THEATRES and have profited by them. One of my friends told me you would be glad to help me out."

Well, soldier, your letter certainly is short and sweet. You do not give me much to go by, but hum at the frequency of the power line is generally caused by one or all of three conditions. A defective rectifier tube will do it. If either tube of a full-wave pair burns out, or if the emission in either tube declines so far that the tube is practically useless and the rectifier is a half-wave rectifier, hum would probably result. The "brute force" filter, which was designed for a full-wave output, is not capable of smoothing the heavier ripple of a half-wave rectifier. This condition would also show up in substantially lower plate current, however, and therefore in lower volume and would not escape detection for any length of time.

A sloppy job of repairing which happens now and then when a man is in a hurry can also result in amplifier hum. Never place the wires of a sensitive sound circuit in close inductive relation to an a.c. line, or to wires carrying the unfiltered output of a rectifier. Amplifier wiring is always planned to prevent inductive hum, and if it should be disturbed for any reason whatsoever it must be replaced exactly as the manufacturer originally placed it.

An occasional cause of hum can be traced to a temporary defect in the power transformer or to the choke coils of the "brute force" filter circuit. The cores of those parts are not solid pieces of iron, but are composed of a great many thin iron plates called laminations. These laminations are held rigidly together by nuts and bolts or rivets. If a bolt or rivet should loosen, vibration in resonance with the frequency of the circuit will result. Such vibration increases the ripple in the rectifier output to a point where the filter cannot remove all of it. Of course, simply tightening the nuts and bolts or rivets will remove a hum arising from this cause.

Takes Care, It Seems, To Make Tape Idea Work

LETTERS STILL come in concerning the use of tape on the reel to aid film conservation. In defense of his idea, Brother Dunkelberger writes, "A chap dropped in to see me about a week ago. It was the first time I had ever met him. We men up here are all on good terms, I.A. or not, and visiting back and forth is not unusual.

"The first thing this fellow said was, 'I owe you an apology.' Well, of course I did not get what he meant until he explained. It seems his manager had seen the article about wrapping the reel hub with tape and he had brought it up and tossed it on the work bench for my visitor,

the projectionist, to read, saying, 'Let's do it.' Such a suggestion coming from a manager is, of course, an order and my new friend tried it.

"The first couple of times he used the reels in the 'takeup' magazine he was sloppy and did not have the tension right (he'd left the film to the lower reel slack) and the film came off the reel and snarled and tangled in the soundhead. Well, he said, there really was no alibi. He just proceeded to thread up 'as usual' and checked his tension and the takeup reel *as he should have done before* and after that he had no trouble at all.

"I imagine that is probably the reason for some of the letters you have been receiving lately. The work suggested was not properly done. Personally, I have had absolutely no trouble at all with it even though I have had the same tape on for over a year. The trick is just in getting used to it and doing it right."

It seems to me that the fact that Brother Dunkelberger has used the same tape for over a year and has experienced no trouble, proves his 'stunt' to be a good one, and certainly it does save film.

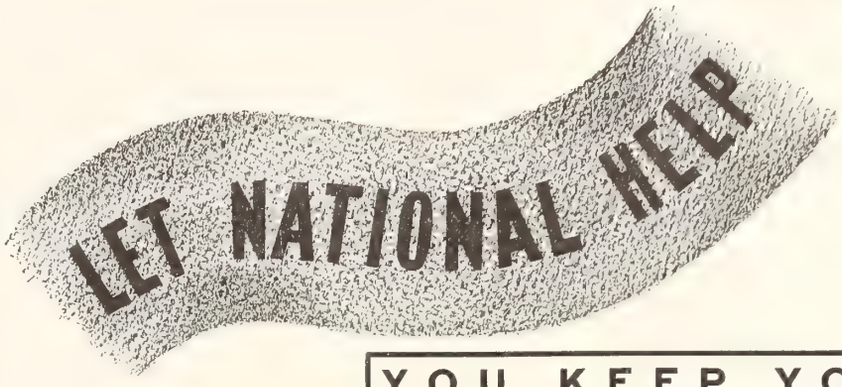
Happy Result of An Unpleasant Visit

A LETTER comes from a man out in Iowa who says, "Dear Mr. Richardson: I feel sure you will not remember me, but if you do I prefer you do not use my name. I therefore shall simply sign this, Yours for Better Projection.

"Some years ago you visited a theatre in which I was working. At that time I felt all this talk about 'Better Projection Pays' was just something to fill up space. The evening you stopped in I had been 'hitting the bottle' a bit before I went on shift and I threaded the film in upside down. About two minutes later you arrived in the room and believe me, brother, you gave me the most thorough bawling out it has ever been my misfortune to deserve. Among other things you told me I should be out driving a truck instead of where I was. I was pretty hot under the collar and could have cheerfully knocked your block off (only you were too big for me).

"I still don't know how I muddled through that performance, but by the end of it I had cooled off, sobered up and started to think. I was thoroughly ashamed of myself and I didn't wait for the boss, but went to him and quit on the spot (for which he was probably duly grateful). The more I thought about what you had said to me the more I realized what a washout I was and I decided that never again would any man ever have the opportunity of 'telling me off' as you had. I knew I wasn't really capable of handling the equipment in a projection room as it should be handled and I resolved not to try to do so until I had become proficient.

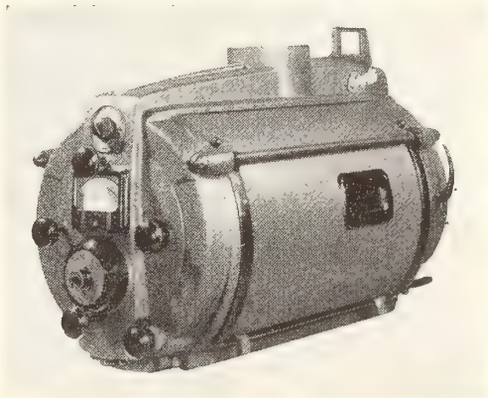
"You had told me I should be driving



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White Christmas or dirty-brown, there's a party a day or two before at Oscar Neu's Neumade Products establishment in New York. Sometime between 5 p. m. and 2 a. m. our staff photographer shot this one of the genial host himself, all ears for Miss Phyllis Sleeman, who is in charge of the SMPE office in the absence of Sylvan Harris; while her assistant, Miss Helen MacLean; "Pete" Streuber, export manager of NTS, and A. E. Meyer, sales manager of International Projector, look on.

a truck. Well, Mr. Richardson, that is just what I finally had to resort to in order to get three meals a day. I cut out drinking altogether and it has now been some seven years since I have even had so much as a glass of beer. Needless to say I didn't much fancy driving a truck, especially since it was winter, and in that part of the country that means darned cold weather. I stuck it out, however, but I also bought all the books I could find which pertained to projection of motion pictures and at night I really studied them. I found that of all the books I accumulated, your Bluebook taught me more, so I went through it until it was practically worn out. I believe today I could actually recite half the book without opening a cover —and I didn't learn it by heart, I learned it by *head*. Also I procured an old projector which was practically falling apart. I spent many an hour experimenting with this and using it in conjunction with my Bluebook lessons. There were two things I had set myself to do, and do them I did. One was to learn all I could about the work I wanted to do, and the other was to make sure I could let the bottle alone.

"Today I have a dandy position in as nice a little theatre as there is in the country (or so I think). My equipment is in A-1 condition and I am on the job every minute I am on duty. My boss appreciates my work and all I have to do is tell him what I need or suggest changes and they are taken care of as soon as possible.

"I thought I owed you this letter in appreciation of the fact you have changed my entire life for me and made it something to really enjoy, and believe me, Mr. Richardson, if there is ever anything I can do in return for you or yours I will consider it a great privilege to do so. The tongue lashing you gave me that night was the best present I have ever received in my life."

As a matter of fact I do remember going up into that projection room though I cannot recall just where it was. I am happy to be able now to offer my sincere congratulations to this chap.

Recruit New Projectionist Within or Outside Theatres?

"DEAR DAD," writes Fred M. Richardson, a projectionist now in the Army, "I have noticed that you receive many letters from various youngsters and some oldsters who want to get into projection though they have had little or no training. It would seem to me to be much more fair and advisable to take care of the many within our own ranks first. By this I mean the many hundreds of stage mechanics. These 'lost souls' have been having a mighty tough time of it ever since the advent of sound pictures.

It has not been so many years back that requests to learn the profession of projection came very few and far between. The reason for this was made up of many things. We were only 'operators' of a machine or machines working in small, poorly ventilated 'booths.' Our places of business had very few conveniences and in a great many instances none at all. Working conditions were poor in every sense. Very often we were forced to carry heavy film to and from exchanges and in some cases we had to do extra work on the stage, which meant a good many stairs to climb and descend plus the extra work. Home life was scarcely known to us. Our pay was poor. There was absolutely no glory or recognition or good work given us.

"Nowadays conditions are entirely different. We are (thanks to you) termed *projectionists*. Our work has been dignified by becoming a 'profession' instead of a job. Our projection rooms are a far cry from the old hole-in-the-wall type. They are equipped with many conveniences. We no longer carry film, nor are we forced to work on the stage. Our compensation has reached a much higher level (on the whole) and our working hours have been greatly shortened so that we may enjoy a home life which permits us to recognize our wives and children when we see them.

"Because of these changed conditions everybody and his brother wants to join our ranks. It does seem to me the least we can do is to take in our nearest labor relatives, who happen to be the stage mechanics, and then after these men have been taken care of we can look to the outside."

I can see the point; but the fact that a man is a stagehand does not necessarily mean he will make a good projectionist. Personally, I believe we should recruit new men from among those who prove they have a *real* interest in our work and who are willing to study hard to perfect themselves no matter what walk in life they originate from.

It is only natural that more people would wish to become projectionists because of the very reasons Brother Richardson has advanced. Every man wishes to place himself in a position which is looked up to, not down on, and there certainly was not much to attract worthy young men to our field in the old days.

●

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PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

The Immortal Sergeant

(Twentieth Century-Fox)

Patrol Action in Libya

Through a reconnaissance patrol of fourteen men, quickly reduced to six by a strafing attack, Lamar Trotti has told a stirring story of desert warfare. Translating to the screen the novel by John Brophy, he has stressed simplicity and sincerity in character and background and achieved a broad and effective picture of the nature of war and of men.

It is the story, primarily, of the fighting spirit of a battle-hardened sergeant and its transmission to a timid, self-effacing corporal. The sergeant, played with conviction and relish by Thomas Mitchell, leads the small group out into a desert no-man's-land and, although he fails to survive the second attack, guides the three survivors back with a mission accomplished. For the corporal, played with equal strength by Henry Fonda, the experience produces emotional maturity. His old inability to assert himself and accept responsibility is cast off in the face of desert privation, sand storms and a "Jerry" guard at the water hole. The girl (Maureen O'Hara), to whom he has never declared his love, although memories of her haunt the long desert hours, is his for the asking.

John Stahl has directed the film with taste and sharpness, calling forth excellent performances from the supporting cast, including Allyn Joslyn, Reginald Gardiner, Melville Cooper, Morton Lowry and Bramwell Fletcher.

The background of Libyan warfare is a timely one, but the theme and treatment have been combined to make a picture that will stand on its own merits.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, January 29, 1943. Running time, 91 min. PCA No. 8853. General audience classification.

Corporal Colin Spence.....Henry Fonda
Sergeant Kelly.....Thomas Mitchell
Valentine.....Maureen O'Hara
Allyn Joslyn, Reginald Gardiner, Melville Cooper, Bramwell Fletcher, Morton Lowry, Bob Mascagno, Italia De Nubila, Donald Stuart, Jean Prescott.

Three Hearts for Julia

(Metro-Goldwyn-Mayer)

Farce

When a foreign correspondent returns home to his wife after two years abroad, he finds her seemingly in love with a composer and an orchestra conductor. When the newspaper man attempts to win his wife back, she asks him to choose between the two men for her and then files a divorce suit. The rest of the story has to do with the man and the wife getting together after various romantic difficulties, only to be separated again when he is called to the Army.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Melvyn Douglas as the newspaperman, Ann Sothern as the wife, Lee Bowman and Richard Ainley as the rivals, Felix Bressart, Marta Linden, Reginald Owen and Marietta Canty constitute the cast.

The story and screenplay by Lionel Houser make the most of every opportunity for comedy, the nature of this being the domestic farce situations which have featured various other films in which Douglas has appeared.

John W. Considine, Jr., gave the film a creditable mounting and Richard Thorpe, who directed, kept the picture moving at a fast merry clip.

Previewed at the Fairfax Theatre, Los Angeles, to an audience that was kept in constant gales of laughter and applauded its unfolding. Reviewer's Rating: Good.—VANCE KING.

Release date, not set. Running time, 90 minutes. PCA No. 8905. Adult audience classification.

Julia Seabrook.....Ann Sothern
Jeff Seabrook.....Melvyn Douglas
David Torrance.....Lee Bowman
Richard Ainley, Flexic Bressart, Marta Linden, Reginald Owen, Marietta Canty.

Margin for Error

(Twentieth Century-Fox)

Clare Boothe's Play

Clare Booth's stage play about a German Consul in New York and a policeman named Moe Finkelstein assigned to the safeguarding of his person makes a picture that differs from most in kind, without setting a precedent that promises to precipitate a cycle. It can be exploited as a departure from the routine of anti-Nazi melodramas and depended upon to substantiate that variety of pledge.

As entertainment the production suffers to some extent from limitation of movement, as have other stage plays before it, and to some extent from a seeming indecision as to whether comedy or melodrama is the objective. The period is that prior to the outbreak of war between the United States and Germany, while the Bunds were still in open operation, and the tale requires of the observer a continuing adjustment to that state of affairs, which imposes a strain.

Otto Preminger, who also directed the picture portrays the German Consul, making him the central figure, but the tide of events has deprived the character of realism. Joan Bennett portrays his wife, held to him by his threats against her imprisoned father's life. Milton Berle plays the policeman who investigates the Consul's murder. This and other events of melodramatic pattern fail of conviction because depicted almost entirely in terms of conversation.

Lillie Hayward wrote the script from the Boothe play and Ralph Dietrich produced.

Previewed at the Egyptian Theatre, Hollywood, to a mixed audience which displayed mixed reaction. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, Feb. 19, 1943. Running time, 74 min. PCA No. 8900. General audience classification.

Sophie Baumer.....Joan Bennett
Moe Finkelstein.....Milton Berle
Karl Baumer.....Otto Preminger
Carl Esmond, Howard Freeman, Poldy Dur, Clyde Fillmore, Feriko Boros, Joe Kirk, Hans Von Twardowski, Hans Schumm.

Fortress on the Volga

(Artkino)

Stalin's Show

The slight plot of this film is built on a happening of great significance to the Russians, and to their followers here—the 1918 defense of Stalingrad, then Tsaritsin, against the Germans and White Russians. Other audiences may find it difficult to fill in the gaps in plot structure or to understand the abrupt end.

Numerous oratorical digressions by leading characters, and wordy studies of class idiosyncrasies, are supplied in place of action and smooth continuity. They are done with photographic and directorial artistry, however, as well as keen appreciation of animating motives. In the portrayal of White Russian leaders, the effect is that of gentle satire.

This is not to say that the film has no action. There are numerous battle scenes, realistic in numbers of men involved and exploding powder charges, even if not in battle behavior.

The story is essentially that of Joseph Stalin and Marshal Clementi Voroshilov, both of whom defended Tsaritsin. The latter approached it with a relieving force, unsuccessfully opposed by Cossacks and Germans. Meanwhile in the city, food commissar Stalin had become a political force, convincing generals and workers they must hold on. What he suspected, and what the film bears out, was that the generals were secretly anti-Bolshevist. Their fate, however, is never disclosed.

The film ends in a blaze of allegorical fighting: the Russians advancing, the silent Germans falling everywhere. On a flat promontory overlooking his beloved city, Stalin stands quiet. Voroshilov runs to him and throws his arms about him.

Noteworthy are the portrayals of Stalin and

Voroshilov by Mikhail Gelovani and Nikolai Bogoliubov. Both men startlingly resemble the personalities they depict.

Reviewed at the Stanley theatre, New York, where Russian film fans applauded vigorously several times and appeared deeply moved. Reviewer's Rating: Fair.—FLOYD E. STONE.

Release date, not set. Running time, 77 min. Adult audience classification.

Stalin .....Mikhail Gelovani
Voroshilov .....Nikolai Bogoliubov
Mikhail Zharov, Barbara Miasnikova, Sergei Nikashin, Jiotr Kadochnikov, Alexander Gremin, Vyacheslav Safronov.

THE NAVY AND THE NATION, 1943

March of Time (V9-5)

A report on the Navy and the nation's other maritime efforts, this leaves to the newspapers and the radio the task of telling what these services have done in the year past. It is instead a depiction of the myriad ramifications of war conducted on naval highways. Shown are a destroyer escorting a convoy; the ship's methods of attack and defense; the convoy itself; the Navy's Washington offices, in aspects of strategy, planning, design, aerial training, supply and the like; the Navy's "CB's," its construction section; the shipyards of the nation; our factories supplying guns, rubber rafts, planes, engines, optical instruments, ammunition to the Navy; naval reserve stations, advance naval supply depots. This is all told with the usual competence of narration, arrangement, and photography, and adds up to another interesting, and at points absorbing, March of Time short.—F. E. S.

Release date, January 1, 1943 19 *minutes*

ARMY CHAPLAIN (RKO)

This Is America (33,103)

Third in the "This Is America" series produced by Frederick Ullman, Jr., this short honors the cause and person of that adviser to fighting men, the Army chaplain. He is pictured as an integral part of the American forces whether at home or abroad, a friend and counselor rather than preacher to the men and a soldier in his own right. Chaplains of all faiths receive a basic military training, although not for combatant service, and then join their unit for the duration. The commentary is well designed to supplement the pictorial story, and the whole should attract and hold interest throughout.

Release date, December 18, 1942 19 *minutes*

COMMUNITY TRANSPORTATION (OWI)

Victory Short

Transportation systems in many war industry centers are being overloaded. They not only have to carry, during usual travel hours, the school children, office and factory workers, and shoppers; they have thousands of passengers for new war factories. How one typical community, Bridgeport, Connecticut, solved the problem, in a typically American way—the voluntary way—is shown here. Seen through clean, capable photography, and with concise, compelling narration, are the buses of the city, the automobiles, their passengers, and the homes and places of work of those passengers. Through posters appealing to the public, and through rearrangement of schedules for factory, office, shoppers, department store, and even schools, each category now has its own "rush hours," for which existent transportation is adequate. Depicted also is operation of the "share the ride" program for war workers with automobiles.—F. E. S.

Release date, December 31, 1942. 4½ *minutes.*

Night Plane from Chungking

(Paramount)

Spy Stuff

Over-deliberation in the making of points which are clear in advance to the customers deprives this item of suspense at cost to illusion. The material for the marquee overstates the case for the attraction, although the players do their best under circumstances of story and direction beyond their control.

The story by Harry Harvey concerns a busload of people bombed by Japs on a road in China, and taken to a Chinese airfield commanded by an American. He detects a woman in the party in an act of espionage and she is imprisoned. Later he tries to fly the rest out of China, but the plane is brought down in a jungle, and a clergyman in the group takes them to refuge in a monastery where he reveals himself as a German agent cooperating with the Japs, after which there is imprisonment, escape, shooting and assorted violence, all of which bogs down for lack of valid cause.

Ellen Drew and Robert Preston, as Americans who meet in China, work out a romance in the midst of the melodramatics.

Direction is by Ralph Murphy, production by Walter McEwen with Michael Kraike in association.

Previewed at the Ambassador Hotel trade show, Los Angeles, to a sprinkling of exhibitors and press people who manifested boredom. Reviewer's Rating: Mediocre.—W.R.W.

Release date not set. Running time 68 min. PCA No. 8766. General audience classification.

Captain Nick Stanton.....Robert Preston
Ann Richards .....Ellen Drew
Rev. Dr. Van Der Linden.....Stephen Geray
Seng Yung, Soo Yong, Otto Kruger, Ernest Dorion, Tamara Geva, Allen Jung.

(Review reprinted from last week's HERALD)

They Got Me Covered

(RKO Radio)

Hope Goes to Washington

Bob Hope's ability in the putting over of a gag line is the mainstay of this mixture of journalistic comedy and espionage melodrama produced by Samuel Goldwyn and directed by David Butler in a pattern which is a departure from the style of both. Dorothy Lamour furnishes the billing for the right hand side of the marquee and plays a straight role in normal attire for something less than the total of effectiveness she grosses in sarong and technicolor. The support is made up of dependables who deliver as expected.

The screenplay by Harry Kurnitz and Frank Fenton brings Hope home from Russia as a war correspondent in trouble with his managing editor and sends him to Washington where he gets on the trail of a story about a spy ring. There's a murder and an abduction to start the ball rolling, after which a variety of incidents in the spy tradition occur, played mostly for laughs, the whole ending in a rough house finish which provides the proper ending without bothering to go back and pick up a number of story lines left dangling.

Hope collects a lot of laughs from a script which furnishes him a lesser supply of typical dialogue than is par for him on radio or screen, and he is given no competition in the field of humor by his associates. Apart from the humor of Hope's quips, wisecracks and fadeways which click solidly, the film contains also a measure of slapstick, notably in a beauty parlor sequence, which amuses.

"Palsy Walsy," a song by Johnny Mercer and Harold Arlen, is the single venture into the musical, figuring principally as a piece of business.

With Hope voted Champion of Champions in the Quigley Publications Radio Poll and number five in the Exhibitor Poll of money making stars of 1942, the picture stacks up as a natural so far as attracting the customers is concerned, and it does give his fans a chance to see him in what amounts to a solo performance.

Previewed at the Ritz Theatre, Hollywood, to a Tuesday night audience, unapprized of the previewing, which responded to Hope's offerings with gusto. Reviewer's Rating: Good. —W. R. W.

Release date not set. Running time, 96 minutes. PCA No. 8819. General audience classification.

Bob Hope .....Robert Kittredge
Dorothy Lamour .....Christina Hill
Otto Preminger .....Fauscheim
Edward Ciannelli, Donald Meek, Walter Catlett, Marion Martin, Phyllis Ruth, Philip Ann, Donald MacBride, Mary Treen, Bettye Avery, Margaret Hayes.

(Review reprinted from last week's HERALD)

Star Spangled Rhythm

(Paramount)

Musical Comedy in Multiple

The billing of this omnibus attraction lists sixteen stars of first rank, a larger number of principals just slightly less distinguished as marquee magnets, plus a number of standouts in other fields of entertainment. Yet the billing is an understatement of the case. The film is a hit from end to end, produced in high humor and packed with music, mirth, beauty, song, dance and laughter throughout every one of its hundred minutes. It warrants all the exploitation that can be given it, and it furnishes the wherewithal for all the exploitation there is in the book of showmanship.

Unlike other films which have enrolled a multiplicity of stars this one is no broken cavalcade of thinly related sequences. It is a straight story of Harry Tugend in which all the notables appear as themselves for valid reason. It's a tale about a sailor who thinks his father is boss instead of gatekeeper of the Paramount Studio, and about the way in which the sailor's girl manages to make his belief stand up. There's a world of humor in the doing, with Eddie Bracken, Betty Hutton and Victor Moore playing these roles.

The stars perform in all the possible groupings, as when Paulette Goddard, Dorothy Lamour and Veronica Lake sing a trio number kidding themselves, again as Fred MacMurray, Franchot Tone, Ray Milland and Lynne Overman perform a skit burlesquing as many women playing cards.

Bob Hope plays a part in the story, as himself, and is master of ceremonies in the section which represents an impromptu performance staged for a ship's company of seamen. Bing Crosby also doubles as character and performer, and all hands figure in the running narrative, which adds up to excellent entertainment.

Cecil B. DeMille, Preston Sturges and Ralph Murphy play themselves, turning in smart and humourous performances, while Y. Frank Freeman and B. G. De Sylva take a prodigious kidding as represented by characters wearing names only lightly veiled.

For devising a script that embraces all of these personalities with sacrifice to none and profit to all, Harry Tugend rates a salute. For directing this mass of talent in such wise that it is always talent and never a mob, George Marshall rates acclaim to the echo. To associate producer Joseph Sistrom, an accolade with plumes. To the house of Paramount, for subjecting itself to a profound ribbing in the interests of entertainment for its customers, cheers.

Upwards of a dozen song numbers by Johnny Mercer and Harold Arlen follow the beam of today's predilection, both in melody and lyric, with Robert Emmett Dolan's musical direction extracting a maximum of result from every measure.

Previewed at the Ambassador Hotel tradeshow, Los Angeles, where some 500 *or more exhibitors, press and professional people had the time of their preview lives. Reviewer's Rating: Excellent.*—W. R. W.

Release date not set. Running time 100 min. PCA No. 8591. General audience classification.

Starring Bing Crosby, Ray Milland, Vera Zorina, Eddie Bracken, Bob Hope, Victor Moore, Mary Martin, Veronica Lake, Fred MacMurray, Dorothy Lamour, Dick Powell, Alan Ladd, Franchot Tone, Paulette Goddard, Betty Hutton, Rochester; with William Bendix, Susan Hayward, Lynne Overman, Cass Daley, Walter Catlett, Walter Dare Wahl and Company, Jerry Colonna, Marjorie Reynolds, Gary Crosby, Ernest Truex, Sterling Holloway, Macdonald Carey, Betty Rhodes, Johnnie Johnston, Katherine Dunham, Golden Gate Quartette, Walter Abel, Dona Drake, Gil Lamb, Arthur Treacher and Cecil B. DeMille, Preston Sturges, Ralph Murphy.

(Review reprinted from last week's HERALD)

FEATURES

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 8,'42
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
4201	Riding Through Nevada	Oct. 1,'42
4021	The Daring Young Man	Oct. 8,'42
4209	The Lone Prairie	Oct. 15,'42
4035	Smith of Minnesota	Oct. 15,'42
4026	The Boogie Man Will Get You	Oct. 22,'42
4042	Stand By All Networks	Oct. 29,'42
4030	Boston Blackie Goes Hollywood	Nov. 5,'42
4033	Laugh Your Blues Away	Nov. 12,'42
4002	You Were Never Lovelier	Nov. 19,'42
4038	Junior Army	Nov. 26,'42
4202	Pardon My Gun	Dec. 1,'42
4039	Underground Agent	Dec. 3,'42
4009	A Night to Remember	Dec. 10,'42
4210	A Tornado in the Saddle	Dec. 15,'42
....	Commandos Strike at Dawn	Jan. 7,'43
....	City Without Men	Jan. 14,'43
....	One Dangerous Night	Jan. 21,'43
....	Power of the Press	Jan. 28,'43
....	The Desperados	Not Set
....	The Cover Girl	Not Set
....	Law of the Badlands	Not Set
....	The Fighting Buckaroo	Not Set
....	Something to Shout About	Not Set
....	Law of the Northwest	Not Set
....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	Merry Go Round	Not Set
....	No Place for a Lady	Not Set
....	Robinhood of the Range	Not Set
....	Outlaw Busters	Not Set
....	Murder in Times Square	Not Set
....	Wyoming Hurricane	Not Set
....	Riders of the Northwest Mounted	Not Set
....	The Vigilantes Ride	Not Set
....	Destroyer	Not Set
....	Reveille with Beverly	Not Set
....	Suicide Range	Not Set
....	Riding West	Not Set
....	After Midnight with Boston Blackie	Not Set
....	Broadway Daddies	Not Set
....	Boy from Stalingrad	Not Set
....	Frontier Fury	Not Set
....	Attacked by Night	Not Set

MGM

302	Tish	Sep.-Nov. '42
305	A Yank at Eton	Sep.-Nov. '42
306	The War Against Mrs. Hadley	Sep.-Nov. '42
307	Cairo	Sep.-Nov. '42
308	Seven Sweethearts	Sep.-Nov. '42
304	Apache Trail	Sep.-Nov. '42
301	Somewhere I'll Find You	Sep.-Nov. '42
303	Panama Hattie	Sep.-Nov. '42
312	For Me and My Gal	Sep.-Nov. '42
309	Eyes in the Night	Sep.-Nov. '42
310	White Cargo	Sep.-Nov. '42
311	Omaha Trail	Sep.-Nov. '42
313	Whistling in Dixie	Dec.-Jan. '43
314	Journey for Margaret	Dec.-Jan. '43
315	Reunion in France	Dec.-Jan. '43
316	Stand by for Action	Dec.-Jan. '43
317	Dr. Gillespie's New Assistant	Dec.-Jan. '43
....	Andy Hardy's Double Life	Not Set
....	Random Harvest	Not Set
....	Presenting Lily Mars	Not Set
....	Lassie, Come Home	Not Set
....	Keeper of the Flame	Not Set
....	Tennessee Johnson	Not Set
....	Northwest Rangers	Not Set
....	Pilot No. 5	Not Set
....	Assignment in Brittany	Not Set
....	Cabin in the Sky	Not Set
....	Du Barry Was a Lady	Not Set
....	Three Hearts for Julia	Not Set
....	The Human Comedy	Not Set
....	Careless Cinderella	Not Set
....	Salute to the Marines	Not Set
....	Youngest Profession	Not Set
....	Half-Pint Kid	Not Set
....	Mr. Justice Goes Hunting	Not Set
....	Private Miss Jones	Not Set
....	Above Suspicion	Not Set
....	Bataan Patrol	Not Set
....	I Dood It	Not Set
....	Dr. Gillespie's Prison Story	Not Set
....	Air Raid Warden	Not Set
....	Swing Shift Maisie	Not Set
....	Faculty Row	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	No Time for Love	Not Set
....	Submarine Alert	Not Set
....	High Explosive	Not Set
....	True to Life	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Aerial Gunner	Not Set
....	Dixie	Not Set
....	Salute for Three	Not Set
....	Henry Aldrich Swings It	Not Set
....	So Proudly We Hail	Not Set
....	Lady in the Dark	Not Set

MONOGRAM

....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sept. 18,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
....	Criminal Investigator	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
....	War Dogs	Nov. 13,'42
....	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
....	Trail Riders	Dec. 4,'42
....	Rhythm Parade	Dec. 11,'42
....	Dawn on the Great Divide	Dec. 18,'42
....	Two Fisted Justice	Jan. 8,'43
....	Silent Witness	Jan. 15,'43
....	Cosmo Jones in the Crime Smasher	Jan. 22,'43
....	You Can't Beat the Law	Jan. 29,'43
....	Silver Skates	Feb. 5,'43
....	Kid Dynamite	Feb. 12,'43
....	Haunted Ranch	Feb. 19,'43
....	The Ape Man	Feb. 26,'43
....	Robbers' Roost	Not Set

PARAMOUNT

Block 1

4205	Wake Island	
4202	The Major and the Minor	
4203	The Glass Key	
4204	Wildcat	
4201	Priorities on Parade	

Block 2

4209	Henry Aldrich, Editor	
4208	Mrs. Wiggs of the Cabbage Patch	
4207	Road to Morocco	
4210	Street of Chance	
4206	The Forest Rangers	

Block 3

4213	The Avengers	
4212	Wrecking Crew	
4211	The Palm Beach Story	
4214	My Heart Belongs to Daddy	
4215	Lucky Jordan	

Block 4

....	Lady Bodyguard	
....	Happy Go Lucky	
....	Henry Aldrich Gets Glamour	
....	Night Plane from Chungking	
....	China	

SPECIAL

4231	Star Spangled Rhythm	

PRODUCERS REL. CORP.

317	Baby Face Morgan	Sep. 15,'42
307	Tomorrow We Live	Sep. 29,'42
308	City of Silent Men	Oct. 12,'42
309	Secrets of a Co-ed	Oct. 26,'42
301	The Yanks are Coming	Nov. 9,'42
357	Billy the Kid in Mysterious Rider	Nov. 20,'42
318	Miss V from Moscow	Nov. 23,'42
310	Boss of Big Town	Dec. 7,'42
363	Lone Rider in Overland Stagecoach	Dec. 11,'42
302	Lady from Chungking	Dec. 21,'42
351	Rangers Take Over	Dec. 25,'42
319	Man of Courage	Jan. 4,'43
303	The Payoff	Jan. 21,'43
320	Dead Men Walk	Feb. 10,'43
304	A Night for Crime	Feb. 18,'43
31	Corregidor	Mar. 1,'43
312	Queen of Broadway	Mar. 8,'43
30	Follies Girl	Mar. 15,'43
313	Behind Prison Walls	Mar. 22,'43
....	My Son the Hero	Not Set
....	Billy the Kid (untitled)	Not Set

RKO

371	The Magnificent Ambersons	July 10,'42
391	Bambi	Aug. 21,'42
301	The Big Street	Sep. 4,'42
302	Mexican Spitfire's Elephant	Sep. 11,'42
303	Wings and the Woman	Sep. 18,'42
381	Bandit Ranger	Sep. 25,'42
304	Highways by Night	Oct. 2,'42
305	Here We Go Again	Oct. 9,'42
306	Scattergood Survives a Murder	Oct. 16,'42
307	Journey Into Fear	Oct. 23,'42
308	The Navy Comes Through	Oct. 30,'42
309	The Falcon's Brother	Nov. 6,'42
310	Seven Days' Leave	Nov. 13,'42
382	Pirates of the Prairie	Nov. 20,'42
311	Once Upon a Honeymoon	Nov. 27,'42
312	Army Surgeon	Dec. 4,'42
313	Cat People	Jan. 1,'43
...	Saludos Amigos	Jan. 8,'43
314	The Great Gildersleeve	Jan. 15,'43
315	Seven Miles from Alcatraz	Jan. 22,'43
351	Pride of the Yankees	Not Set
...	Ladies Day	Not Set
...	Tarzan Triumphs	Not Set
...	Bombardier	Not Set
...	This Land Is Mine	Not Set
...	Two Weeks to Live	Not Set
...	They Got Me Covered	Not Set
...	Flight for Freedom	Not Set
...	Hitler's Children	Not Set
...	I Walked with a Zombie	Not Set
...	From Here to Victory	Not Set

REPUBLIC

201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
262	Valley of Hunted Men	Nov. 13,'42
251	Heart of the Golden West	Dec. 11,'42
207	The Traitor Within	Dec. 18,'42
208	Secrets of the Underground	Dec. 18,'42
206	Ice-Capades Revue	Dec. 24,'42
273	Sundown Kid	Dec. 28,'42
253	Ridin' Down the Canyon	Dec. 30,'42
205	Johnny Doughboy	Dec. 31,'42
209	Mountain Rhythm	Jan. 8,'43
210	London Blackout Murders	Jan. 15,'43
2301	Boots and Saddles	Jan. 15,'43
263	Thundering Trails	Jan. 25,'43
211	Fighting Devil Dogs	Jan. 29,'43
274	Dead Man's Gulch	Feb. 5,'43
....	Hit Parade of 1943	Not Set
....	Chatterbox	Not Set
....	The Blocked Trail	Not Set
....	Idaho	Not Set

20TH CENTURY-FOX

Block 1

301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

Block 2

308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42

Block 3

313	Tales of Manhattan	Oct. 30,'42

Block 4

309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42

Block 5

318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42

Block 6

322	Life Begins at 8:30	Dec. 25,'42
323	China Girl	Jan. 1,'43
324	We Are the Marines	Jan. 8,'43
325	Over My Dead Body	Jan. 15,'43
326	Time to Kill	Jan. 22,'43

Block 7

327	Immortal Sergeant	Jan. 29,'43
328	Chetniks, the Fighting Guerrillas	Feb. 5,'43
329	Meanest Man in the World	Feb. 12,'43
330	Margin for Error	Feb. 19,'43
316	The Young Mr. Pitt	Feb. 26,'43

Prod. No.	Title	Release Date
...	The Ox-Bow Incident	Not Set
...	He Hired the Boss	Not Set
...	My Friend Flicka	Not Set
...	Crash Dive	Not Set
...	Quiet Please, Murder	Not Set
...	Dixie Dugan	Not Set
...	Coney Island	Not Set
....	Hello Frisco, Hello	Not Set
....	Secret Mission	Not Set
....	The Moon Is Down	Not Set
....	School for Sabotage	Not Set

UNITED ARTISTS

...	Battle Cry of China	Aug. 7,'42
...	The Moon and Sixpense	Oct. 2,'42
...	The Devil with Hitler	Oct. 9,'42
...	One of Our Aircraft is Missing	Oct. 16,'42
...	Undercover Man	Oct. 23,'42
...	I Married a Witch	Oct. 30,'42
...	Silver Queen	Nov. 13,'42
...	Fall In	Nov. 20,'42
...	Jacare	Nov. 27,'42
...	American Empire	Dec. 11,'42
...	Lost Canyon	Dec. 18,'42
...	In Which We Serve	Dec. 25,'42
...	The Crystal Ball	Jan. 1,'43
...	The Powers Girl	Jan. 15,'43
...	McGuerins from Brooklyn	Jan. 22,'43
...	Young and Willing	Jan. 29,'43
...	G-String Murders	Feb. 12,'43
...	Stage Door Canteen	Feb. 26,'43
....	Calaboose	Not Set
....	Yanks Ahoy	Not Set

Prod. No.	Title	Release Date
....	Taxi, Mister	Not Set
....	Prairie Chickens	Not Set
....	That Nazty Nuisance	Not Set
....	Unconquered	Not Set
....	Victory Through Air Power	Not Set
....	Texas Law	Not Set
....	Leather Burners	Not Set
....	Colt Comrades	Not Set
....	Border Patrol	Not Set
....	Meet John Bonniwell	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
7010	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
7017	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight in Havana	Oct. 16,'42
7019	The Mummy's Tomb	Oct. 23,'42
7038	Night Monster	Oct. 23,'42
7002	Who Done It?	Nov. 6,'42
7015	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly in the Groove	Nov. 20,'42
7029	Behind the Eight Ball	Dec. 4,'42
7034	Madame Spy	Dec. 11,'42
....	Pittsburgh	Dec. 11,'42

Prod. No.	Title	Release Date
7073	The Old Chisholm Trail	Dec. 11,'42
7032	The Great Impersonation	Dec. 18,'42
7027	Mug Town	Dec. 18,'42
7063	Arabian Nights	Dec. 25,'42
....	When Johnny Comes Marching Home	Jan. 1,'43
7037	Eyes of the Underworld	Jan. 8,'43
....	Shadow of a Doubt	Jan. 15,'43
7074	Tenting Tonight on the Old Camp Ground	Feb. 5,'43
....	The Amazing Mrs. Holliday	Feb. 5,'43
....	Sherlock Holmes and the Secret Weapon	Feb. 12,'43
....	Off the Beaten Track	Not Set
7076	Raiders of San Joaquin	Not Set
....	On the Beam	Not Set
....	Flesh and Fantasy	Not Set
....	Sherlock Holmes in Washington	Not Set
...	Corvettes In Action	Not Set
....	White Savage	Not Set
7075	Cheyenne Roundup	Not Set
7077	The Lone Star Trail	Not Set
...	It Ain't Hay	Not Set
....	Frankenstein Meets the Wolf Man	Not Set
....	Hi Buddy	Not Set
....	Bad Company	Not Set
....	Hi' Ya Chum	Not Set
....	We've Never Been Licked	Not Set
....	Isle of Romance	Not Set
....	Oh! Doctor	Not Set
....	He's My Guy	Not Set
....	Solid Senders	Not Set
....	Captive Wild Woman	Not Set
....	Cowboy of Manhattan	Not Set
....	Good Mornings, Judge	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
212	Gentleman Jim	Nov. 14,'42
210	George Washington Slept Here	Nov. 28,'42
211	Flying Fortress	Dec. 5,'42
215	Varsity Show	Dec. 19,'42
201	Yankee Doodle Dandy	Jan. 2,'43
216	The Gorilla Man	Jan. 16,'43
214	Casablanca	Jan. 23,'43
209	The Hard Way	Not Set
....	Watch on the Rhine	Not Set
....	Princess O'Rourke	Not Set
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	Edge of Darkness	Not Set
....	The Mysterious Doctor	Not Set
....	The Desert Song	Not Set
....	Air Force	Not Set
....	The Constant Nymph	Not Set
...	Action in the North Atlantic	Not Set
...	Murder on Wheels	Not Set
...	Background to Danger	Not Set
...	One More Tomorrow	Not Set
...	Mission to Moscow	Not Set
...	Crime by Night	Not Set
...	Thank Your Lucky Stars	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	Adventures in Iraq	Not Set

Feature Synopses and Information

HENRY ALDRICH SWINGS IT
(Paramount)

Family Comedy

PRODUCER: Walter MacEwen. Directed by Hugh Bennett.

PLAYERS: Jimmy Lydon, Charles Smith, Mimi Chandler, John Litel, Olive Blakeney.

SYNOPSIS

Henry Aldrich outdoes himself in this, getting into a $100,000 scrape. A Stradivarius violin worth that much turns up in his possession, through a seemingly innocent series of events, but he manages to clear himself. Mimi Chandler is the daughter of Senator A. B. "Happy" Chandler of Kentucky, who is making her film debut.

SO PROUDLY WE HAIL
(Paramount)

Drama of Bataan

PRODUCER-DIRECTOR: Mark Sandrich.

PLAYERS: Claudette Colbert, Paulette Goddard, Veronica Lake, Barbara Britton, Walter Abel, Sonny Tufts.

SYNOPSIS

Paramount seems to be the first studio to start a picture dealing with the last days of the U. S. Army nurses on Bataan and Corregidor. This is the story of a group of nurses and an Army chaplain administering to the dying and wounded during the final struggle to hold off the Jap hordes. The studio says every effort is being made in the interests of authenticity. Miss Colbert enacts the role of the head of the nurses during the siege.

CORREGIDOR
(Producers Releasing Corp.)

War Drama

PRODUCERS: Dixon R. Harwin and Edward Finney. Directed by William Nigh.

PLAYERS: Otto Kruger, Elissa Landi, Donald Woods, Frank Jenks, Rick Vallin, Wanda McKay, Ian Keith, Ruby Dandridge, Eddie Hall, Charles Jordan.

SYNOPSIS

In a tribute to the medical staff on Bataan, this film tells the story of the Philippines from the first attack to the departure of the last plane. It is the story also of a woman in love with one doctor and married to another, while respecting the skill and courage of both. The course of battle settles her personal problem, although she leaves for Australia alone.

THE APE MAN
(Monogram)

Horror Story

PRODUCERS: Sam Katzman and Jack Dietz. Directed by William Beaudine.

PLAYERS: Bela Lugosi, Wallace Ford, Louise Currie, Minerva Urecal, Henry Hall, Ralph Littlefield, Emil Von Horn, J. Farrell MacDonald, George Kirby.

SYNOPSIS

Another drama designed to chill audiences in the familiar "ape man" pattern, this film concerns a scientist who has succeeded in turning his physical structure into that of an ape. His efforts to return to human form involve several murders but are foiled by the efforts of a pair of reporters.

BILLY THE KID IN THE KID RIDES AGAIN
(Producers Releasing Corp.)

Western

PRODUCER: Sigmund Neufeld. Directed by Sherman Scott.

PLAYERS: Buster Crabbe, Al St. John, Iris Meredith, Glenn Strange, Charles King, I. Stanford, Jolley, Ed Poll, Sr., Ted Adams, Slim Whitaker.

SYNOPSIS

Billy the Kid is again under suspicion as the story opens. He has been framed on an express robbery and, although quite certain of the guilty parties, is unable to secure proper evidence. Jailed by a sheriff in league with the outlaws, he escapes with the connivance of "Fuzzy" in time to foil a bank robbery and arrest the group.

FOLLIES GIRL
(Producers Releasing Corp.)

Musical

PRODUCED and Directed by William Rowland.

PLAYERS: Wendy Barrie, Doris Nolan, Gordon Oliver, Anne Barrett, Arthur Pierson, J. C. Nugent, Cora Witherspoon, William Harrigan, Cliff Hall.

SYNOPSIS

A railroad magnate who owns a costume company and interests himself in burlesque on the side; his son, an Army private on leave; a girl who can design costumes, and the principals of the Bijou Follies are the chief characters in this musical comedy. It includes song and dance numbers by well-known performers with music by Johnny Long, Bobby Byrne, Ray Heatherton and Ernie Holst.

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Min.)		
	1942-43		
4421	Phony Cronies (Brendel)	8-27-42	899
4422	Carry Harry (Langden)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up (Downs)	10-2-42	974
4409	College Belles (Gloveslinger)	10-16-42	998
4424	Sappy Pappy (Clyde)	10-30-42	1010
4402	Sock-a-bye Baby (Stooges)	11-13-42	1046
4425	Ham and Yeggs (Brendel)	11-27-42	1046
4426	Piano Mooner (Langdon)	12-11-42	1094
4410	The Great Glover (Gloveslinger)	12-25-42	..
4403	They Stooge to Conga (Stooges)	1-1-43	1094
4428	His Wedding Scare (Brendel)	1-15-43	..
	COLOR RHAPSODIES		
	(7 Minutes)		
	1942-43		
4501	Song of Victory	9-4-42	926
4502	Tito's Guitar	10-30-42	1010
4503	Toll Bridge Troubles	11-27-42	1046
4504	King Midas Junior	12-18-42	..
4505	Slay It with Flowers	1-8-43	..
	PHANTASIES CARTOONS		
	(Average 9 Min.)		
	1941-42		
3705	Old Blackout Joe	8-27-42	899
	1942-43		
4701	The Gullible Canary	9-18-42	950
4702	The Dumb Conscious Mind	10-23-42	1010
4703	Malice in Slumberland	11-20-42	1046
4704	Cholly Polly	12-18-42	..
4705	The Vitamin G Man	1-22-43	..
	COMMUNITY SING (Series 7)		
	(9 Minutes)		
	1942-43		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler" (Baker)	9-17-42	950
4653	No. 3—College Songs	10-15-42	1010
4654	No. 4—Service Songs	11-12-42	1007
4655	No. 5—Songs of the States	12-11-42	1094
4656	No. 6—MacDonald's Son	1-1-43	..
	QUIZ REELS (Average 10 Min.)		
	1942-43 (Series 3)		
4601	Kitchen Quiz No. 1	8-21-42	899
	PANORAMICS (10 Minutes)		
	1942-43		
4961	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	998
4903	Our Second Front	12-11-42	1078
4904	Merchant Seamen	1-15-43	..
	TOURS (10 Minutes)		
	1942-43		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974
	SCREEN SNAPSHOTS (Series 22) (10 Minutes)		
	1942-43		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998
4854	No. 4	11-26-42	1046
4855	No. 5	12-25-42	1094
	WORLD OF SPORTS (10 Minutes)		
	1941-42		
3810	Canvas Cut-Ups	8-28-42	899
	1942-43		
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	11-6-42	1010
4803	Winter Paradise	12-8-42	1094
	KATE SMITH (10 Minutes)		
	1942-43		
4751	America Sings With Kate Smith	8-21-42	899
	FAMOUS BANDS (10 Minutes)		
	1942-43		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	998
4953	Shep Fields	12-23-42	1094
	AMERICA SPEAKS		
4961	Wings for the Fledgling	12-31-42	1094
4962	Our Second Front	12-11-42	1078

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (20 Minutes)		
	1941-42		
A-305	Mr. Blabbermouth	8-8-42	877
	1942-43		
A-401	Keep 'Em Sailing	11-28-42	1022
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
	1942-43		
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-8-42	1010
T-413	Glimpses of Ontario	12-5-42	..
T-414	Land of Orizaba	1-2-43	..
	PETE SMITH SPECIALTIES (10 Minutes)		
	1941-42		
S-371	It's a Dog's Life	8-22-42	877
S-372	Victory Vittles	9-19-42	950
S-373	Football Thrills of 1941	9-26-42	998
S-374	Calling All Pa's	10-24-42	998
	1942-43		
S-462	Marines in the Making	12-26-42	..
	PASSING PARADE (10 Minutes)		
	1941-42		
K-387	The Magic Alphabet	10-10-42	995
K-388	Famous Boners	10-24-42	1010
K-389	The Film That Was Lost	10-31-42	994
	1942-43		
K-481	Madero of Mexico	11-28-42	1022
	MINIATURES (10 Minutes)		
	1941-42		
M-336	The Greatest Gift	9-5-42	926
M-337	ATCA	10-3-42	994
M-338	The Good Job	10-10-42	994
M-339	Listen, Boys	10-17-42	998
M-340	Brief Interval	11-28-42	1022
	1942-43		
M-431	The Last Lesson	12-19-42	..
M-432	People of Russia	12-26-42	..
	OUR GANG COMEDIES (Average 11 Min.)		
	1941-42		
C-399	Rover's Big Chance	8-22-42	856
C-400	Mighty Lak a Goat	10-10-42	998
	1942-43		
C-401	Unexpected Riches	11-28-42	1022
	TECHNICOLOR CARTOONS (9 Minutes)		
	1941-42		
W-352	The Blitz Wolf	8-22-42	950
W-353	The Early Bird Dood It	8-29-42	950
W-354	Chips Off the Old Block	9-12-42	950
W-355	Fine Feathered Friend	10-10-42	1010
W-356	Wild Honey	11-7-42	1022
	1942-43		
W-441	Barney Bear's Victory Garden	12-26-42	..

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
	1941-42		
L1-6	No. 6	8-21-42	877
	1942-43		
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	1070
L2-3	No. 3	2-12-43	..
	BENCHLEY COMEDIES (10 Minutes)		
	1941-42		
S1-5	The Man's Angle	8-14-22	950
	FASCINATING JOURNEYS (Color) (10 Minutes)		
	1941-42		
M1-2	Indian Temples	9-4-42	926
	SUPERMAN COLOR CARTOONS (8 Minutes)		
	1941-42		
W1-9	Superman in Terror on the Midway	8-28-42	877
W1-10	Superman and the Japoteurs	9-18-42	950
W1-11	Superman in Showdown	10-16-42	974
W1-12	Superman in Eleventh Hour	11-20-42	1070
	1942-43		
W2-1	Superman in Destruction, Inc.	12-25-42	..
W2-2	Superman in the Mummy Strikes	1-29-43	..
W2-3	Superman in Jungle Drums	3-5-43	..
	HEDDA HOPPER'S HOLLYWOOD (10 Minutes)		
	1941-42		
Z1-5	No. 5	8-14-42	877
Z1-6	No. 6	9-18-42	950
	HEADLINERS (10 Minutes)		
	1942-43		
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	1010
A2-3	Hands of Women	12-11-42	1070
A2-4	Mitchell Ayres & Orch.	1-15-43	..
A2-5	Ina Ray Hutton & Orch.	3-19-43	..
	MADCAP MODELS (Color) (9 Minutes)		
	1941-42		
U1-6	The Little Broadcast	9-25-42	998
	1942-43		
U2-1	Jasper and the Haunted House	10-23-42	1010
U2-2	Jasper and the Choo-Choo	1-1-43	..
U2-3	Bravo Mr. Strauss	3-12-43	..
	POPEYE THE SAILOR (7 Minutes)		
	1941-42		
E1-11	You're a Sap, Mr. Jap	8-7-42	859
E1-12	Alona on the Sarong Seas	9-4-42	926
	1942-43		
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	1007
E2-3	Me Musical Nephews	12-25-42	1070
E2-4	Spinach for Britain	1-22-43	..
E2-5	Seein' Red, White 'n Blue	2-19-43	..
E2-6	A Jolly Good Furlough	3-26-43	..
	POPULAR SCIENCE (Color) (10 Minutes)		
	1942-43		
J2-1	No. 1	10-2-42	974
J2-2	No. 2	11-27-42	1010
J2-3	No. 3	2-5-43	..
	SPEAKING OF ANIMALS (8 Minutes)		
	1941-42		
Y1-5	At the Dog Show	8-28-42	926
Y1-6	In South America	9-25-42	974
	1942-43		
Y2-1	Speaking of Animals and Their Families	12-18-42	1070
	SPORTLIGHTS (9 Minutes)		
	1941-42		
R1-13	Timber Athletes	9-11-42	926
	1942-43		
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	1007
R2-3	Modern Vikings	1-8-43	..
R2-4	Trading Blows	2-12-43	..
R2-5	Hike or Bike	3-19-43	..
	VICTORY SHORTS (15 Minutes)		
	1942-43		
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-13-42	946
T2-3	The Price of Victory	12-3-42	1018
T2-4	The Aldrich Family Gets Into Scrap		..

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color) (8 Minutes)		
	1941-42		
24.108	T-Bone for Two	8-14-42	856
24.109	How to Play Baseball	9-4-42	926
24.100	The Vanishing Private	9-24-42	974
24.111	Olympic Champ	10-9-42	998
24.112	How to Swim	10-23-42	1010
24.113	Sky Trooper	11-6-42	1022
24.114	Pluto at the Zoo	11-20-42	1070
24.115	How to Fish	12-4-42	1094
	DISNEY SPECIALS		
	Der Fuehrer's Face	12-18-42	1067
	Education for Death	1-5-42	1067
	INFORMATION PLEASE (Average 11 Min.)		
	1941-42		
24.210	No. 10 John Carradine	8-14-42	877
24.211	No. 11 Russell Crouse	9-11-42	974
	SPORTSCOPE (Average 9 Min.)		
	1941-42		
24.313	Record Breakers	8-7-42	877
	1942-43		
34.301	Show Horse	9-11-42	974
34.302	Touchdown Tars	10-9-42	998
34.303	Winter Setting	11-6-42	1022
34.304	Q-Men	12-4-42	1094

Prod. No.	Title	Rel. Date	P.D. Page
	PICTURE PEOPLE (10 Minutes)		
	1941-42		
24,413	Hollywood on the Hudson	8-14-42	926
	EDGAR KENNEDY (Average 18 Min.)		
	1942-43		
33,401	Two for the Money	8-14-42	926
33,402	Rough on Rents	10-30-42	1010
	LEON ERROL (Average 19 Min.)		
	1942-43		
33,701	Mail Trouble	9-4-42	926
33,702	Deer, Deer	10-23-42	1010
33,703	Pretty Dolly	12-11-42	1094
	JAMBOREES (Average 10 Min.)		
	1942-43		
34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	998
34,403	Ray McKinley & Orch.	10-30-42	1022
34,404	Dick Stabile & Orch.	11-27-42	1070
34,405	Enric Madriguera & Orch.	12-25-42	1094
	VICTORY SPECIALS		
	1942-43		
34,201	Conquer by the Clock	10-27-42	..
34,202	Spit, Grit and Rivets		..
	FAMOUS JURY TRIALS (Average 18 Min.)		
	1942-43		
33,201	The State vs. Glen Willet	9-18-42	974
33,202	The State vs. Thomas Thomas Crosby	11-13-42	1070
	THIS IS AMERICA (Average 19 Min.)		
	1942-43		
33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	1031
33,103	Army Chaplain	12-18-42	1102

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN (Average 9 Min.)		
	1942-43		
3201	Along the Texas Range	10-9-42	974
3202	Climbing the Peaks	1-29-43	..
	MAGIC CARPET (9 Minutes)		
	1942-43 (Color)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding In Bikaner	8-26-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	11-28-42	1022
3156	Strange Empire	1-1-43	..
3157	Land Where Time Stood Still	2-26-43	..
	SPORTS REVIEWS (8 Minutes)		
	1942-43		
3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughters	11-20-42	1022
3302	When Winter Comes	12-18-42	..
3303	Steelhead Fighters	1-15-43	..
3304	Back to Bikes	2-12-43	..
	TERRYTOONS (TECHNICOLOR) (7 Minutes)		
	1942-43		
3551	All Out for "V"	8-7-42	926
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army.	10-2-42	974
3555	The Mouse of Tomorrow.	10-16-42	1046
3556	Nancy in Doing Their Bit	10-30-42	..
3557	Frankenstein's Cat	11-27-42	..
3558	Barnyard WAAC	12-11-42	..
3559	Scrap for Victory	1-8-43	..
3560	Barnyard Blackout	2-5-43	..
3561	Shipyard Symphony	2-19-43	..
	SPECIAL		
3567	Somewhere in the Pacific.	12-25-42	..
3568	He Dood It Again	1-22-43	..

Prod. No.	Title	Rel. Date	P.D. Page
	TERRYTOONS (Black & White) (7 Minutes)		
	1942-43		
3501	The Big Build-Up	9-11-42	926
3502	Ickle Meets Pickle	11-13-42	1046
	THE WORLD TODAY (9 Minutes)		
	1942-43		
3401	Our Last Frontier	9-11-42	.
	MARCH OF TIME (Average 20 Minutes)		
	1942-43		
V9-1	The F.B.I. Front	9-4-42	911
V9-2	The Fighting French	10-9-42	946
V9-3	Mr. and Mrs. America.	11-6-42	1007
V9-4	Prelude to Victory	12-4-42	1055
V9-5	The Navy and the Nation.	1-1-43	1102
	DRIBBLE PUSS PARADE (9 Minutes)		
3901	Monkey Doodle Dandies	12-4-42	1046
	VICTORY FILM		
3801	It's Everybody's War	11-6-42	1031

UNITED ARTISTS

	WORLD IN ACTION (Two Reels)		
	1941-42		
....	Our Russian Ally	8-14-42	784
....	Hitler's Plan	9-4-42	854
....	Road to Tokyo		898
....	Inside Fighting China	10-2-42	898
....	Mask of Nippon	11-6-42	971
....	Fighting Freighters	1-9-43	1055
....	Paratroops	2-12-43	..

UNIVERSAL

	COLOR CARTUNE (Average 7 Min.)		
	1941-42		
6253	Pigeon Patrol	8-3-42	813
	1942-43		
7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-12	998
7243	Air Radio Warden	12-21-42	..
	SWING SYMPHONIES 1942-43		
7231	Yankee Doodle Swing Shift	9-21-42	899
7232	Boogie Woogie Sioux	11-30-42	1046
7233	"Cow-Cow Boogie"	1-4-42	..
	STRANGER THAN FICTION (9 Minutes)		
	1941-42		
6384	Mile of Dough	8-10-42	877
6385	Smoke Painter	8-31-42	899
	PERSON—ODDITIES		
	1942-43		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	1046
7374	Double Talk Girl	11-16-42	1007
7375	Designed by Fannie Hurst	12-14-42	..
7376	Let Huey Do It	1-25-43	..
7377	She's A-1 in the Navy	2-8-43	..
	VARIETY VIEWS (9 Minutes)		
	1941-42		
6365	Crater City	8-17-42	859
	1942-43		
7351	Trouble Spot of the East.	9-7-42	899
7352	Canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	1010
7355	Western Whoopee	12-28-42	899
7356	Winter Sports Jamboree	1-8-43	..
7357	Mother of Presidents	2-1-43	..
	MUSICALS (Average 10 Min.)		
	1941-42		
6231	Shuffle Rhythm	8-19-42	877
	1942-43		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	1007
7125	Chasin' the Blues	1-13-43	1046
7126	Hit Tune Jamboree	2-10-43	..

Prod. No.	Title	Rel. Date	P.D. Page
	PLEDGE FOR VICTORY 1942-43		
0995	Keeping Fit	10-26-42	998
0996	Arsenal of Might	2-22-43	..
	2-REEL SPECIAL		
7111	Roar, Navy Roar	11-25-42	1046
7110	"Eagle Vs. Dragon"		..

VITAPHONE

	TECHNICOLOR SPECIALS (Average 20 Min.)		
	1942-43		
8001	A Ship Is Born	10-10-42	1010
8002	Fighting Engineers	1-2-43	..
8003	Young and Beautiful	1-30-43	..
8044	Eagles of the Navy		..
	BROADWAY BREVITIES (20 Minutes)		
	1941-42		
7112	"Divide and Conquer"	8-29-42	794
	1942-43		
8101	The Spirit of Annapolis	9-5-42	926
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point.	11-28-42	1007
8104	Beyond the Line of Duty.	11-7-42	1010
8105	Vaudeville Days	12-19-42	1070
8106	The Man Killers		..
8107	Little Isles of Freedom	2-13-43	1078
8108	Our African Frontiers	2-27-43	..
	HOLLYWOOD NOVELTIES (10 Minutes)		
	1942-43		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	1022
8303	Stars on Horseback		..
8304	So You Think You Need Glasses	12-26-42	..
	THE SPORTS PARADE (10 Minutes)		
	1941-42		
7410	Argentine Horses	8-8-42	877
	1942-43		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports.	10-17-42	1007
8403	The Right Timing	10-31-42	1022
8404	Cuba, Land of Romance and Adventure	1-16-43	1070
8405	America's Battle of Beauty	11-21-42	1070
8406	Horses! Horses! Horses!	12-12-42	1070
8407	Sporting Dogs	2-20-43	..
	MELODY MASTERS BANDS (10 Minutes)		
	1941-42		
7510	Glen Gray & Band	8-15-42	877
	1942-43		
8501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	1007
8503	U. S. Marine Band	11-14-42	1007
8504	Borrah Minevitch and his Harmonica School	12-26-42	..
	LOONEY TUNES CARTOONS (7 Minutes)		
	1941-42		
7614	The Ducktator	8-1-42	859
7615	Eatin' on the Cuff	8-22-42	877
7616	The Impatient Patient	9-5-42	877
	1942-43		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	1022
8603	My Favorite Duck	12-5-42	1007
8604	Confusions of a Nutzy Spy	1-9-43	1007
8605	To Duck or Not to Duck.	1-23-43	1070
8606	Hop and Go	2-6-43	..
	MERRIE MELODIES CARTOONS (Color) (7 Minutes)		
	1941-42		
7723	Foney Fables	8-1-42	856
7724	The Squawkin' Hawk	8-8-42	877
7725	Fresh Hare	8-22-42	877
7726	Fox Pop	9-5-42	877

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-4	950
8703	The Hare Brained Hypnotist	10-31-42	1007
8704	A Tale of Two Kitties	11-21-42	1007
8705	Ding Dog Daddy	12-5-42	1007
8706	Case of the Missing Hare	12-12-42	1007
8707	Coal Black and de Sebben Dwarfs	1-9-43	1007
8708	Pigs in a Polka	1-23-43	1070
8709	Tortoise Wins by a Hare.	2-6-43	..
8710	Fifth Column Mouse	2-20-43	..
8711	Flop Goes the Weasel		..
	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Bomber		509
	Pots to Planes		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	Out of the Frying Pan		926
	Salvage		946
	Manpower		971
	Japanese Relocation		971
	Dover		1018
	Fuel Conservation		1040
	Colleges at War		1078
	Community Transportation		1102
	Paratroops		..
	U. S. TREASURY DEPT. (Released Through National Screen)		
	The New Spirit		529
	WAR ACTIVITIES COMMITTEE (Released Through 20th-Fox)		
	Battle of Midway		912
	BRITISH MINISTRY OF INFORMATION		
	21 Miles		971
	Control Room		1018
	C. E. M. A.		1018
	Fighting French Navy		1070
	Lift Your Head Comrade		1094
	Letter from Ulster		1094
	MISCELLANEOUS		
	Movie Quiz, No. 1 and 2 (Movie Quiz Distributing)		854
	Shock Troops for Defense (Brandon Films)		871
	Scrap for Victory (Brandon Films)		871
	Quebec (Canadian Film Board)		1070
	Kokoda Battle Front (Australian Dept. of Information)		1070
	Sword of the Spirit (Verity Film)		1055

SERIALS

COLUMBIA

	1942-43		
4120	The Secret Code (15 Episodes)	9-4-42	899
4140	The Valley of Vanishing Men (15 episodes)	12-27-42	..

REPUBLIC

	1942-43		
281	King of the Mounties (12 episodes)	10-10-42	998
282	G-Men vs. the Black Dragon (15 Episodes)	1-2-43	1022

UNIVERSAL

	1942-43		
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	950
7681-93	Adventures of Smilin' Jack (13 episodes)	1-5-43	994

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 1105-1106.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 1103-1104.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	.. ..	...	1081	...
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	..	. .	..	983	..
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	..	936	...
Aerial Gunner	Para.	....	Chester Morris-Richard Arlen	Not Set	....	.....	...	1091	...
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	.....	...	936	.
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Not Set	....	.....	...	1091	..
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927		
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 13,'42	81m	Dec. 12,'42	1053	871	...
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	....	Mickey Rooney-Lewis Stone	Not Set	92m	Dec. 5,'42	1042	796	...
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	..
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Feb. 26,'43	....	.....	...	1104	...
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1082
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	984
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	...	.....			..
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	..
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	.....	..		..
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	.. ..	...	1019	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	..
Avengers, The (British) (formerly Day Will Dawn)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	.	..
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903		.
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	...	1058	...
Bad Company	Univ.	....	Dead End Kids	Not Set	....	.....	...	1055	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	.	...
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	1034
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	...	.....	.	.	...
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	..	...
Battle for Siberia (Russian)	Artkino	...	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889		..
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	....	.....	...	1078	...
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	..	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	..
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	947
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	..
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 22,'43	....	.....	...	1104	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945		.
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	...	.....	...	1033	...
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	55m	Dec. 5,'42	1043	1031	...
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	...			912	...
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	.	...
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959		...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911		...
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	.....	...	794	...
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934		...
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	.....	...	983	...
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	....	.....	...	1019	...
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	...	1034
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set		...	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915		..
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	...
Cat People	RKO	313	Simone Simon-Tom Conway	Jan. 1,'43	73m	Nov. 14,'42	1005	962	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
Chetniks, the Fighting Guerrillas (formerly Fighting Chetniks)	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	....	.....	...	995	...
China	Para.	....	Loretta Young-Alan Ladd	Block 4	....	.....	...	1091	...
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	.
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898		
City Without Men	Col.	....	Linda Darnell-Doris Dudley	Jan. 14,'43	....	....		1009	
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005		
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	...
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	...	. ..	...	995	...
Constant Nymph, The	WB	...	Charles Boyer-Joan Fontaine	Not Set	...	....	.		...
Corregidor	PRC	....	Otto Kruger-Elissa Landi	Mar. 1,'43	....	... .	...	1104	...
Corvettes in Action	Univ.	...	Patric Knowles-Dick Foran	Not Set	....	.	.		
Cosmo Jones in the Crime Smasher (formerly Adventures of Cosmo Jones)	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 22,'43	....	.....	...	1055	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	...		.		.
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set				962	
Crime By Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	...	1091	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	...
•Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	1082
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 1,'43	....	.....	...	960	...
•DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827		.
Daring Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	...
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	...
Day Will Dawn (British) (now The Avengers)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673		
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	...	1081	...
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	66m	.....	...	1031	...
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898		...
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set		....		872	...
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set				871	
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	.
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969		..
Dixie	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	...	1091	...
Dixie Dugan	20th-Fox	....	James Ellison-Lois Andrews	Not Set	..	.....	...	1082	...
•Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Jan.,'43	86m	Nov. 15,'42	1005	.	..
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	.
•Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794		...
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set		....	..	1019	...
•EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	1082
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	.	.	.	982	.
•Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	.	.
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	...	...
•Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25, 42	60m	June 6,'42	698	687	
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1034
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney, Jr.	Jan. 8,'43	61m	Oct. 17,'42	960		
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	..
Fall In	UA-Roach	...	William Tracy-Jean Porter	Nov. 20,'42	....	.....		796	.
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	.	
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	...	1058	...
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	....	... ...		983	
•Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	.	947
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	...	1082
•Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921		984
Follies Girl	PRC	....	Wendy Barrie-Gordon Oliver	Mar. 15,'43	....	.....	...	1104	...
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911		
Foreman Went to France (British)	Ealing-UA		Const. nce Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634		
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	
Forever Yours	Univ.	.	Deanna Durbin-Edmond O'Brien	Not Set	..	.....		936	
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1034
Fortress on the Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	...	...
For Whom the Bell Tolls (color)	Para.	...	Gary Cooper-Ingrid Bergman	Not Set	..			855	
Frankenstein Meets the Wolf Man	Univ.	....	Lon Chaney-Bela Lugosi	Not Set	....	.....	...	1055	...
From Here to Victory	RKO	....	Cary Grant-Laraine Day	Not Set	....	.....	...	1081	...
•Frontier Marshal Along the Sundown Trail	PRC		Bill (Radio) Boyd-Art Davis	Oct. 19,'42					.
•Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	.....	...	1033	...
•GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	984
•General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911		..
Gentle Annie	MGM	....	Robert Taylor-Susan Peters	Not Set	....	.....	...	1043	...
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1034
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1034
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	.	..
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...

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•Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	..	1034
Goose Steps Out, The (British)	Ealing-UA	...	Will Hay	Not Set	78m	Aug. 29,'42	870	.	
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16, 43	64m	Dec. 12,'42	1054		
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 15,'43	62m	Nov. 15,'42	1006	995	
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	
Great Without Glory	Para.		Joel McCrea-Betty Field	Not Set	...		..	912	.
HAIL to the Rangers	Col.		Charles Starrett	Not Set				1055	
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept 18,'42	62m	Sept. 19,'42	923	...	1082
Happy Go Lucky (color)	Para.		Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Not Set	97m	Sept. 19,42	923	796	
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017		
He Hired the Boss	20th-Fox		Stuart Erwin-Evelyn Venable	Not Set				986	
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1104	
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	1082
Hi, Buddy	Univ.	....	Dick Foran-Harriet Hilliard	Not Set	....	.....	...	1079	..
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	..	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	.			983	
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	
•Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	
Hit Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Not Set	....			1043	
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	...	1082
Hitler's Children	RKO	....	Tim Holt-Bonita Granville	Feb. 26,'43	83m	Jan. 2,'43	1089	986	...
•Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	1034
Human Comedy, The	MGM	....	Mickey Rooney-James Craig	Not Set				1019	
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	..
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
•I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713		
I Married a Witch	UA	..	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1034
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	
In the Rear of the Enemy (Russian)	Artkino	...	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	...	
•Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
In Which We Serve (British)	Two Cities-UA	....	Noel Coward-Bernard Miles	Dec. 25,'42	113m	Oct. 17,'42	957		
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	.
It Ain't Hay	Univ.	....	Abbott & Costello	Not Set	....	.....	...	1058	.
I Walked with a Zombie	RKO	....	Frances Dee-Tom Conway	Not Set	.. .	.....	...	1057	. .
JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	...	..
•Jackass Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
•Joan of Ozark	Rep.	104	Judy Canova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793		
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	...
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Jan.,'43	79m	Oct. 31,'42	981	912	1082
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Oct. 23,'42	69m	Aug. 8,'42	903	796	
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	.	1034
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	69m	.....	...	1009	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	100m	Dec. 19,'42	1065	936	...
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	.....	...	...	...
•King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set				962	
Lady Bodyguard	Para.	...	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1007	574	..
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	...	1091	.
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	69m	.....	....	986	....
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	.....	...	1018	..
Let the People Sing (British)	Anglo	..	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599		
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1082
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Living Ghost, The	Mono.	.	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	...	..
London Blackout Murders	Rep.	210	John Abbott-Mary McLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	...	...
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	55m	.....	...	1058	..
•Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	.....	..		
Lone Rider in Outlaws of Boulder Pass	PRC	....	George Houston-Al St. John	Not Set	....	.....	...	1033	..
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	...	.....	...	1018	.
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	...	1019	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	.....	...	797	
•Lure of the Islands	Mono.		Margie Hart-Robert Lowery	July 3,'42	61m	.....	...	800	
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	...	.
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	...	1082
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	.
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	.

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Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	.....	...	1031	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	...	...
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	...
Mashenka (Russian)	Artkino	.	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	...	...
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43				962	
•Men of Texas	Univ.	6010	Robert Stack-Anne Gwynne	July 3,'42	82m	July 11,'42	766		773
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915		...
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	...	1079	...
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	...	1058	...
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	...
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	...	
Moon and Sixpence, The	UA	...	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912		1034
Moon Is Down, The	20th-Fox	....	Cedric Hardwicke-Margaret Wyncherly	Not Set	....	.....	...	1091	...
Moscow Strikes Back (Russian)	Rep.		Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	1034
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	...
Mr. Justice Goes Hunting	MGM	....	Frank Morgan-Jean Rogers	Not Set	....	.....	...	1079	...
•Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Aug.,'42	133m	May 16,'42	661	527	1034
Mrs. Wiggs of the Cabbage Patch	Para	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	.
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	....	.....	...	...	...
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970		
Murder in Times Square	Col.	....	Edmund Lowe-Marguerite Chapman	Not Set	....	.....	...	1079	...
Murder on Wheels	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	...		...
My Friend Flicka (color)	20th-Fox		Roddy McDowall-Preston Foster	Not Set	....	.....	...	962	...
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	..
•My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	1082
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	.....	...	1091	...
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	...
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	.	...
Next of Kin, The (British)	Ealing-UA		Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	...	...
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	...	...
•Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	...	...
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	...
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	64m	Oct. 31,'42	981	960	...
No Place for a Lady	Col.	....	William Gargan-Margaret Lindsay	Not Set	....	.....	...	1057	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	...	855	..
Nothing Ventured	MGM	....	Lana Turner-Robert Young	Not Set	....	.....	...	1057	.
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	1082
OFF the Beaten Track	Univ.		Ritz Brothers-Carol Bruce	Not Set	....	.....	...	794	...
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	....	.....	...	...	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	...
On The Beam	Univ.		Gloria Jean-Ian Hunter	Not Set	....	.....	...	986	..
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	...
One Dangerous Night	Col.		Warren William-Eric Blore	Jan. 21,'43	....	.....	...	983	...
One of Our Aircraft Is Missing (British)	UA	...	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	...	1082
One Thrilling Night (formerly Do Not Disturb)	Mono.	...	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1034
•Orders from Tokyo	Almo	.	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810		.
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	...	...
•Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	58m	Nov. 28,'42	1030	..	...
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	...	.....	...	872	...
Ox Train (now Omaha Trail)	MGM	....	James Craig-Dean Jagger	Sept.-Nov.,'42	....	.....	...	796	...
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1082
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	...	1058	...
•Pardon My Sarong	Univ.	...	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	..	984
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	...	...
•Phantom Killer	Mono.		Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854		
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	..	Franchot Tone-Marsha Hunt	Not Set	....	.....		971	..
•Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	..
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	.....	...	1033	.
Pittsburgh	Univ.	..	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	...	1082
•Police Bullets	Mono.		John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	
•Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687		..
Power of God, The	St. Rts.		John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970		
Powers Girl	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	...	...
Power of the Press	Col.	....	Guy Kibbee-Lee Tracy	Jan. 28,'43	....	.....	...	1055	...
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	...	.....	.	986	.
•Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m				
Presenting Lily Mars	MGM		Judy Garland-George Murphy	Not Set	..			962	
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	1082
Princess O'Rourke	WB		Priscilla Lane-Robert Cummings	Not Set	..			962	
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914		
•Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	...	1079	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	...
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	.....	...	...	...
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	70m	Dec. 19,'42	1066	983	...
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	....	.....	...	1009	...
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	....	.....	...	1055	...
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	...	...
Red River Robin Hood	RKO	.	Tim Holt	Not Set	57m	Oct. 17,'42	960	...	...
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Jan.,'43	102m	Dec. 5,'42	1041	872	...
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	...
Riders of the Northwest Mounted	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	...	1019	...
•Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
Ridin' Double	Mono.	....	King-Sharpe-Terhune	Not Set	....	.....	...	1019	...
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	...
Ridin' Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	.....	...	1058	...
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1034
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	...	1057	...
•SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	..
Saludos Amigos (color)	RKO	....	Disney South American feature	Jan. 8,'43	43m	Dec. 19,'42	1065	.	...
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	....	.....	...	1091	...
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	..	..
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	...	1057	...
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	..	...
Secrets of the Underground	Rep.	....	John Hubbard-Virginia Grey	Dec. 18,'42	....	.....	...	1009	...
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	...
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 22,'43	62m	Nov. 14,'42	1006	962	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	...	1034
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Jan. 15,'43	68m	.....	...	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes and the Secret Weapon (formerly Sherlock Holmes Fights Back)	Univ.	....	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	...	...
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	.....	...	983	...
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	88m	Nov. 14,'42	1005	936	...
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
•Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	.....	...	1043	...
Somewhere I'll Find You	MGM	301	Clark Gable-Lane Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
•Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	..	
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	...	1104	...
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	78m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	.	
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1082
•Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	
Squadron Leader (British)	RKO	....	Eric Portman-Beatrice Varley	Not Set	100m	Nov. 28,'42	1030	...	...
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	.....	...	797	...
Stand By for Action (formerly Clear for Action)	MGM	316	Charles Laughton-Robert Taylor	Dec.-Jan.,'43	109m	Dec. 12,'42	1053	871	...
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	...
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healey	Nov. 20,'42	60m	July 4,'42	914	...	...
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	...	772	...
•Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	.	...
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	....	.....	...	...	...
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
•Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
•TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	1082
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767		
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1034
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840		
•Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	1034
Tarzan Triumphs	RKO	....	Johnny Weissmuller-Frances Gifford	Not Set	....	.....	...	983	...
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set				986	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	100m	Dec. 19,'42	1065	946	...
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43		.....		1018	...
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922		...
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	...	1058	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	REVIEWED Advance Synopsis Page	REVIEWED Service Date Page
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	...	1019	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	...
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	..
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	96m	Jan. 2,'43	1102	872	...
•This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	1034
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
Three Hearts for Julia	MGM	....	Ann Sothern-Melvyn Douglas	Not Set	90m	Jan. 9,'43	1101	1009	...
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1034
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	...
•Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
•Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
•Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	...	...
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	...	1058	...
Trail Riders	Mono.	....	King-Sharpe-Terhune	Dec. 4,'42	....	.....	...	1018	...
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	...
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	...	1079	...
•Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	.....	...	...	...
Two Fisted Justice	Mono.	....	King-Sharpe-Terhune	Jan. 8,'43	....	.....	...	1031	...
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	.	...
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	.....	...	1009	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
•United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	947
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
VALLEY of Hunted Men	Rep.	262	Tyler-Steele-Dodd	Nov. 13,'42	....	.....	...	1031	...
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	...	...
Vengance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	.....	...	...	...
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1034
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1082
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	...	986	...
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	73m	Dec. 12,'42	1053	...	...
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	...	..
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	...	...
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	...	...
When Johnny Comes Marching Home	Univ.	....	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	...	...
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Jan.,'43	74m	Oct. 31,'42	981	946	1082
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1082
White Savage	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	...	1079	...
Who Done It?	Univ.	7002	Abbott & Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	1082
•Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	984
World at War	WAC		Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	...
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	...	1079	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	...
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1034
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
•Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	.....	...	1019	...
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	...	...
You Can't Beat the Law	Mono.	....	Edward Norris-Joan Woodbury	Not Set	....	.....	...	1081	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1034
Young and Willing	UA	....	William Holden-Susan Hayward	Jan. 29,'43	....	.....	...	663	
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	....	.....	...	1081	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	...	.
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1103.

Season's Greetings

FROM THE MANUFACTURERS OF Simplex EQUIPMENT

At a time when our Country is calling for every effort and sacrifice from all of us, we take this opportunity to continue our time honored custom of extending Season's Greetings to our friends of the Motion Picture Industry.





LISTEN!

Victory is not coming to us solely from the gallantry of our courageous youth around the world's far-flung battle fronts.

★

Victory will also come because of loyal, self-sacrificing Americans, who would give up anything, that the boys in the field may have the best there is, to finish the job quickly.

★

Victory therefore must monopolize the daily thinking of every one of us on the home front. Don't let the boys in the tanks and planes and trenches do it all.

★

Victory will be speeded too, by the Theatre-man who refuses to see valuable film wasted, or other badly-needed materials sabotaged by careless handling and neglect.

★

Victory—it must not be forgotten either—can be retarded too, by whining and fault-finding and complaining. We are all soldiers in a common cause, and their must be but one thought ever in our minds—

Victory!

★

NATIONAL Screen SERVICE
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MOTION PICTURE HERALD

REVIEWS

In Product Digest

Silver Skates

Sundown Kid

King Arthur Was a Gentleman

Queen Victoria

The Rangers Take Over

The Old Chisholm Trail

PRODUCT:

New Schedules emphasize Comedy, Music; Multiple Star Features start new Cycle; 15 Honor Stars of Moneymaker Poll set for roles in 26 Pictures

Congress and Hedy Lamarr to test Salary Ceiling; Prutzman calls it 'Communistic'

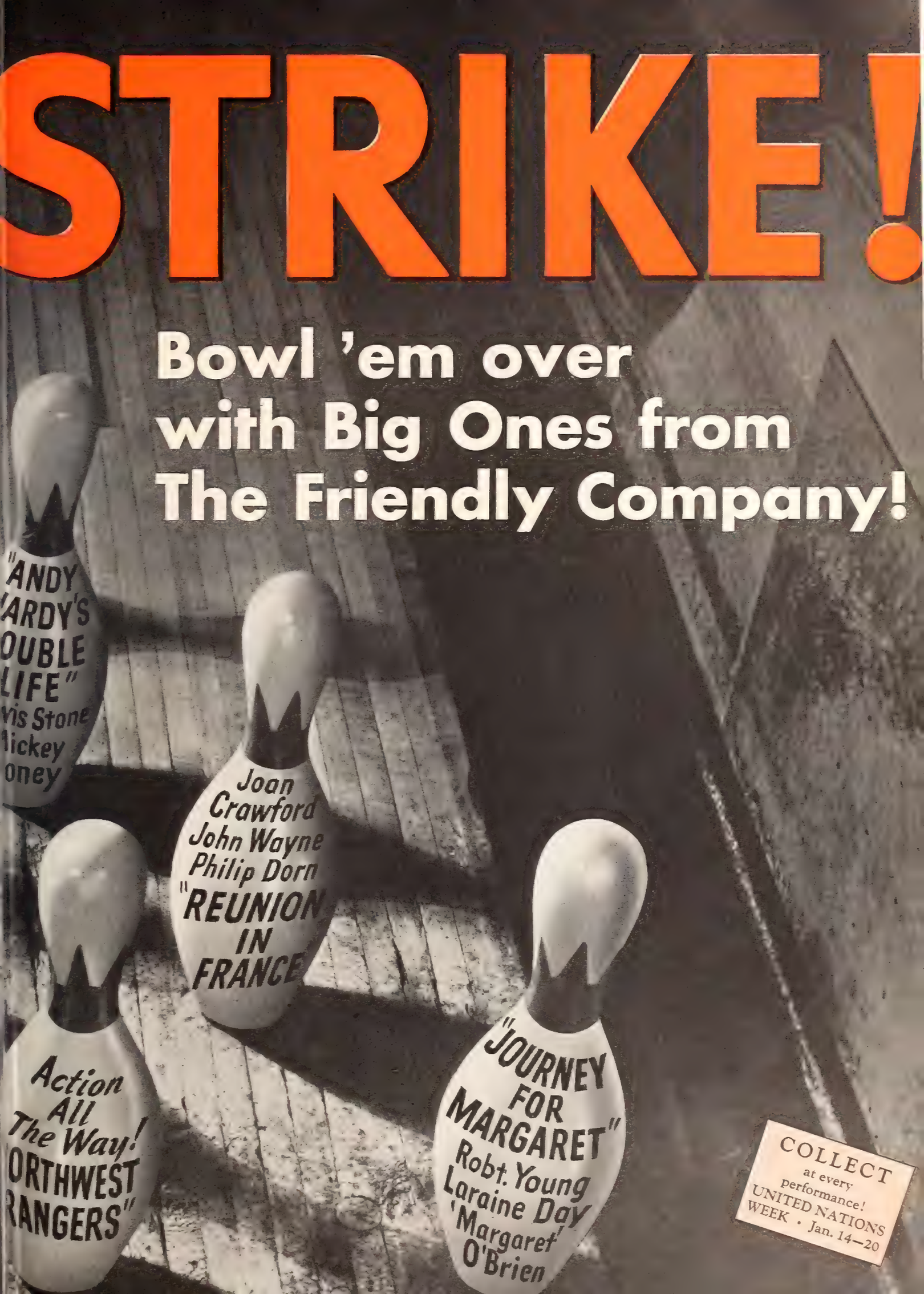
Production by Mexico and the Argentine sets record for '42

VOL. 150, NO. 3

JANUARY 16, 1943

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Leo's
SECOND GROUP 1942-43
TEN
M-G-M FIRST GROUP 1942-43
(The Terrific Twelve)
CLARK GABLE, LANA TURNER in "SOMEWHERE I'LL FIND YOU" • "PANAMA HATTIE" starring RED SKELTON, ANN SOTHERN • Mary Roberts Rinehart's "TISH" with MARJORIE MAIN • MICKEY ROONEY in "A YANK AT ETON" "SEVEN SWEETHEARTS" starring KATHRYN GRAYSON, JEANETTE MACDONALD, ROBERT YOUNG in "CAIRO" VAN HEFLIN, MARSHA HUNT • "THE WAR AGAINST MRS. HADLEY" with EDWARD ARNOLD, FAY BAINTER • "APACHE TRAIL" (Big Scale Western) • JUDY GARLAND in "FOR ME AND MY GAL" • HEDY LAMARR, WALTER PIDGEON in "WHITE CARGO" • "EYES IN THE NIGHT" with EDWARD ARNOLD, ANN HARDING • and "OMAHA TRAIL" (Western Thrills).
Red Skelto
"WHISTLI
IN
DIXIE
Spencer Tracy
Katharine Hepburn
"KEEPER OF THE FLAME"
"DR.
GILLESP
NEW
ASSISTA
Lione
Barrym
Ann Sothern
Melvyn Douglas
"THREE HEARTS FOR JULIA"
Robert Taylor
Chas. Laughton
Brian Donlevy
"STAND BY FOR ACTION"
Van Heflin
Lionel Barrymore
Ruth Hussey
"TENNESSEE JOHNSON"


STRIKE!
Bowl 'em over with Big Ones from The Friendly Company!
"ANDY HARDY'S OUBLE LIFE" vis Stone lickey oney
Joan Crawford John Wayne Philip Dorn "REUNION IN FRANCE
Action All The Way! ORTHWEST RANGERS"
"JOURNEY FOR MARGARET" Robt. Young Laraine Day 'Margaret' O'Brien
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Directed by MICHAEL CURTIZ

Screen Play by Robert Buckner and Edmund Joseph

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OOK AT B'WAY!



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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief *COLVIN BROWN, Publisher* *TERRY RAMSAYE, Editor*

Vol. 150, No. 3 January 16 1943

THOUGHTS on RATIONING

BACK YONDER, when the freedoms of this land were being developed with rum and flintlock muskets, the political and economic unit was made up of the "thirteen colonies". This week, in the era of petroleum and cannon, there was born the new region of the seventeen states, tied under the blanket of rationing, where going from here to there and return might no longer be done for pleasure. The issue of "guns vs. butter" was being brought home to this lavish land by the cold facts of war, and such war as the world has never known before.

Most immediately this means that one may go to work, to school, to church and wherever duty calls, but nowhere for fun—including the theatre—if the trip consumes gasoline.

The motion picture and the motor car have grown up together, through precisely the same years. The automobile in the possession of the multitudes has made the new map of America, converting towns into cities and making, sometimes, villages into crossroads. The United States have been urbanized, and suburbanized, as no country was ever changed before, until the word neighbor has lost its meaning for most of us and until neighborhood is merely a place on the map. It is to be noted that between World War I and this War II motor car registrations have grown from 3,000,000 to 33,000,000.

AS we moved into World War I the vastly most profitable product of the screen, per foot and per dollar, was the serial. The serial lived off of the repeat patronage of the neighborhood theatre. When the audience became mobile and amusement shopping began, the serial fell into minor status. The customers assuredly continued to "go to the movies". But the going no longer was limited to walking distance. It led to where the names of the stars were in the lights and to the grandeurs of the bigger houses.

In the region of the seventeen rationed states, showmen this week had occasion to reflect on this and to speculate on what might happen to the motion picture map should this pressure of war economy continue and extend.

Location—for the time at least—might, it seemed, develop a new meaning. The clock had not yet been turned back to that officially scorned age of "the horse and buggy", but it was apparently being reset to the old trolley car period.

Should the emergency prove protracted, there will be inevitable adjustments and readjustments. There will be puzzles for distribution along with the problems for exhibition. Clearances, for instance, may be importantly affected for many a region. There will be new factors for arbitrators to consider.

Perhaps this is a part of the movement into that new order that is promised, and possibly the way to that will have to be through considerable disorder.

Happily, the motion picture has a quality of extreme elasticity. And all will agree that it has through these years had much experience of making changes and realignments. It continues, too, to have the long demonstrated capacity of giving the most entertainment to the most people for the least unit cost. It is the one art to hold and use the skills and attainments of the long experience of entertainment and the while to deliver through all the facilities of the machine age.

It could be that there would be neighborhoods again, for a while.

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"OUGHT TO BE HEALTHY"

SINCE it is commonly the experience to find the critics of the lay press continually assailing the motion picture's self-regulative methods of keeping out of trouble, it is pleasantly interesting to find Mr. Andrew R. Kelley of the Washington *Evening Star* holding another view. In commenting on aspects of the issue over the use of the word "bastard" in "We Are the Marines" he agrees to the verity and realism, but adds: " . . . Our opinions part only because producers are using this as an argument for breaking down or softening the Hays production code, guaranteeing a clean screen. Unless Hollywood wants Federal censorship it will sustain an amiable restriction and self-regulation. The forces which want to keep pictures circumspect and in good taste recognize that 55 per cent of the patrons are under 20, susceptible to emotions and influences which ought to be healthy. . . . "

△ △ △

NAMES in FLOWER

ONCE upon a time the high test of fame in this republic was the name on the cigar box. There were Lillian Russell panatellas and General Arthur perfectos. Bankers wore silk hats and tended toward mutton chop whiskers. When ladies smoked, it was a gold-tipped cigarette, violet scented, and they, both cigarette and lady, were utterly damned. Gaby de Lys was about the end of that, even if Sarah Bernhardt did outlive the era and herself.

Now, this chill New England Sunday afternoon, a flood of '43 garden catalogues has arrived with the annual tide of promises, hopes and fictions, and one is reminded again that for a long time now the names of the popularly chosen, the famous, are conferred on flowers. Movieland currently seems not to be doing so well as formerly. We still are offered gladiolus by the name of Shirley Temple and Greta Garbo—and, searching far, there are still Pickfords, too. Gloria Swanson is still a dahlia. Mr. Hoover is still a rose, a blend from pink to gold. Mrs. Hoover is a blue sweet pea, and there's an Eleanor Blue. No one ever named a flower for Warren G. Harding but his patient wife was once a sweet pea. Osa Johnson is a frilled salmon-orange sweet pea, recommended for under glass. Mme. Chiang Kai-shek is a new chrysanthemum, in yellow, old gold and rose, and this coming autumn she's to be a rose, too, of lemon yellow "with moderate fragrance". She is also honored in the new marigold, Mayling—clearly the floral fame winner for the season of '42-'43.

Careful research finds nothing named for Abbott and Costello, but that would have to be a tumble-weed, for action.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Contract Cartoons

ANIMATED cartoon training films for the Army, Navy, Treasury and WPB will soon start rolling off the production line of the Hollywood studio of Leon Schlesinger, producer of "Merrie Melodies" and "Looney Tunes" for Warners.

Mr. Schlesinger started for home this week after six weeks in the East interviewing government officials. In his pocket he had contracts designating him as a prime contractor, at cost, of training films for the services, and other government agencies.

These films for the government will be produced by the cartoon studio under direct supervision of the services. The deal is part of the arrangement announced in Hollywood recently by Colonel M. E. Gillette whereby producers will contract directly with the Signal Corps for the production of training films. Previously they had been produced through the intermediate process of the Research Council of the Academy of Motion Picture Arts and Sciences, and for cost only.

Hollywood heard that about 40 subjects have been assigned to studios under the new plan. But studios and Colonel Paul Sloane, in charge of the coast office of the Signal Corps Photographic Center, refused to discuss them, or the 1,500 reels which the industry will make for the army in 1943, according to a recent announcement by Colonel Gillette.

'Wonderfully Pure'

GABRIEL PASCAL, best known for knowing George Bernard Shaw and for his production of that playwright's "Pygmalion" and "Major Barbara," is planning a new production. Hedda Hopper, Hollywood columnist, this week quotes a telegram from him as saying:

"I'm working on a story for pictures inspired and suggested by that wonderfully pure man, Henry Wallace, Vice-President of this great country, which I expect to start in Hollywood come spring."

Vice-President Wallace has been much in the news of late with post-war aims and plans for the social scene.

No Pleasure

"THAT cop gave me such a dirty look" that it was more than Joseph Seider could stand. The operator of the Prudential circuit of suburban houses in Westchester, Connecticut, and Long Island, drove his car away from his Bayshore, Long Island, theatre, and parked it on a nearby block.

Mr. Seider, who uses his car on inspection tours because the circuit's properties are so separated, had become somewhat discouraged by the time he reached Bayshore, Saturday. Local policemen had been found standing in front of each theatre and theatre parking lot—their contribution to the Office of Price Administration's attempt to end pleasure driving.

Motorists were told Tuesday by OPA officials in Washington, that if they drive into a town to shop, or attend church, they may also enjoy the theatre. The OPA spokesmen intimated that the check on cars parked near theatres would continue; the motorist would merely have to prove he did not drive expressly to the theatre.

Selznick Kampf

A. HITLER may get a screen treatment by David O. Selznick, based on the Nazi guide book, "Mein Kampf," it was reported with the arrival of the producer in New York on Tuesday.

From his apartment at the Waldorf Mr. Selznick confirmed reports that he was thinking about doing a screen job on the ex-paper-hanger. But the news, he said, was premature as nothing had been decided. He would not discuss the nature of the screen story or predict if or when it might materialize.

Mr. Selznick said he expected to be in New York for about a week looking into story material, and other business. "Three or four subjects are possibilities," he said, but refused to discuss them.

The sale of "Claudia," "Keys of the Kingdom," "Jane Eyre" and several of his contract players to Twentieth Century-Fox was a sale and nothing more, Mr. Selznick added in denial of reports that they carried a producing commitment. "I am still an owner of United Artists, *my* productions will be for them," he declared.

Author! Author!

JOSEPH P. KENNEDY, for some years so successfully a figure in the motion picture industry, and subsequently in the service of the United States, with the Securities and Exchange Commission, the Maritime Commission and as Ambassador to the Court of St. James's, has been almost about to have a book published, according to Drew Pearson, who writes a column headed "Washington Merry-Go-Round" for the New York *Mirror* and other papers. This got around, says Mr. Pearson and then Mr. Kennedy was invited to the White House, to bring along the story. It is set forth that the President found lots in it about the British and also such incidental persons as Harry Hopkins. Now it seems the book is to be postponed until after the war, and it is Mr. Pearson's forecast that the former Ambassador to Britain "will be given a job."

OWI Objects

ACCURACY in the nation's tunes, even at the cost of poetic license and musical rhythm, is insisted upon by the Office of War Information. This week the bureau, headed by Rhodes scholar Elmer Davis, informed Hollywood band leader Tommy Dorsey that it did not like allusions to rationing in his swing tune "No Stuff in Your Cuff."

The line "Right soon there's gonna be no more meat, not even mutton" was revised by Dorsey to read "There's gonna be not much meat, very little mutton." Rhythm was shattered, but Government was happy, it was reported.

MULTIPLE star features are new Hollywood cycle Page 12

EMPHASIZE comedy and music in new product trend Page 13

EXHIBITORS hit by driving ban, oil shortage Page 14

SALARY limit faces court test, fight in Congress Page 15

MAJOR companies plan recapture of foreign markets Page 17

LOEW'S net profit for year is up to $12,133,294 Page 18

RUNNERS-UP in star poll will appear in 26 new pictures Page 21

NEW YORK newspapers laud film industry in war Page 24

1942 best producing year in Mexico since sound Page 27

ARGENTINA produced 56 feature films during 1942 Page 28

QUIGLEY AWARDS for fourth quarter go to Ed Fitzpatrick, Poli, Waterbury; Arthur Krolick, Century, Rochester; William Morton, Albee, Providence Page 59

SERVICE DEPARTMENTS

In British Studios Page 38

Hollywood Scene Page 42

Managers' Round Table Page 57

What the Picture Did for Me Page 54

PRODUCT DIGEST, including Reviews and Release Chart Page 67

Breen: 'Colossal!'

JOSEPH I. BREEN, director of the Production Code Administration, this week was quoted in Metro-Goldwyn-Mayer publicity in praise of "The Human Comedy", the William Saroyan picture directed by Clarence Brown and starring Mickey Rooney. The publicity, which pointed out that it was one of the few times Mr. Breen "had been moved to a statement", quoted a telegram from him to Nicholas M. Schenck as follows:

"You may be interested in knowing that it is the considered unanimous judgment of all the members of the Production Code Administration that your picture which we saw today titled 'The Human Comedy' is the greatest motion picture we have ever seen. From beginning to end the picture is utterly flawless and is unquestionably the finest presentation of American life ever put on to the screen. Our heartiest congratulations to you and to your associates at Metro. May you all live long to make some others like this. Best wishes."

Mr. Saroyan was quoted as saying, "That's pretty good, isn't it?"

Taking Over?

INKLINGS come from Washington percolations that the motion picture division of the Office of War Information, which is officially Lowell Mellett, is to have the final say, presently, on all allocations and uses of film for the government, outside military operations. This is producing vibrations in many a government departmental film making unit. It is to be recalled that Elmer Davis, head of OWI, a while back did a bit of trimming of government publications of the printed word.

In MOTION PICTURE HERALD of May 22, 1947, appeared report on a bill introduced in the House by William Theodore Schulte, Democratic Congressman from Indiana, to provide for centralization of all Federal motion picture production activity in an Office of Motion Pictures as a division of the Government Printing Office.

The announced idea then was to "eliminate playboys from among the motion picture workers in government employment."

Naughty Radio

VULGAR quips and ad lib dialogue on radio shows of late have brought an increase in the number of public complaints to the Federal Communications Commission, James Lawrence Fly, chairman, told a press conference Monday.

"More than the usual number of complaints" about vulgarity on radio shows, and double meaning jokes, have been received by the FCC, he said. Investigation is underway, the chairman added, but he refused to identify the programs or performers who have been criticized.

It was admitted at network offices that the increasing number of radio shows from Army or Navy camps has caused complications. Many entertainers ad lib on these shows, and alter dialogue so that their jokes will win special favor with soldier audiences, forgetting that they might be objectionable in the home, an NBC official commented. He indicated that part of the task of checking on radio material from service posts should be undertaken by post commanders and press officers on the spot.

Southern churchmen meanwhile went on record this week with a vigorous objection to what they termed was an increasing use of "hells" and "damns" on the radio and in the press. The Birmingham, Ala. Methodists wrote press associations and networks asking them to clip the strong words from statements by military men and others and substitute "adjectives suitable for home consumption".

$225,000

MGM has bought screen rights to "The Pirate", Broadway stage hit, for approximately $225,000, it was reported this week. The play, by S. N. Behrman, is a comic-fantasy fitted especially to the talents of Alfred Lunt and Lynn Fontanne, its stars. Set in a West Indian town at an indeterminate period, it puts reverse English on the impersonation theme of "The Guardsman" which Lunt and Fontanne brought to the screen for MGM in 1931. This time Lunt as the lover impersonates the romantic pirate about whom Fontanne as the thwarted wife dreams, not knowing that her stodgy husband is the real pirate reformed. Arrangements for the cast of the screen version were not announced.

Uncle's Gross

UNCLE SAM has a box office champion, and no doubt of it, in "This is the Army", official War Department soldier show which has been sold out for every performance since its opening in New York on July 4th.

Over $2,000,000 was earned by the show, up to the close of its Boston run Saturday, according to Nat Dorfman, chairman of the civilian publicity committee. The sum includes ticket sales, $250,000 in advance from Warners for screen rights, and sale of records and sheet music of the Irving Berlin tunes.

The show goes to Los Angeles next week to open on January 22nd at the Philharmonic auditorium. Then it goes before the Warner cameras. The War Department has not yet decided whether the all-soldier company will then be disbanded, sent to England, or continue on tour, possibly in opposition to the film.

Staying Blue

FREE admission, or passing the hat among the fans, will not enable Mississippi theatre operators to dodge the state's old blue laws. A new attempt by six Jackson theatres to open on January 3rd and several Sundays in December ended in police court again last week.

The theatres opened without charging admission, passing the hat for contributions. Several were reported to have topped average grosses by this method. But police intervened and closed the shows, despite angry protests from 300 soldiers in one house.

City Judge Leon F. Hendrick who fined the six managers $50 apiece added that he interpreted the old statute as a labor safeguard. The prohibition against Sunday shows and commerce, he said, "was to prevent employes being worked seven days a week". One manager was fined $50 on three separate counts.

Jackson's police commissioner, Walter Scott, said he would positively have no films, baseball, football "bear baiting, bull or cock fights" on Sunday, according to the law.

Willkie Warns

WENDELL WILLKIE on Tuesday told writers and publishers he wanted "to stir people against any greater tendency toward greater censorship." The chairman of the board of Twentieth Century-Fox told his listeners at a "Book and Author" luncheon sponsored by the New York *Herald Tribune* and the American Booksellers Association, to "say what you think, no matter what some Government official thinks is best for the people." He added:

"Let us be free while we fight for freedom."

Mr. Wilkie asserted that his recent travels took him behind the wall of silence about our troops in certain places, and he commented: "Let me say that beyond that wall, nothing is exactly as you think it is. . . . "

50-50 on Actors' Draft

HOW the public regards the actor, in his service to the military and/or to the screen, was indicated, this week, by replies to Herbert Monk, film critic for the St. Louis *Globe-Democrat*.

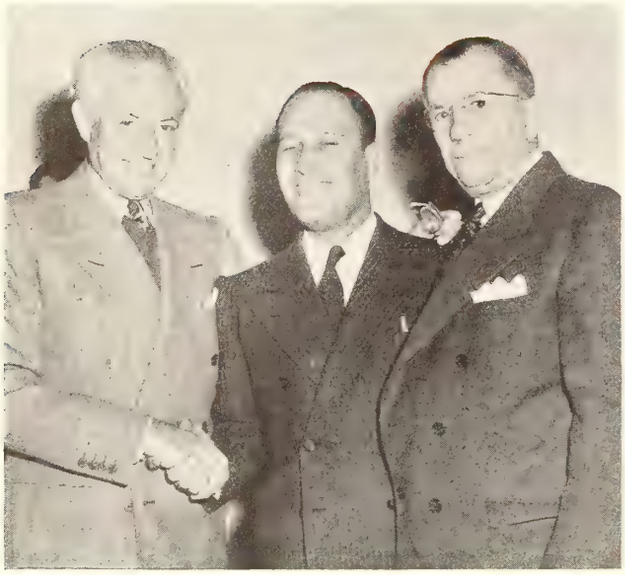
Mr. Monk asked readers to tell him, in writing, whether they thought actors should be drafted or deferred. He had published excerpts from Kyle Crichton's *Collier's* article which had presented the case for a Hollywood which is losing actors and technicians to the services, but which is not asking preferential rating, although it has been called essential to the nation's well being.

Mr. Monk said this week the replies were at first four to three for drafting actors. Now they run even.

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THIS WEEK

▫ ▫ ▫ THE CAMERA OBSERVES:



AT TEXAS VARIETY'S inaugural 1943 luncheon, in Dallas: R. J. "Bob" O'Donnell, first assistant national chief barker; Mitchell Lewis, director; C. C. Ezell, chief tent barker. Officers and the board were inducted.



■ FIRST STORY CONFERENCE for Jennifer Jones, daughter of Phil Isley, Texas circuit operator. Miss Jones, star of Twentieth Century-Fox's forthcoming "The Song of Bernadette", confers here on the script, with William Goetz, vice-president in charge of production.



■ FIRST LEAVE since enlisting in the Royal Canadian Air Force; and Mitchell Franklin, secretary of the Franklin and Herschorn Circuit, New Brunswick, spent it with his father, J. M., circuit president.



By Staff Photographer

HEAD-HUNTER for Warners. Martin Jurow, who this week began supervision of the eastern talent bureau. He comes from the Music Corporation of America and Harvard Law School (1935).

NATIONAL and trade advertising manager for Paramount is Stanley Shuford, below, appointed last week. Mr. Shuford's long experience includes association with advertising agencies.





■ SALUDOS SAMBA, most Disney of all dances, is demonstrated, left, to the New York Society of Teachers of Dancing. It was designed on behalf of "Saludos Amigos" by RKO's Rutgers Neilson, choreographer, who also was the author of the Bambi Polka, Donald Duck Doodle and Dumbo Lumbo.

PROMOTION. C. J. Scollard, below, has been given charge of Paramount exchange service and operations here and in Canada. He joined Paramount in 1938, and since December, 1940, he has been executive assistant to Neil Agnew, general sales manager.





By Staff Photographer

■ CLIMAX of the New York Federation of Jewish Charities amusement division drive for funds was a luncheon last week honoring Jack Benny, comedian and contributor. At the speakers' table, above, were Barney Balaban, luncheon chairman, and Paramount president; Mr. Benny; David Bernstein, division co-chairman, and Loew vice-president; and Judge Joseph Proskauer.



By Staff Photographer

FOUR TO SIX Spanish language pictures per year, at the old Biograph studios, the Bronx, is the plan of J. Anthony Sodero, producer, now in New York seeking distribution.



By Staff Photographer

EXECUTIVE VICE-PRESIDENT of Producers Releasing Corporation is George Bonwick, right, seen at PRC's New York office. He was vice-president and treasurer of Pathe Film Corporation.

MULTIPLE STAR FILMS ARE NEW HOLLYWOOD CYCLE

Five Pictures Finished or in Work; "Tales of Manhattan" Started Vogue

by VANCE KING
in Hollywood

Reborn this year following a hibernation since 1932 when Paramount produced "If I Had a Million," the multiple star casting system—the policy of including a number of top players in one picture—has taken hold of Hollywood again.

Five pictures, some of them episodic in story and others telling a straight narrative, either are finished or in production at the present time, with stars and featured players doing what amounts, in the over-all, to "bit" roles.

Three more are being prepared for production next year.

The reappearance of the multiple castings came with "Tales of Manhattan," produced by Boris Morros and S. P. Eagle and released by Twentieth Century-Fox.

"Tales of Manhattan" Started Vogue

That picture, which deals in episodic form with the travels of a dress suit, had Charles Boyer, Rita Hayworth, Ginger Rogers, Henry Fonda, Charles Laughton, Edward G. Robinson, Paul Robeson, Ethel Waters, Eddie "Rochester" Anderson, Thomas Mitchell, Cesar Romero, Victor Francen, George Sanders and others in the cast.

The grosses piled up by "Tales of Manhattan" apparently encouraged other studios to have a try at that type of production.

However, one of the forthcoming productions, "Forever and a Day," to be released by RKO, was started before "Tales" went before the cameras. The picture is a cavalcade of Great Britain terminating with the current world war.

Studios with multiple player dramas on their lists are Warners, with "Thank Your Lucky Stars"; Paramount, "Star Spangled Rhythm"; United Artists-Lesser, "Stage Door Canteen;" Universal, "Flesh and Fantasy."

Planned are: "White Evening Dress" and "The Grand Street Boys," both by Morros and Eagle for Twentieth Century-Fox; and "Our United Nations," which will be a Charles K. Feldman Group Production in collaboration with Charles Boyer, now actor-producer at Universal.

First of the new batch of multi-starred films is Paramount's "Star Spangled Rhythm," already trade shown and which will be sold separately for national release February 12th. Given top billing in this musical, which has a connected story, are Bing Crosby, Bob Hope, Fred MacMurray, Franchot Tone, Ray Milland, Victor Moore, Dorothy Lamour, Paulette Goddard, Vera Zorina, Mary Martin, Dick Powell, Betty Hutton, Eddie Bracken, Veronica Lake, Alan Ladd and "Rochester."

Appearing as themselves are C. B. De Mille, Preston Sturges and Ralph Murphy.

Also cast in the film, directed by George Marshall, are Macdonald Carey, Walter Abel, Susan Hayward, Marjorie Reynolds, Betty Rhodes, Dona Drake, Lynne Overman, Albert Dekker, Johnnie Johnston, Gil Lamb, Cass Daley, Cecil Kellaway, Katherine Dunham, Arthur Treacher, Walter Catlett, Sterling Holloway, Barbara Britton.

Being filmed in truncated fashion (three episodes are finished already) is Universal's "Flesh and Fantasy" co-produced by Charles Boyer and Julien Duvivier. The former also appears in the film, which the latter is directing.

The cast of "Flesh and Fantasy"—and there are more to come—consists of Boyer, Edward G. Robinson, Thomas Mitchell, Anna Lee, C. Aubrey Smith, Barbara Stanwyck, Dame May Whitty, Charles Winninger, June Lang, Acquanetta, Grace McDonald, Frank Mitchell, Clarence Muse and Gloria Jean.

The film has been in production for some time.

In work at present is Sol Lesser's "Stage Door Canteen," for United Artists release. New personalities are being added daily, the latest being Mary Pickford, who makes her return to the screen playing herself. Based on the activities of the American Theatre War Wing Service which provides entertainment for service men, "Stage Door Canteen" has as a framework a definite love story, about which the entertainment in the canteen is staged. A portion of the profits from the distribution of the film will go to the Canteen and to charities. Many personalities never before on the screen will be seen.

Many Personalities Are in "Canteen"

Among those set to appear are George Jessel and Bert Lytell, as masters of ceremonies; Edgar Bergen and Charlie McCarthy, Jack Benny, Ray Bolger, Ethel Merman, Gypsy Rose Lee, Gracie Fields, Ethel Waters, Gertrude Lawrence, Elsa Maxwell, Merle Oberon, Katharine Cornell, Tallulah Bankhead, Lunt and Fontanne, Selena Royle, Jane Cowl, Kenny Baker, Ned Sparks, Ed Wynn, Marlene Dietrich, Helen Hayes, Helen Mencken, Constance Collier, Johnny the Call Boy, Shirley Booth, Billie Burke, Loretta Young, Helen Broderick, Dame May Whitty, Paul Muni.

Lucille Gleason, Dorothy Stickney, Ilka Chase, Beulah Bondi, Peggy Wood, Judith Anderson, Alan Mowbray, William Demarest, Brock Pemberton, Sid Grauman, Lloyd Corrigan, Johnnie Weissmuller, Howard Lindsay, Russel Crouse, Ralph Morgan, Mervyn LeRoy, Hugh Herbert, June Lang, Ann Gillis, Bonita Granville, Rosemary Lane, Simone Simon, Virginia Grey, Patricia Morison, Mary Beth Hughes, Marie Wilson, June Havoc, Helen Parrish.

Playing in the story thread will be William Terry, Cheryl Walker, Marjorie Riordon, Lon McCallister, Fred Brady, Dorothea Kent, Margaret Early and Michael Harrison.

Another currently shooting is Warners' "Thank Your Lucky Stars," a musical evolving about the activities of Eddie Cantor.

In addition to Cantor, the film will present Joan Leslie, Dennis Morgan, Dinah Shore, Bette Davis, Errol Flynn, Humphrey Bogart, Olivia de Havilland, Ida Lupino, Ann Sheridan, John Garfield, Alexis Smith, Edward Everett Horton, S. Z. Sakall, Don Wilson, Hattie McDaniel, Willie Best, Spike Johns and his City Slickers and the "Ten Lucky Stars."

RKO Will Distribute "Forever and a Day"

A production several years in the making, and talent for which was donated by actors, writers and directors, is "Forever and a Day," to be distributed by RKO with profits going to American and British charities. The idea was evolved in September, 1939, when Germany began war on England and France.

Hundreds of actors appear in the episodic and narrative production, best known of them being:

Herbert Marshall, C. Aubrey Smith, Ray Milland, Buster Keaton, Wendy Barrie, Robert Cummings, Anna Neagle, Charles Laughton, Patric Knowles, Brian Aherne, Elsa Lanchester, Victor McLaglen, Anna Lee, June Duprez, Ida Lupino, Merle Oberon and Donald Crisp.

The combined production-direction work was done by Rene Clair, Edmund Goulding, Cedric Hardwicke, Frank Lloyd, Victor Saville, Robert Stevenson and Herbert Wilcox.

Morros and Eagle are working on casting plans for "The Grand Street Boys" at present. The aim of the picture is to tell how the lives of several New York youngsters were so changed by the provision of proper outlets for their enthusiasm that they became famous men, instead of ending as criminals.

The producers are reported to have paid the Grand Street Association, New York welfare group, some $7,500 for the privilege of presenting it on the screen.

"White Evening Dress," the second of their planned ventures, probably will follow the pattern laid down by "Tales of Manhattan," tracing the adventures of an evening gown as it is handed from woman to woman.

The Universal-Feldman picture, "Our United Nations," will be a series of several related episodes, each devoted to a story laid in one of the United Nations.

Mullen Elected NBC Director

Frank E. Mullen, vice-president and general manager of the National Broadcasting Company, was elected a director of the company at a meeting of the board of directors last Friday.

EMPHASIZE COMEDY, MUSIC IN NEW PRODUCT TREND

Studios Answer Plea for Light Films; War Theme Peak Seen Passed

Emphasis on general entertainment films, including musical comedy, farce comedy, mystery-melodrama and mystery-comedy, and fewer pictures with war themes are forecast for the screen fare of 1943.

Of the 116 Hollywood productions completed and 44 in work, up to December 7th last, according to a product survey in MOTION PICTURE HERALD, December 5th, 1942, only 59 of 160 pictures in Hollywood's largest backlog in years, are considered straight war themes. Study of future production plans reveals that major producing companies will make only those war pictures which are deemed timely and all-inclusive of the war effort and that the peak of war themes was hit in 1942.

Columbia, Metro-Goldwyn-Mayer, Paramount and Twentieth Century-Fox lead in the number of war background features scheduled for release or production this year, Columbia with 15, MGM, 12, Paramount, nine, and 20th-Fox, nine.

Universal, with 29 pictures completed or in production for this year, including four Westerns and one serial, has the smallest number of films with war backgrounds of any major company, only three.

The lineup by companies of war subject screen stories is as follows:

COLUMBIA: "Destroyer," "Commandos Strike at Dawn," "Boy from Stalingrad" and "The More the Merrier," the George Stevens production. In addition, the company has listed the following war films as scheduled for production: "Attack By Night," "The Commandos," "Sahara," "Women at War," "Wingmates," "Victory Caravan," "Knights Without Armor," "Appointment in Berlin," "House in Stalingrad," "Dear Mr. Private" and "Officer's Candidate School."

MGM: "Assignment in Brittany," "Salute to the Marines," "Bataan Patrol," "Private Miss Jones," "Above Suspicion," Reunion in France," "Journey for Margaret," "Keeper of the Flame," "Stand By for Action," "Air Raid Warden," "Pilot No. 5" and "Swing Shift Maisie."

PARAMOUNT: "China," "Salute for Three," "So Proudly We Hail," "For Whom the Bell Tolls," "Submarine Alert," "Night Plane to Chungking," "Aerial Gunner," "Five Graves to Cairo" and "Hostages."

TWENTIETH CENTURY-FOX: "The Moon Is Down," "Secret Mission," "Crash Dive," "Chetniks, the Fighting Guerillas," "Margin for Error," "The Immortal Sergeant," "China Girl," "We Are the Marines," "School for Sabotage."

UNITED ARTISTS: "Victory Through Air Power," "Unconquered" and "Stage Door Canteen."

UNIVERSAL: "We've Never Been Licked," "Corvettes in Action" and "Forever Yours," tentatively titled Deanna Durbin picture.

WARNER BROS.: "Action in the North Atlantic," "Mission to Moscow," "Watch on the Rhine," "Flying Fortress," "Edge of Darkness," "Air Force," "Adventures in Iraq."

SCREEN HISTORY IS REPEATED

In World War II, the American public follows the pattern of another generation in screen preference during a world conflict. That the public did not want its film entertainment to reflect conditions during the last World War is indicated by the record of outstanding motion pictures during that period, as surveyed by Motion Picture Herald, October 7, 1939.

During 1917-1918, the year America entered the war, there were 23 war films, or 26 per cent of the total of 89 listed as outstanding in the period. The early years of the war, prior to America's entry, found the screen offering less than 10 per cent of war coloration, with but two war subjects in the 1914-15 period, none during 1915-1916, and eight in 1916-17. In 1918, from September through December, the proportion rose, however. There were 15 war pictures among the 35 listed, or 43 per cent of the total for that period.

In planning 1943 product, with an eye to current and future production problems including manpower and materials shortages and the salary ceiling, Hollywood studios also have heeded exhibitor demands for more entertainment pictures. During the past few months, showmen have indicated that the public is surfeited with war messages and war propaganda through the press, radio and on the screen through features as well as Victory Films, and that audiences prefer to escape war headlines at their neighborhood theatres by seeing musical comedies, melodramas and farce-comedies.

An important factor in reducing the number of screen plots which emphasize the war is that major companies are reluctant to pile up high inventories of perishable war stories only to discover that the turn of events in the war zones has made their investment unwise. A case in point is the recent negotiations between film companies and the Playwrights Company in New York, producers of Maxwell Anderson's hit war play, "Eve of St. Mark." It is reported that a number of studios were eager to acquire that property but that the Playwrights Company would not make the screen rights available until January, 1944, more than a year after the play's subject matter had ceased to be important and timely for the public.

Continued lack of Hollywood source material in the play and book markets remains a problem to story editors. The fact that most of the top-notch playwrights and authors are engaged either in war work for Government agencies or in the armed forces has reduced availability of material. William Dozier, west coast story editor for Paramount, who recently was in New York, pointed out that "although film companies are making fewer pictures this year because of raw stock conservation and even though we therefore need less material, the problem of finding good material remains acute." Representatives for MGM, 20th-Fox, Paramount and other companies agree that "a good property still is difficult to find," and when a book, story or play comes along that is considered right for screen treatment, the furious bididng which occurs brings the purchase price to levels out of all proportion to the property's worth.

More Writer-Producer Deals Seen for 1943

Forecast for 1943 along the production front, according to some observers, is an increase in the number of producer-writer and director-writer contracts, a trend which developed in 1942. Paramount, for example, gave writer-producer contracts to Sheridan Gibney and Seton I. Miller last year and already had acquired Billy Wilder and Preston Sturges for the twin executive production roles. It is indicated that other studios will give consideration to such combinations if the manpower problem, which is now acute in Hollywood, increases.

Story editors in the east report that efforts are concentrated these days on finding material which can be transformed to the screen with the minimum of male star and male featured players, and they point out that the public is in for a cycle of all-feminine casts or casts top-heavy with leading feminine players. That the cycle will run its course before the end of the year, however, is indicated.

All-star productions, such as Paramount's "Star Spangled Rhythm," United Artists' Stage Door Canteen" and others may or may not be followed by successors, depending entirely, it is believed, on response by the public to these productions.

Meanwhile, 20th Century-Fox is the first motion picture company to take any action regarding the plan for film-financed legitimate stock companies to train young actors, which Actors Equity Association proposed last year. Recently, Alfred Harding, Equity executive, was given a leave of absence to visit Springfield, Hartford and Worcester for 20th Century-Fox and to survey these situations for possible stock company locations.

EXHIBITORS HIT BY DRIVING BAN, SHORTAGE OF OIL

Eastern Theatres Facing Further Fuel Cuts as Stocks Run Low

Exhibition was hit this week from two sides. Theatre owners who had been congratulating themselves on conversion of their heating plants to coal suddenly found themselves without customers, or at least with only those customers who could walk or find transportation other than private cars to the theatre.

Exhibitors in the 17 eastern states and the District of Columbia, particularly in the rural communities which are dependent upon the surrounding country for business, this week were still attempting to solve the problem raised by orders of the Office of Price Administration cutting their heating-oil rations to 45 per cent of last year's consumption, prohibiting all non-essential automobile driving and denying to salesmen the increased gasoline which is to be given traveling men in other sections of the country.

At the same time, they were faced with the OPA's warning that even more stringent measures had been drafted for instant application should the oil situation become worse.

In reducing rations by 25 per cent only five days after it had cut them 10 per cent, the OPA made no recommendations as to how exhibitors or others could meet the situation, but said they were free to do whatever they felt best to meet the new conditions.

"It was felt that any one of the affected businesses would prefer to have freedom of action in adjusting itself to the reduction, rather than have OPA suspend the use of oil for any fixed periods," it was explained. "Exhibitors thus are left free to shorten their hours, close one day a week, or adopt any other measures that may meet the situation."

Meanwhile, a corollary of the situation was the OPA order of last week banning all "pleasure" driving—including driving to the theatre. In key cities this week, ration books were being seized by OPA inspectors from owners of cars parked near theatres.

"Wait and see" was the opinion of large city theatre owners this week, when asked about the effect upon business. In rural localities, it seemed apparent a strict enforcement of the OPA ban would seriously hurt theatre patronage.

In Washington, newspaper men awaited issuance of a "priority list" by which distributors of petroleum products would be advised. The list was said to place theatres low in order of service. Some reports were that theatres were not mentioned. It was said in the capital that difficulty in compiling the list arose from inability to classify buildings flatly, inasmuch as many are used simultaneously for essential and non-essential purposes.

Deliveries of oil and gasoline to the east were said to have been running approximately 139,000 barrels a day under minimum rationed demand, resulting in the drainage of stored stocks, which have been at dangerously low levels. With no prospect of any material increase in supplies before spring, officials said the only possible action to meet the situation was the ruthless cutting of rations.

Even when the heating season ends in March and it becomes persible to begin rebuilding stocks, it was warned, accelerated military activities may prevent any improvement in the gasoline situation. What might happen before then, officials said, was anybody's guess, but the signs, Petroleum Administrator Harold L. Ickes said, were that conditions "will get worse before they get better."

"SAVE FUEL, COME TO THE THEATRE"

"Turn down your furnace, save fuel, come to Loew's" is the way that circuit has been using the oil shortage to its advantage, in newspaper appeals to the New York public. The advertisements note that "Loew's Theatres Are Heated With Coal". The message is also impressed upon passersby, through large placards upon box office and theatre walls.

In the Greater New York area, theatre business downtown, and in neighborhoods, was unaffected by the ban on pleasure driving, according to reports the first few days. Operators attributed the uniformly good business to the ban's virtual elimination of their competitors: the roadhouses, bars, bingo parlors and skating rinks which are dependent upon automobile trade.

Most New York theatres are heated by coal. The larger ones are heated by steam from the New York Steam Company.

New York Theatres Not Hurt by Fuel Shortage

A survey of circuits disclosed that the RKO circuit was completely a user of coal, and also the Skouras and Loew circuits; that the Randforce group this week had only seven theatres awaiting conversion; that the Century circuit's 37 houses used coal, and that 90 of the Brandt group burned coal.

The Loew theatres advertised in regular newspaper copy, and in lobby display, that they were heated by coal. The New York *Journal-American,* large carrier of amusement display advertising, published on its own a series of advertisements observing that 95 per cent of theatre patrons were within walking distance of transportation to theatres; and they also noted that theatres used coal.

In upstate New York, some theatres were closing, however. Exchange men said as many as 25 were considering the action. They said at least 40 per cent of small town patronage in their area came from outside town limits.

The Prudential circuit, operating in Long Island, Westchester and Connecticut, this week was forced to close three theatres part of the week. They are in New Canaan and Ridgefield, Conn., and in Rye, N. Y. The theatre in Rye is closed three days per week, those in the other towns one day. Weekday matinees were ended one month ago. Joseph Seider, operator of the circuit, on Monday said he would be unable to tell until the weekend what further measures might be needed. Those taken, he admitted, were an "attempt to save something" in a bad situation.

Chris Buckley's General Stark theatre, Bennington, Vt., has stopped matinees. Frank Weating of the Park, Cobleskill, N. Y., is considering closing except Saturdays and Sundays, while the New theatre, Hoosick Falls, N. Y., is expected to close after the weekend.

The Indian Lake, operated by Charles Wilson, has closed, because of gasoline rationing, and Schine's Plaza, Malone, N. Y., has been closed.

The Warner circuit, which operates the larger houses in the city's center, has only three of 76 oil-heated.

Providence operators asserted this week the OPA fuel slashes did not worry them as much as the ban on pleasure driving. The only large theatre using oil is the Metropolitan, and that operates only on weekends.

Lack of Conversion Material a Problem

Newark first run houses are heated by coal; but some of the city's independents who this week still operated by oil were faced with the problems of priorities, and scarcities, in material and labor, in converting.

From California, where gasoline rationing only recently was instituted, and the oil situation does not approach that of the East, some drop in attendance has been noted by the large circuits, at theatres dependent upon car trade.

Among the New England theatres discontinuing matinees certain days have been the Roxy, New Britain; the Community, Plainfield; the Rialto, Bridgeport—all in Connecticut.

With falling attendance being noted in many spots, especially around New Haven, theatres were using advertisements advising the public to use, and how to use, other means of transportation.

In New England, the discontinuance of matinees increased. The Fall River territory was most seriously affected bv the lack of oil. In Boston, however, all major theatres are heated by coal or steam. Twenty-four of 50 Warner theatres have converted from coal to oil, and all 15 Loew-Poli houses. In Washington, it was reported only 11 of 70 theatres still burn oil.

From Montreal, it was reported no houses have been forced to close. Of seven large first runs in the city, only the Princess and the His Majesty's used oil; and they have shifted to coal. All 27 United Amusements circuit theatres are employing coal. The conversions were begun more than a year ago, and were made originally because of dissatisfaction with oil fumes, and failure of automatic oil mechanisms.

Philadelphia operators this week noted no appreciable drop in attendance because of the ban on pleasure driving. They also pointed to the large, new population of war workers, who are resident, and that the city has excellent transportation lines.

More serious to them, they observed, was the oil shortage. Of 115 independent houses, between 80 and 90 are oil heated. Few are able to convert. Some have dropped weekday matinees. Many are scheduled to cease Monday operation.

SALARY LIMIT FACES COURT TEST, CONGRESS FIGHT

Trade Maintains Silence but Lamarr Action Is Watched Closely

A bombardment of Congressional displeasure over the $25,000 salary ceiling, and other aspects of wage regulation by executive order appeared close at hand this week. Court test of the order's validity also was pending, as Hedy Lamarr sued MGM in Los Angeles for abrogation of her contract.

Other legislative and legal guns also were reported sighting at the stabilization measure from the new Congress, and the country at large.

Rumblings from many important Congressmen promised loud debate soon over the issue. Representative Wolcott of Michigan of the House Banking Committee Monday promised to introduce legislation setting aside the ceiling. He called the attempt to equalize incomes "socialistic." Senator George of the Senate Finance Committee saw the subject coming to the floor soon.

The motion picture industry, largely affected by the ceiling order among its talent and executive groups, still maintained official silence.

But the Los Angeles court action by Miss Lamarr, comments by important film figures, and continuing high caliber representation at Washington showed persistent concern with the measure in film quarters. Many knotty questions of interpretation still are unsolved.

The President on Tuesday asked extension of the $25,000 income limit to returns from investment, as well as salary. His budget message to Congress called for extension of the high bracket income curb.

"I cannot ask Congress to impose the necessarily heavy financial burdens on the lower and middle incomes unless the taxes on higher and very large incomes are made fully effective. At a time when wages and salaries are stabilized, the receipt of very large net incomes from any source constitutes a gross inequity undermining national unity," his budget message said.

He submitted to Congress a $109,000,000,000 budget for the fiscal year starting in July. All but nine billions of the sum was earmarked for war. The President asked also that Congress raise 16 billion dollars in new tax revenue. This would double the average citizen's tax bills in 1943, to levy more than 50 billions in taxes and forced savings.

At a press conference in which he explained the budget, the President indicated his determination to make the $25,000 ceiling on salaries stick, newspapers reported, with the declaration that, if Congress balked at the proposal, he probably would take the issue directly to the country.

The first court action to test the application of wage ceilings to film stars' contracts was begun at Hollywood last Tuesday when Hedy Lamarr filed suit against Loew's, Inc., asking the superior court to set aside her contract with MGM.

Miss Lamarr's action charged that the company, in refusing to increase her salary from $1,500 to $2,000, in accord with option terms, had violated the contract. The company withheld increases, and had suspended salary payments to the star since December 1st to comply with the $25,000 salary stabilization order.

The company, in November, said that it had exercised its options for Miss Lamarr's continued services, but could not pay the stipulated increases. She seeks abrogation of the contract, or the payment of the increase.

Bureau of Internal Revenue spokesmen at Washington have disclosed that the government regards the Lamarr action as a test case on the validity of the salary order. It was indicated that Washington officials were following it with "great interest." It is the first contractual challenge of its kind to be instituted since the salary order went into effect.

Talent Guilds Follow Lamarr Case

The principal Hollywood talent guilds, meanwhile, were reported preparing representation by counsel at the Lamarr trial as observers. It will be the first time that the contracts of writers, stars, producers and other studio employes will be examined in court with regard to their status under the President's salary order.

Hollywood executives on Monday privately were expressing hope that the Treasury Department would relax its wage rulings to some extent. Three important concessions were foreseen following Washington conferences.

These would permit companies to pick up options and increase salaries up to the annual gross ceiling of $67,200. Also companies would be permitted to pay an increase under contract terms, but reduce working weeks, to keep within the limit, and freelance players were expected to be given the right to bargain freely and to receive customary wages, up to the $67,000 maximum.

Studio accountants also were awaiting rulings on whether they could place star earnings in escrow, for post war payment, or pending clarification of Treasury rulings.

Kenneth Thomson, executive secretary of the Screen Actors Guild, returned to Hollywood Monday with a report on conferences in Washington on these questions.

A sharp attack on the salary limit by presidential order was voiced on the radio Sunday by Charles D. Prutzman, general counsel and vice-president of Universal Pictures.

He spoke on the "American Forum of the Air" from Washington over the Mutual network. He appeared as a private citizen and business man, substituting for J. Cheever Cowdin, at the invitation of the National Association of Manufacturers.

"There can be no defense of the manner in which it was forced on the American public," Mr. Prutzman said, attacking the salary order as radical and foreign in concept, and aimed at the limitation of basic American principles of unrestricted enterprise and opportunity.

"It hides under the cloak of an anti-inflation law, but has no relation to inflation. It is not a tax measure, for everything over the salary limitation is kept by the employer and not by the government. It has forced the violation of contracts of thousands of employes," Mr. Prutzman said.

Foresees "Collectivism" Of Farms and Factories

"The emphasis is clearly on the limitation, which carried to its final conclusion means simply confiscation of wages and property under a new label. The logical subsequent step would be collectivization of factories and farms," he said.

"We cannot sit back and let a measure disguised as a war emergency be put over which would change the fundamentals of our country and limit the opportunities of our boys when they return and actually destroy the very thing for which they are fighting—an America limited only by the abilities of our people," Mr. Prutzman told the radio forum.

The Universal atttorney is a member of the committee of industry lawyers which has been in Washington seeking clarification of the order.

Industry Taxes to Contribute To $109,000,000,000 Budget

A big slice of the $109,000,000,000 war budget submitted to Congress by the President on Monday will be met with personal, corporate and admissions taxes from the motion picture industry. The President indicated that he hopes to meet more than half of the budget with current revenues, bolstered by a request to Congress for 16 billions more in taxes or compulsory savings.

Admissions taxes, the only revenue from film sources specifically estimated, were set at $160,600,000 in the budget message.

The budget disclosed, however, that last year's estimate of the admission tax was too high. It now has been reduced from $159,600,000 to $154,800,000.

The President submitted no detailed estimates of war expenditures, but told Congress that he would forward a supplemental budget next spring. It will disclose details for the Army and Navy and the various war agencies, including the Coordinator of Inter-American Affairs, Office of Economic Stabilization, Office of Censorship, Office of War Information, War Production Board and Office of Price Administration.

To carry a 100 billion dollar war cost, he told Congress, a cut of approximately 25 per cent must be made in civilian consumption as compared with 1941. An average of about $500 worth of goods and services will be available to civilians during the coming year. There will be no luxuries, he warned, but there will be ample food, clothing and other necessities.

Bill in New York Legislature to Permit Bingo

Efforts to legalize bingo were pressed before the New York State Legislature when four such bills were introduced at Albany on the opening day, in addition to a state lottery proposal and one bill which would require seats for theatre doormen.

One bill by Assemblyman Edgar Moran of Brooklyn would require all New York city theatres to provide a seat for doormen taking tickets at motion picture houses, such seat to be used as often as required for maintenance of health. Assemblyman Moran's similar bills last year were defeated in committee.

Four bingo legalization bills were proposed, the most comprehensive one by Assemblyman Malcolm Wilson of Westchester County. The Wilson bill provides that the governing body of a town or city on petition of five per cent or more of the electors, may permit bingo where sponsored exclusively by a charitable, civic, educational, fraternal, veterans' or religious organization, volunteer fire department or grange. A permit fee would be devised on seating capacity basis, ranging from $1 to $250, with cash prizes prohibited.

Three other bills, by Senator Elmer Quinn, and Assemblyman Eugene Bannigan, would permit bingo and lottery drawings under charitable or religious auspices. These two legislators also have a joint measure calling for a constitutional amendment to eliminate prohibitions against a state-operated lottery.

In addition, Senator Quinn introduced a measure to regulate private, fee-charging employment agencies and appropriating $40,000 to the State Labor Department. Theatrical employment agencies are defined and included in the Quinn bill, which would be administered by the Industrial Commissioner except in New York City.

None of the bills would permit theatres to operate bingo or screen games. Such measures are believed to be in preparation as a result of the conflict between the independent exhibitors and Mayor LaGuardia in New York City.

Mississippi Theatres Fined For Sunday Operation

Sunday blue laws in Jackson, Miss., affected six theatre operators when City Judge Leon F. Hendrick assessed fines of $50 on five of them, and $150 on the sixth on three charges.

In rendering his decision, Judge Hendrick declared that the century-old laws were drafted to save employees from being forced to work on Sunday. He said that as far as the state was concerned it was not a moral or religious question, but just the fact of whether the law was being enforced.

Special Military Unit Is Formed by Warners

A special department has been set up by Ralph W. Budd, personnel director at the Warner home office, which will keep up-to-date all military records of employees in the service and maintain a permanent point of contact with them.

The honor roll of Warner employees, totalling almost 1,700, will be covered by the new department. The number includes persons from the entire Warner organization, including the studio, the theatre circuit and all distribution offices.

Buys Hartford Building

The Capitol Theatre Company, operators of the State theatre in Hartford, has purchased a building which includes three stores and 15 tenements close to the theatre. Renovations are planned.

OWI WILL ISSUE FOUR POSTERS IN FEBRUARY

Four new posters will be issued by the Office of War Information in February to more than 16,000 theatres on the War Activities Committee list.

Two posters will stress careless talk and will carry the captions of "A Careless Word — Another Sinking" and "A Careless Word — Another Cross". A third poster will be on the subject of "Fight for Freedom" and the fourth will be a War Bond poster.

NYU Will Offer Film Course

New York University will conduct a course in film editing and cutting, starting in February, with classes at the RKO-Pathe News workrooms twice a week under the direction of Harold H. Bonafield, head cutter for Pathe. It is the first course of its kind in the east.

The course is being offered to counteract the shortage of motion picture technicians, and Professor Robert Gessner, head of the motion picture department of NYU, will interview potential students to determine their adaptability for the work. Frederic Ullman, Jr., president of Pathe News, voiced his approval of the move and said that it would be helpful to the companies who needed technicians, and practical for those who enroll in the course.

It is known that many trained technicians have been inducted into the Army, and the stimulated production of motion pictures in the east has caused a shortage of men. Professor Gessner was optimistic concerning the placement of graduates of the course in picture companies, especially in the Photographic Center of the Signal Corps at Astoria, but added that no guarantee could be given. Men and women undergraduates and adults are eligible to enroll in the course.

Benny Troupe Entertains At Brooklyn Navy Base

The Jack Benny troupe entertained the men of the U. S. Maritime Service Training Base at Sheepshead Bay in Brooklyn, last Monday. Besides his regular radio group, Mr. and Mrs. Danny Kaye and Rose Blane were in the party. The visit was a part of the regular USO program which has the Benny troupe visiting a different Army camp at least once a week.

The tentative schedule calls for appearances at eastern camps during January with a swing through Canada the following month before returning to the coast.

Buys 2 St. Louis Houses

Sam Komm, owner of a circuit of South St. Louis neighborhood theatres, has purchased the Aubuert and American, two subsequent run houses for $38,000. The Aubert, seating 1,000, has been under a long term lease to the St. Louis Amusement Company. The American has been closed for several years.

Restrict Theatre Zone

An amendment to the village by-laws which provided for zoning theatres in the center of the village was adopted by voters in Woodstock, Vt. A renewal of the lease on the town hall where motion pictures were shown by Peter Latchis, owner of a number of New England theatres, was refused.

Exhibitor Unit Warns of Fight On Film Rental

Warning of a "nationwide uprising in the industry" was delivered to the distributors last week, in a bulletin from the Indignant Exhibitors Forum, Cincinnati.

Asserting that exhibitors are "wondering why distributors maintain an organized effort to exact unjustifiably high film rentals," the organization insisted that "production costs are lower because of wartime curtailment and lower talent costs." And it added that the distributors are "getting from 35 to 50 per cent more for their product than 18 months ago."

Concluding, the bulletin warned that "Thurman Arnold is still an active man, and he knows a little about restraint of trade."

Meanwhile, in Minneapolis, Allied Theatre Owners of the Northwest, one of the most militant independent exhibitor units, appeared this week to be dissolving. Fred Strom resigned as executive secretary. Don Guttman has announced his resignation as city director. Many other members, mostly from the city, and St. Paul, are reported to have quit.

E. L. Peaslee, president, was expected to call a meeting later this week. There were reports the unit would continue, with Mr. Peaslee at the helm, as representative of rural operators, and that those who left would form a "twin city" group. There has been much dissension in recent months over the "necessity" of a more militant attitude toward distributors.

Loew Pass Service Fee To Aid Welfare Fund

Loew's theatres have added a service charge on passes which will benefit the Employee's Welfare Fund. The Welfare Fund, which was formed near the close of last year, had turned over to it the money ordinarily spent on the Christmas party of Loew's home office employees. Nicholas M. Schenck, president of Loew's, Inc., announced that the decision to forego the usual celebration until the men in service returned was based on suggestions of the employees themselves.

Critics' and employees' passes which are exempt from Federal tax, will not be subject to the new service charge. All others, however, will be assessed up to 10 cents, according to the admission charge of the particular theatre. A theatre which charges 40 cents admission will receive 10 cents on the pass. Originally, it assessed the pass-bearer only the four-cent Federal tax. Under the new plan, the additional six cents will go to the Welfare Fund.

Oregon Mayor Tightens Amusement Restriction

Mayor E. W. Fanning of Idaho Falls, Ore., has ordered the removal from public places of all machines of chance, including slot and pinball machines, and also has specified that theatres, night clubs and other places of amusement must be closed by 1 A.M., while music in night clubs must cease at midnight.

County officials duplicated the Mayor's order by putting the same measure into effect throughout the county. "Contribution to the war effort" was given as the reason for the move.

Bryan Publicity Head

MacDonald Bryan has been appointed director of public information for the National Airlines, G. T. Baker, president of the company, announced. Mr. Bryan was formerly on the publicity staffs of Paramount-Publix and Balaban and Katz in Chicago. For the past five years, he has been the travel and fishing editor of the Florida *Times-Union*.

MAJORS PLAN RECAPTURE OF FOREIGN MARKETS

Steady Stream of Films to African Zone Heralds Turn of Trade Tide

Post-war plans by the motion picture industry for the return of American films to the screens of occupied Europe and the Japanese-dominated Far East are being discussed in Hollywood and New York. The North African military campaign heralds the beginning of the turn of the tide. A steady flow of features, shorts and newsreels to that territory has been under way since November. Approximately 225 theatres are in operation in the area, most of them equipped for sound.

That major film companies are giving serious attention to the problems of reopening a foreign market closed to American industry since 1939, was indicated last Thursday in Hollywood, when Robert T. Kane, in charge of production for Twentieth Century-Fox in Great Britain, said that one of the greatest problems confronting Hollywood was a post-war distribution system in Europe. He pointed out that virtually every picture made in the U. S. since September, 1939, would be material to show in Europe following a United Nations victory, and he said that 20th-Fox, for some months, had been discussing a plan for post-war distribution of its product in France and other countries.

Since American film companies pulled out of Europe in 1939, Hollywood product has been shown on the screens of some Nazi-dominated countries, principally those pictures which were pirated by the Nazis, but in some cases old films which were sold outright to distributing agents operating in individual countries, have been exhibited. Even in Italy, American product has been shown, as recently as last August, according to a recent report by the U. S. Department of Commerce in its publication "Foreign Commerce Weekly." The weekly further said that the Italian people preferred Hollywood product to the screen fare of Hitler or Mussolini.

During the past year, there also have been reports that Hollywood features were shown in Poland, Norway and Czechoslovakia through the underground movements and more recently, in France, also through the underground. In the same period, some U. S. features have been seen in Spain, although operations there are limited.

The North African campaign has demonstrated that wherever the United States and her Allies strike a blow at the Axis, American motion pictures follow quickly upon the heels of the successful troops. The film division of the overseas branch of the Office of War Information has shipped and will continue to ship Hollywood product to North Africa and to any other area where the tide of battle turns against the Axis.

Thus far, the following features have been shipped by American major companies, with French titles super-imposed, through OWI cooperation, to Casablanca, Algiers and other territories in North Africa:

"Invisible Woman," "Nice Girl," "Under Pup," "It's a Date," Universal; Parachute Battalion," "Fantasia," "Nurse Edith Cavell," "The Navy Comes Through," "Dumbo," and "Tom, Dick and Harry," RKO; "Holiday Inn," "Wake Island," Paramount; "Boomtown," "Flight Command," "Joe Smith, American," "20-Mule Team," "The Immortal Storm," "Mrs. Miniver," "Dr. Jekyll and Mr. Hyde," "Pride and Prejudice," "I Love You Again," MGM; "Foreign Correspondent," "Long Voyage Home," United Artists; "Sergeant York," "Yankee Doodle Dandy," "All This and Heaven, Too," Warner Bros.

Scheduled for shipment shortly are the following: "Virginia City," "The Sea Hawk," and others, Warner Bros.; "The Great Dictator," "Corsican Brothers," "Major Barbara," United Artists; "Lucky Partners," "Girl, a Guy and a Gob," "Irene," "Father Takes a Wife," "Tuttles of Tahiti," "Seven Days Leave," "Once Upon a Honeymoon," RKO; "Pittsburgh," Universal; "Men of Boystown," "A Woman's Face," "Come Live With Me," "Little Nelly Kelly" and "Andy Hardy Meets a Debutante," MGM; "Commandos Strike at Dawn," "Here Comes Mr. Jordan," "You Were Never Lovelier," "Talk of the Town," "My Sister Eileen" and "A Night to Remember," Columbia.

The following pictures have been shipped or are being prepared for shipment by Twentieth Century-Fox: "Tales of Manhattan," "Ten Gentlemen from West Point," "The Pied Piper," "Moontide," "Sun Valley Serenade," "A-Haunting We Will Go," "Orchestra Wives," "Footlight Serenade," "Remember the Day," "Charley's Aunt" and "The Magnificent Dope." From Republic will go "Flying Tigers" and "Ice-Capades Revue."

Although some criticism has been made in certain quarters against the OWI that this Government agency desired to ship more propaganda films than straight entertainment fare to North Africa, OWI officials maintain that selection of pictures is about equally divided between the two kinds of screen fare, with perhaps a slight overbalance on the entertainment side.

A few American film companies have been dealing recently with representatives of the Spanish film industry in the U. S., it was learned in New York this week. Negotiations between major distributors and Spanish agents have resulted in distribution in Spain of some American features. Although operations have been on a small scale, increased distribution is forecast, pending, of course, developments of diplomatic relations between the two governments. The Franco regime, in the past two years, has discouraged the U. S. film industry from operating in Spain, but the bars, it is said, have been let down recently to permit a small flow of product to that country.

News of film activity in China and Sweden was brought back last week by F. McCracken Fisher and Karl E. Jensen, OWI chiefs of Stockholm and Chungking respectively. Both officials reported that Chinese theatres are crowded every day with patrons eager to see Hollywood pictures, and that American films dominate the Swedish market. They expressed the opinion that U. S. product was a valuable aid in promoting international friendship. A third OWI executive, Harold D. Guinzburg, deputy director of the overseas branch, who also just returned from abroad, offered a contrary opinion saying that Hollywood films "in no sense represent America."

He said that the British people "disliked 'Mrs. Miniver' intensely. They feel that it showed an England which doesn't exist any more, if it ever did exist—in fact they seem to feel it is a caricature of their country."

Mr. Guinzburg's remarks drew instant disagreement and criticism from varied sources, and it was pointed out this week by Ferdinand Kuhn, Jr., former chief of the London Bureau of the New York *Times*, who is now head of OWI's new British department, that the Guinzburg statement reflected opinion of certain British publications and was not based upon actual reports.

RUSSIAN FILM ENVOY IN WASHINGTON

A further move to establish better trade relations between the U. S. film industry and the Soviet Government has been made by the Russian Government with the arrival in America recently of motion picture director Antonov, who has been conferring with Lowell Mellett, director of the film division of the Office of War Information, and other U. S. and Russian officials in Washington. Mr. Antonov will make his headquarters in New York and it is expected that he will leave shortly for Hollywood where he will remain for some months to negotiate.

Although no official announcement of his purpose or plans has been made by either Artkino Pictures, distributors of Russian product in the U. S., or the Soviet Embassy in Washington, it was learned in the capital over the weekend that Mr. Antonov is desirous of expanding an exchange of features between the U. S. and Russia, although he has not disclosed to what extent his country will negotiate for American product.

Loew Profit for Year Up to $12,133,294

Columbia Reelects Board; Paramount To Redeem Half First Preferred

Net profit of $12,133,294 was reported by Loew's, Inc., this week, for the fiscal year ended August 31st, 1942. In the preceding fiscal year, the company had a net profit of $11,134,593.

Meanwhile, Columbia on Monday reelected its board of directors and was this week to have a board meeting at which officers were to be reelected.

Paramount last week called for redemption April 1st of one-half of the outstanding $12,135,167 of first preferred stock.

From Rochester, it was announced employees of Eastman Kodak will receive on March 12th $2,586,000 in dividends. In New York, the Dow Jones service reported financial circles "revising upwards their earlier estimates of net income of Twentieth Century-Fox," with latest estimates placing the figure at $5 a share on common stock in 1942.

The Loew's report noted that, after preferred dividends, the earnings for the past fiscal year were equivalent to $7.02 per share on the 1,665,713 shares of common outstanding. This compares with $6.15 the preceding year.

The company's share of operating profit, after subsidiaries' preferred dividends amounted to $21,956,549 against $18,650,478 the year before. After a reserve for depreciation of $3,071,070, the company's share of profit before Federal taxes amounted to $18,885,479 as compared with $14,703,105 a year ago. Provision of $6,752,185 was made for Federal taxes against $3,568,512 for the preceding year.

The company's preferred dividend payments during the last fiscal year amounted to $442,071, compared with $884,143 the preceding year, the preferred stock having been retired in the middle of the 1942 fiscal year.

The reelected directors of Columbia are Harry and Jack Cohn, president and vice-president; and other executives and shareholders: Abe Schneider, A. H. Giannini, Leo M. Blancke, N. B. Spingold and Louis J. Barbano.

SEC Reports Salaries Paid by Columbia

The stockholders also ratified an amendment to the company's by-laws providing for indemnification of officers and directors for expenses incurred as a result of legal actions in which they have been included because of their positions. The meeting, likewise, approved the exercise by the company of an option under the six-year contract with Samuel J. Briskin granting him an option to purchase 13,133 shares of Columbia common at $7.625 per share.

The Securities and Exchange Commission reports disclosed last week that the company paid Alexander Hall, director, $151,203 in the past fiscal year; $145,600 to Harry Cohn and $112,250 to Samuel Bischoff, producer. Legal fees of $62,000 went to Schwartz and Frohlich, and $37,000 to Mitchell, Silberg and Knupp.

The company on Monday declared a dividend of 68¾ cents per share on the $2.75 convertible preferred stock, payable February 15th to stockholders of record February 1st.

Of the Paramount preferred stock redemption, that company stated last week, "This action brings forward the program pursued by the corporation's management starting in 1937 and looking toward the final elimination of all securities prior to the common stock in claim upon assets and earnings of the corporation. The second preferred stock of the corporation was called for redemption in the early part of 1942.

"As a result of this program, despite acquisition of new properties and maintenance and improvement of old, the consolidated domestic funded debt of the corporation and its subsidiaries now consists of only approximately $20,000,000 of four per cent debentures of 1956 and approximately $3,000,000 of subsidiary debt. There are also about $6,000,000 of funded debt of Canadian subsidiaries.

"Determination of the portion of the outstanding stock to be redeemed will be made by lot on January 22, 1943."

Remarking upon the estimate of Twentieth Century-Fox earnings for 1942, credited to "financial circles" and said to be $5 per share on common stock, the Dow Jones service observed this was in contrast to 1941 and 1940. In 1941, the figure was $2.03 per share, in 1940 the company suffered a net loss of $517,336.

It added: "Twentieth Century-Fox has been putting out much better feature films lately and the results are being reflected in mounting film rentals. In view of the large gains now being made in film attendance, prospects for continued favorable earnings seem bright for at least the first half of 1943. The company is the only major film producer without funded debt and is understood to have closed 1942 with a cash balance much better than the $13,483,047 at the end of 1941."

Walt Disney Productions, Inc., in Hollywood, on Tuesday reported for the fiscal year ending October 3, 1942, a profit of $308,930, after all charges, but before deduction of losses on inventories. The net loss was $191,069, after provision of $500,000 for losses on inventories.

The previous year the company showed a loss of $789,297 after a $1,000,000 provision for inventory losses. The 1941 profit before this provision was $210,701.

Serves Army Booking Service

Private Bernard W. Levy, formerly Hartford division manager for the Fred E. Lieberman Theatres of Boston, has been stationed with the Special Service Office in Charlestown, Mass., which has charge of bookings for the Army post theatres in the Boston area.

Speed Newsreels ToLatinAmerica, Committee Asks

The International Film Relations Committee, at a meeting at the offices of the Motion Picture Producers and Distributors of America on Monday, decided that distribution of newsreels to Latin America should be speeded. Fortunat Baronat of Universal and David Blum of Metro-Goldwyn-Mayer were designated by the committee to arrange details.

Paul Ackerman of Paramount said that the foreign correspondents stationed in New York maintained a keen interest in motion picture news, and that requests for spot and feature news were high. Few photographs were requested, however, since the decrease in newspapr size had curtailed the amount of space available. G. R. Keyser of Warner Brothers reported on the Mexican situation.

The committee's short-wave broadcasts, which have been going out over the NBC and CBS networks for more than three and a half years, will stress the United Nations theme this week.

Shuford Named Paramount Advertising Manager

Stanley Shuford has been placed in charge of national and trade advertising for Paramount Pictures, it was announced by Robert M. Gillham, advertising and publicity director. Mr. Shuford joined the company last week, and until recently, was with RKO Pictures. He was on the advertising staff of Warner Brothers for seven years, and in 1939 was vice-president of the Biow Advertising Agency. He has also handled special campaigns for Lord & Thomas.

It was said that his appointment would allow Mr. Gillham to devote more time to special campaigns for the promotion of outstanding features, such as "For Whom the Bell Tolls."

Du Pont Is Ordered to Show Books to Pathe

The Du Pont Film Manufacturing Corporation was ordered this week by Federal Judge John W. Clancy to submit its books and records for inspection by Pathe Laboratories, Inc., within two days under pain of a dismissal of its answer in the Pathe suit if it fails to comply with the order. Pathe had applied for a ruling that Du Pont was in contempt of court for allegedly refusing to comply with a previous court order for an inspection.

Pathe is suing for $610,000 damages, asserting that the defendant breached an agreement to sell raw stock for a fixed price of cost plus a definite percentage.

U. S. Short in Technicolor

"Mountain Fighters" is the title of a Government short to be filmed in Technicolor, Warner Brothers announced. The first Government war short to be filmed in Technicolor by the company, it will go into production January 25th at Camp Hale, Col.

Herbert Kaufman in Army

Herbert Kaufman, son of Abe H. Kaufman is stationed at Camp Wheeler, Ga. He joined the Army December 2nd after leaving his studies at Indiana University. His father owns the Fountain theatre in Terre Haute, Ind.

Iowa Popcorn State

Popcorn is being sold through vending machines or in side shops in more than 95 per cent of Iowa's theatres. The state produced an estimated 55,360,000 pounds during 1942, double the amount of the next leading state, Indiana



Accorded the distinction
of an Astor theatre World Premiere

TENNESSEE JOHNSON

FROM POVERTY TO PRESIDENT • A GREAT AMERICAN STORY

with

VAN HEFLIN
LIONEL BARRYMORE
RUTH HUSSEY

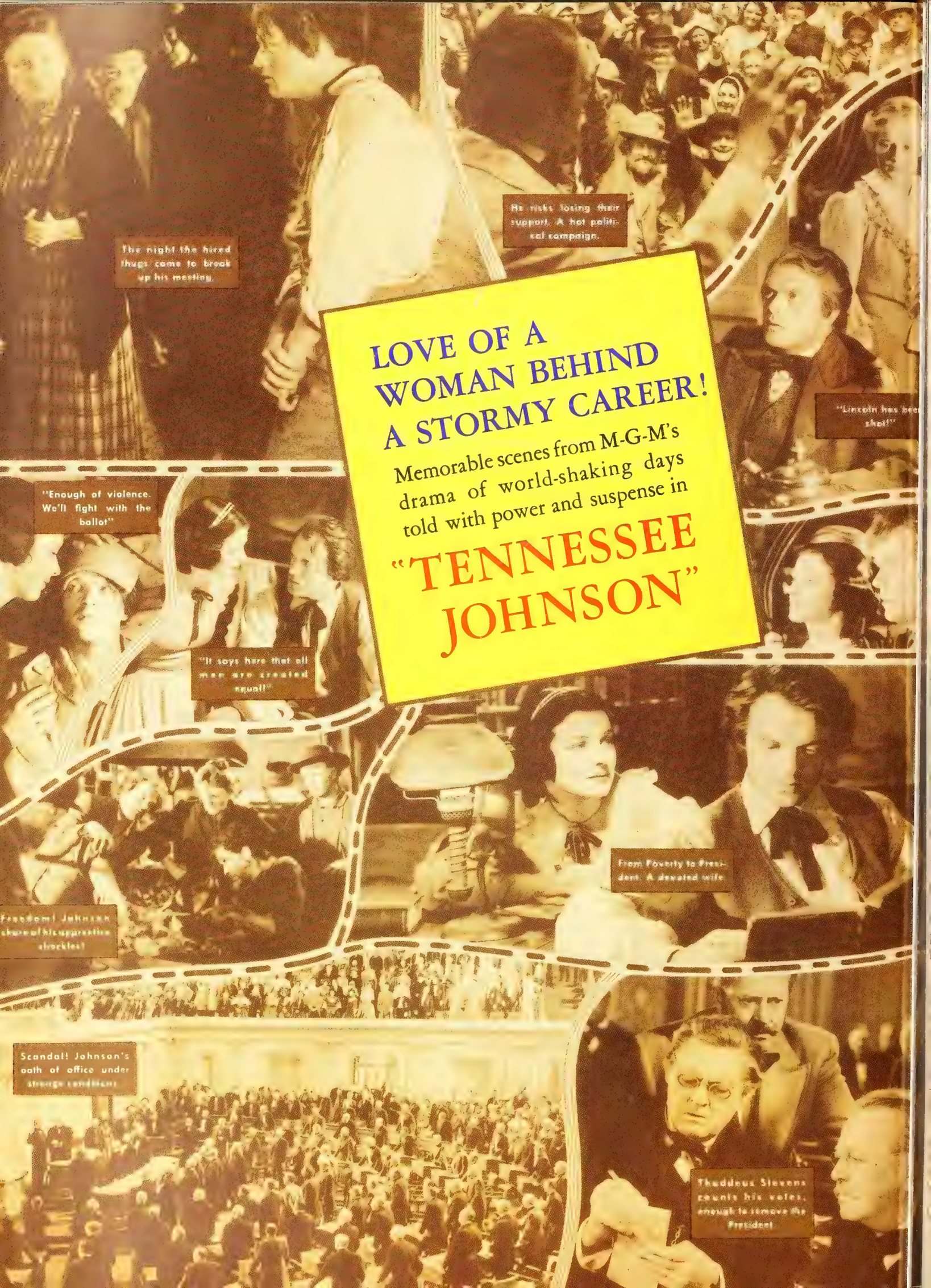
MARJORIE MAIN • REGIS TOOMEY

Screen Play by John L. Balderston and Wells Root

Directed by WILLIAM DIETERLE
Produced by J. WALTER RUBEN

Metro-
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Mayer

Serve your country! Sell Bonds!



LOVE OF A WOMAN BEHIND A STORMY CAREER!

Memorable scenes from M-G-M's drama of world-shaking days told with power and suspense in

"TENNESSEE JOHNSON"

RUNNERS-UP IN STAR POLL TO APPEAR IN 26 FILMS

15 Players Set for Roles in 28 Other Pictures, but Future Is Uncertain

Hollywood Bureau

A checkup in Hollywood this week revealed that the 15 runners-up in the list of Money-Making stars, as reported by exhibitors in the Motion Picture Herald-Fame poll, already have finished 20 roles in forthcoming pictures and are working in six more.

They are set for 28 more film appearances in announcements made prior to and after the poll's appearance in the December 26th issue of the MOTION PICTURE HERALD.

(The January 9th issue detailed commitments of the Top Ten.)

As in the case of the top stars, there is much uncertainty concerning the future deals of the runners-up, due to the wage freezing and salary ceiling directives, probability of a reduction in production, drafting for the armed forces, and other wartime factors.

Two of the 15 already are set for the armed forces—Tyrone Power going into the Marines, and John Payne into the Coast Guard. Lana Turner is retiring temporarily for purposes of motherhood.

The busiest player of the group will be Judy Garland, if all of the pictures announced for her are made. They number five.

Dorothy Lamour, Number 11 on the list of Money Making stars, will be seen soon in two pictures, "They Got Me Covered," with Bob Hope, Goldwyn-RKO, and Paramount's musical extravaganza, "Star Spangled Rhythm." The actress now is working in "Dixie," co-starring Bing Crosby, at Paramount, and is set for "Riding High," musical Western; "Galveston," story of that Texas town, and the just announced "Four Sisters," a musical.

In addition to "Dixie" and "Star Spangled Rhythm," at Paramount, Bing Crosby, Number 12, will be seen in "Big Town Blues" and "Stallion Road."

Twentieth Century-Fox Loses Two Players to War

Tyrone Power, having joined the Marine Corps, exhibitors will have only one of his pictures, except re-issues, to show for the duration. The one is Twentieth Century-Fox's "Crash Dive," already completed. Power was Number 13.

Twentieth Century-Fox also loses the services of the Number 21 player—John Payne—who, when "Hello, Frisco, Hello," is completed in three weeks, will be off to the Coast Guard.

Number 14 is Walter Pidgeon, and scheduled for him is "Madame Curie," in which he will appear with Greer Garson, his associate in "Mrs. Miniver," and "Russia," with the latter to be filmed first.

Bette Davis has the distinction of having the most pictures in the backlog of the second group of Money-Makers. She has completed her role for Warners' "Thank Your Lucky Stars," the multiple-starred musical; "Watch on the Rhine," "In This Our Life" and "Now, Voyager," the latter picture just having been released. In addition, the actress, who is Number 15, is working at present in "Old Acquaintance," and is set for "Ethan Frome" and "The Corn Is Green."

Ann Sheridan Has Several on Schedule

Completing her part in "Thank Your Lucky Stars," which is still shooting, Ann Sheridan, the next in order, also has finished "Edge of Darkness," with Errol Flynn, and is set for "The Gay Nineties," possibly her next at Warners. Also on her schedule at the Burbank lot, but which have not been discussed lately, are "Peter Biddle, Air Raid Warden" and "Miss Willis Goes to War."

In addition to the "Edge of Darkness," Errol Flynn, Number 17, has completed his work in "Thank Your Lucky Stars," and announced for him are "The Sea Devil" which will be a remake of "Mobey Dick"; "To the Last Man," World War II story, and "Captain Horatio Hornblower," C. S. Forester best seller.

The only thing on tap for Wallace Beery, Number 18, is "Salute to the Marines," action picture recently completed.

Number 19 is Judy Garland, whose current release is "For Me and My Gal" and whose next release is the completed "Presenting Lily Mars," another musical, made from the Booth Tarkington story.

Four Films Set for Red Skelton

Announced for her by M-G-M are "Girl Crazy," "Very Warm for May," "Meet Me in St. Louis," "Babes in Hollywood" and "American Symphony," all of which are musical or with musical backgrounds.

Another M-G-M entry in the list is Red Skelton, who zoomed via film and radio to national prominence as a comedian. Working in "I Dood It" at present, the Number 20 Money Maker's next release is "DuBarry Was a Lady," from the Broadway musical. He is set for "Whistling in Brooklyn," his next, and "How To Win Friends and Influence People."

Rita Hayworth, the next in line, is being given a tremendous buildup via the publicity route, her next vehicle at Columbia being "The Cover Girl." It was she whose face appeared on more magazine covers before getting an important role in a film than any other actress. She also is set for "Our Friend Curly," with Humphrey Bogart, also at Columbia.

Lana Turner, Number 23, has just finished "Careless Cinderella" at M-G-M. Announced for the musical, "Best Foot Forward," and for "Marriage Is a Private Affair," she is retiring temporarily from the screen to have a baby.

Number 24 is Cary Grant, who currently is working in RKO's "From Here to Victory." He has no other commitments definitely scheduled, outside of a new two-year contract with that studio calling for five pictures in the next two years.

Warner's last entry in the list is Humphrey Bogart. He has two finished: "Thank Your Lucky Stars" and "Action in the North Atlantic." Coming up for him is a loanout to Columbia for "Our Friend Curly" and Warners' announced "Further Adventures of the Maltese Falcon."

Variety Club Set For Convention

The Variety Clubs of America will hold their annual convention at the Blackstone Hotel, Chicago, February 19th-21st. Members of all the clubs are not expected to attend. The convention differs from previous affairs, those invited including only delegates from each tent. Approximately 200 are expected.

These will include chief barkers of 1942, newly elected chief barkers, all national canvasmen, national officers, crew members, and other delegates. The board will meet February 19th. The delegates will convene on February 20th A banquet and Chicago tent induction will be held that evening.

The Chicago tent is now completely organized. Its first chief barker is John Jones, of Jones, Linick and Schaefer.

Among national officers who will attend are John Harris, national chief barker; R. J. O'Donnell, first assistant chief barker; Harry Kalmine, second assistant chief barker; E. R. Reuben, national property master; James G. Balmer, national dough guy; and Charles E. Lewis, national publicity director.

The Pittsburgh Variety Club and the USO have opened a service men's canteen. The tent manages the canteen; the USO maintains the building.

Business in Flood Area Returning to Normal

With flood waters receding in Ohio, Kentucky and West Virginia, theatre business has returned to normal, according to reports from the area. Newly-erected flood walls in Ironton, Huntington and Portsmouth protected those cities from possible damage, but many other places were hard hit, theatres being forced to close in Marietta, Pt. Pleasant, Manchester and other river towns.

Film deliveries by truck were delayed or stalled completely, but shipments by rail reached their destinations except where exchanges were closed. Theatre attendance was described as considerably reduced, but the over-all situation was not seen as particularly serious.

To Handle PRC in Puerto Rico

Producers Releasing Corporation announced that Cobian Theatres, Inc., has signed a contract for the distribution of the company's 1942-43 product in Puerto Rico, Haiti, the Dominican Republic and the Virgin Island. PRC was represented by Roberto D. Socas, export manager, with Harold Winston signing for Cobian Theatres.

Petrillo Asks Inquiry Into Music Industry

James Caesar Petrillo on Tuesday presented his case to the public. He did it while parrying questions during a hearing before a Senate Interstate Commerce Committee sub-committee, investigating management of the American Federation of Musicians, and its ban against recording manufacture.

Asserting that "we want more work" and that "we're the only labor organization that's making the machine that is destroying it," the AFM president told the subcommittee he would raise his ban on recordings only if asked by President Roosevelt.

By Wednesday, Petrillo apparently was convinced that the sub-committee and public opinion were adverse to his position, and agreed to call his executive committee together without delay to formulate demands and start negotiations. He refused, however, to accept a suggestion by Senator Clark that he call off the ban immediately and then negotiate, explaining that "I have negotiated with these fellows for 20 years and if they are permitted to go back and make records while we negotiate, the discussions will go on for two or three years."

The hearing was featured by a loud exchange between the union head and Senator MacFarland, who charged that Petrillo's demand for "more work" merely meant a desire to have more men employed to do what fewer could do, at a time when there is serious manpower shortage.

The AFM head urged an investigation of alleged monopoly in the music industry which he asserted was "in the hands of a few giant corporations." He added that he wanted radio stations to employ live musicians, and insisted that for every dollar now spent by them on such musicians, they receive four dollars of music without charge.

Mr. Petrillo admitted the recording ban thus far had not helped his union. The stations have been living on record stocks built up, he said, and he is convinced results will show when the stock is depleted.

Mr. Petrillo's recording ban "is going to become increasingly detrimental and possibly suicidal to our American music system, and to the battle fronts at home and abroad," he was told by Senator D. Worth Clark, Idaho, head of the subcommittee, and author of a bill in Congress, which would place the AFM actions under the anti-trust laws.

Senators on the subcommittee were McFarland of Arizona, Tunnell of Delaware, Andrews of Florida, White of Maine, Tobey of New Hampshire, and Wheeler of Montana. Senator Wheeler is chairman of the full committee.

The hearings continued Wednesday.

Thomas Thacher Appointed New York Chief Counsel

Thomas D. Thacher, counsel for Paramount, next week becomes New York City Corporation Counsel. He replaces William C. Chanler, now a lieutenant-colonel. Mr. Thacher, head of the law firm, Simpson, Thacher, and Bartlett, was a Federal judge, and United States Solicitor General. His new position was given him by New York Mayor Fiorello LaGuardia, who said he and his city appreciated the "personal sacrifice" Mr. Thacher "is making in accepting this very important post." Mr. Thacher will receive $17,000 as city counsel.

Agency Retains Accounts

Foote, Cone and Belding, successors to the Lord & Thomas advertising agency, will retain the RKO Pictures, NBC and Blue Network accounts, it was announced last week.

70th BIRTHDAY



ADOLPH ZUKOR, who last week passed his seventieth birthday, still in office with the Paramount corporation which he built and where he functions now as the elder statesman. It has been Mr. Zukor's fortune to have foreseen, forecast and delivered for the motion picture its rise to dominance among the popular arts and entertainments of the world. No man has held more faith in the industry. His career is a continuing epic drama of American enterprise.

Goldwyn To Produce Two in Technicolor

Indicative of the trend away from war films is the announcement from Samuel Goldwyn this week that he is scheduling Bob Hope in a new film for his next production. Designed as "escapist" adventure, the picture, based on a story idea by Don Hartman, will be filmed in Technicolor and keyed to what Mr. Goldwyn foresees as a demand for this type of film in 1943. Production is expected to start this spring. Mr. Goldwyn also announced that he will introduce Danny Kaye, Broadway musical comedy star, on the screen in "With Flying Colors," also a Technicolor production. Don Hartman and Allen Boretz are completing the script and Dinah Shore has been engaged for a featured role.

Springfield Agreement Ends Building Controversy

An agreement was reached by the Gilmore Associates, owners of theatres in the Springfield, Mass., area, and the city of Springfield concerning an eight-foot passageway over which the back of the Capitol theatre is built. It was decided that this passageway would be deeded to the Associates who in turn would give the city rights to another blocked passageway.

Rent due the city up to 1944 was paid, and $1,200 for the transfer of title also was remitted by the Associates. The agreement now insures that Capitol theatre property will not be destroyed to make room for the passageway it now blocks.

Military Orders Aid Theatres in San Francisco

Two new rulings by military officials in the San Francisco area, permitting soldiers and sailors to drink until midnight instead of stopping at 10 P. M., and banning the sale of packaged liquor after 8 P.M. have altered the recreation habits of the thousands of service men in the city, with resultant benefit to the theatre business.

Activity in the San Francisco area was highlighted further by the opening of two treatres —one in Vallejo and the other in Menlo Park, and announcement that the Alcazar will reopen as a vaudeville house in mid-January, to be followed in February by the Curran, in a similar venture.

Gasoline rationing is causing continued headaches to bookers at the exchanges, and the draft continues to make serious inroads into theatre personnel in the entire northern California section. Although already doing close to capacity business at night, San Francisco theatremen assert a new boost has occurred since the two rulings by the military authorities. The ban on packaged liquor sales will cut down on private parties, sending more service men into established amusement lanes. Extension of the deadline for drinking permits those who like the night clubs and cocktail lounges to see an evening show and still go to those spots.

The Vallejo theatre opening was at the $30,000 Victory, finally completed by Ray Syufy after work had been halted by the Government several months ago. Permission to finish the job was granted because its starting date was prior to the ban on theatre construction and because of the need for additional theatres in the navy yard city.

The old Menlo theatre in Menlo Park, 20 miles south, which was cut in half by a highway project, was reopened after a new front was built. Seating capacity of the house was cut approximately in half by the alteration. It is operated by the Harvey Amusement Company.

The best illustration of the personnel problem is the fact that five Fox West Coast circuit managers in this area were reclassified 1-A in a single week, and that the Golden State circuit, operating 20 district theatres, found it necessary to advertise in a daily newspaper for theatre managers. Such conditions are responsible for the fact that feminine bookers in the San Francisco exchanges now total five —Kathryn Hackett and Gladys Brownsee, MGM; Betty Gamble, Universal; Betty Baker, Paramount, and Gladys Paull, Warner Brothers.

Ohio Tax Revenue Was $1,939,666 in 1942

Admission tax revenue in Ohio, including all types of amusements, based on three per cent of gross, amounted to $1,939,666.97 in 1942, compared with $1,820,904.17 in 1941.

The state collected $188,608.45 in censorship fees in 1942, while in 1941 the collections amounted to $194,624.45. The figures were taken from the records of Don. H. Ebright, State Treasurer, at Columbus.

To Release French Film

The editing and English titling of "The Last Will of Dr. Mabuse," a French film directed by Fritz Lang, has been completed and will be released for its American premiere this season, it was announced. The cast includes Thomy Bourdelle, James Gerald and Rudolph Klein-Rogge.

I'm the leader"..."I'm the leader"..."I'm the leader"..."Me too!"



No matter how you figure it, boys—

ONLY ONE COMPANY CAN BE FIRST!"



Of course it's M-G-M's

MRS. MINIVER"

(Sets all time high! 555 votes out 592!)

nd it's not too arly to predict

RANDOM HARVEST"

RST IN 943!



This is John (Nostradamus) Rosenfield, Dramatic Critic of The Dallas News. Listen!

Best Picture of 1943

By John Rosenfield.

THE VOTES ARE IN from all precincts on the ten best pictures of 1942 with Mrs. Miniver heading everybody's list. It is also possible at this time to pick the first of the ten best pictures of 1943. This will undoubtedly be MGM's Random Harvest with Greer Garson and Ronald Colman. Miss Garson, you will remember, was the Mrs. Miniver of Mrs. Miniver. Judging from the receptions at prerelease showings Random Harvest is about as good a picture as you have any right to expect during the new year.

T'S GO! UNITED NATIONS WEEK!

New York Paper Ads Laud Films in War

Institutional Campaigns Urge Attendance and Stress Screen Value

Bouquets to the motion picture industry for its wartime entertainment, morale and information services were handed publicly to New York city theatres this week by the city's afternoon newspapers.

Two separate institutional advertising campaigns conceived by the newspaper promotion departments urged the public to attend motion picture theatres and called attention to metropolitan theatre war activities. One called special attention to theatre response to fuel and transportation crises.

The New York World-Telegram, in the most extensive of the campaigns, on Tuesday printed the first of a series of four-column, half-page announcements calling attention to New York's entertainment facilities. They will run weekly through January and February with illustrations and copy emphasizing the need for wartime relaxation with motion pictures, theatres, music or dancing for both soldiers and civilians.

A second campaign, initiated by the *Journal-American, Post* and *Sun* called public attention to transportation facilities serving theatres. They emphasized also that most theatres were heated by coal.

These spontaneous newspaper promotion gestures recalled the "Movie Vacation" institutional advertisements initiated last year by the Philadelphia *Bulletin,* and widely copied by other papers throughout the country. In 1938 the industry jointly sponsored its own national contest and "Greater Movie Year" institutional advertising campaign.

An announcement of the film industry's many wartime services was published in the New York *Times* on November 9th in a five-column advertisement sponsored by Martin Quigley, editor-in-chief of Motion Picture Herald.

"We believe it is highly important that civilian America keep its balance during wartime," William Dempster, promotion manager, said in an introduction to the *World-Telegram* series. "For, while thousands may seek relief from extra pressure in movies and other forms of entertainment, it is well-known that other thousands deny themselves such pleasure either because of cost-of-living increase, or fatigue, or because they feel it unpatriotic to enjoy themselves while so much suffering is abroad."

The campaign aims to reach these people.

Praises Service to Armed Forces

"It is significant that the armed services recognize the value of relaxation in motion picture pictures, in music, in dancing and other forms of entertainment," Mr. Dempster wrote. This service theme is used throughout the campaign to lend conviction to its message.

"It is likewise a happy circumstance that the entertainment world is doing such a magnificent service to the armed forces by providing so much time and talent free of any charge. So, in urging New York to 'Carry On' we are proud to be doing our bit in keeping morale high; proud, too, in saluting the entertainment world for its generosity," the *World-Telegram* wrote.

One advertisement, headed "Hollywood's Own V-Mail" described the industry's contribution of 16mm. prints of the latest pictures to soldiers overseas. Hollywood helps on the home front too, the copy pointed out.

"Time out for relaxation and fun is the best insurance against wartime worries, wartime fatigue. So we say 'Carry On,' enjoy yourself as often as you can, at the movies or the theatre," the four-column ad continued.

The first insertion, appearing Tuesday, pictured Brian Aherne and Joan Fontaine entertaining service men at dinner. Copy urged New Yorkers also to take a furlough from wartime duties when their soldier friends are home on leave to take them to dinner and to a show.

Series Initiated by World-Telegram

Another ad showed women war workers at their benches, and entering a theatre. "Women at war balance their work with relaxation. It's a beauty treatment that's fun to take, too," the copy declared.

Other copy pictured the stage show at the Paramount theatre, a family group at the box office, laughing soldier and civilian audiences in Army post and New York theatres respectively, and soldiers and civilians enjoying music and dancing in New York entertainment centers.

This series was initiated by the *World-Telegram* as a service to motion picture and other amusement advertisers and was keyed to local New York subjects. The possibility that the series might be widely distributed through the other papers of the Scripps-Howard chain was seen, however.

The *World-Telegram,* meanwhile, has granted permission to the eastern public relations committee of the industry to adapt the ads for use in other cities. It has reserved rights, however, in towns where Scripps-Howard papers appear. Glenn Allvine, executive secretary of the committee, said its Industry Service Bureau probably would distribute reprints of the series to local industry publicity committees.

The Journal-American initiated the spot advertisements on heating and transportation on Friday, explaining that 95 per cent of theatre patrons are within easy walking or rapid transit distance of theatres. This, and subsequent ads on Wednesday, called attention to the fact that theatres heat with coal.

"There are no priorities on movies" the *Post* copy on Saturday declared: "The movies are one of the few forms of entertainment and relaxation that enable you to live up to the 'don'ts' of wartime."

Gasoline conservation, and fuel conservation are possible through a trip to the movies, it said. There are ample transit lines to New York theatres, and while attending the coal heated theatres it is possible to turn home heat regulators way down, the copy added.

Oscar Doob, head of advertising and publicity for the Loew circuit, worked with the promotion and advertising departments of the *Journal-American, Post* and *Sun* in the preparation of the institutional copy.

Loew's own theatre ads also stressed the transportation and fuel conservation angles, reporting that the circuit, by burning coal, saves 1,250,000 gallons of oil.

New England Is Hit by Dimout

New England coastal communities such as Fall River, New Bedford and Newport, are feeling the effects of the drastic Army dimout rules and regulations which went into effect a few weeks ago.

Theatre managers report a lost of patronage, especially from suburban areas upon which they have drawn much business in years past. Night spots also are affected.

As matters stand today, theatres as well as other businesses are permitted no outside illumination, which means that marquees and all outdoor advertising signs are out for the duration. Auto headlights are painted black half way. Inclement weather also has been a contributing factor in the sharp theatre business drop of the past fortnight. Slippery highways created an accident hazard. Reduced illumination from street lights which have been hooded for the duration add to the danger of accidents.

Dimout rules affecting homes have not aided matters any. Theatre manager agree that the dimout regulations are the most drastic orders ever received in this area.

Fall River's Community Christmas tree was not lighted this year for the first time in more than a decade. Few were the Christmas trees in homes, as rules required that shades of rooms wherein they were located had to be drawn all the way so that no light would be visible from outside.

Fall River which until this year observed the Christmas season with elaborate interior and exterior decorations, featuring artistic illumination, assumed a real war appearance.

Chicago Rejected Only Four Films in 1942

The Chicago Motion Picture Censor Board inspected 1,320 pictures during 1942, rejecting only four of them. A total of 534,050 feet of film was inspected, 257 cuts were made and 28 films were classified for adults only. Soundies had 57 productions, totaling 47,600 feet, examined during the year.

The Chicago Censor approved 93 films in December, and there were no rejections. Of the 403,000 feet of film inspected, 23 cuts were made, and no classification for adults only was specified, it was announced.

Stockholm Attendance Rises For Six Months' Period

A report from Stockholm, Sweden, has indicated that motion picture attendance increased during the first six months of 1942. An additional 317,030 tickets were sold over the corresponding months in 1941 and the complete total of ticket sales amounted to 6,307,730 as compared to 5,990,700 in the six months of 1940.

Fleischer Adds to Staff

Dave Fleischer, head of Columbia Pictures' cartoon department, has signed James Davis to an animator's contract, it was announced. Walter Scott has been added to the cartoon staff as a layout man, and Howard Swift has been promoted to director.

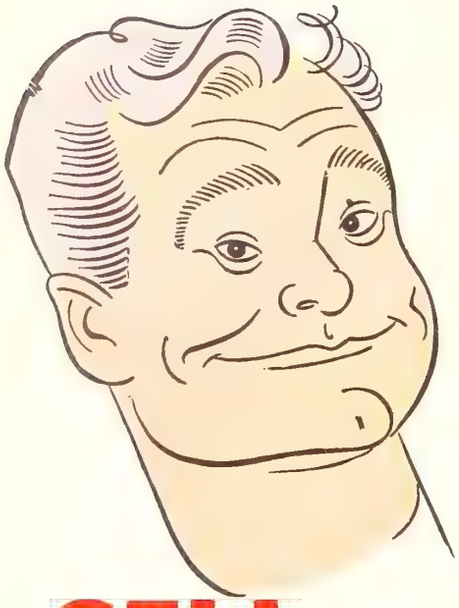
Promoted to Supervisor

Russ Burke has been promoted to supervisor of theatres in Scituate, South Weymouth and Braintree for the Lockwood and Gordon circuit. For the past year, he has been engaged in booking in that area and will continue in that capacity in addition to his supervisor's duties.

Joins Columbia

John Guilietti has been appointed accessories manager for Columbia in New Haven.





SELL SEATS WITH IDEAS!

Leo Trainor, Manager of the Rialto Theatre, Allentown, put on a campaign that clicked!

Increased newspaper advertising. 8 24-sheets; 2 3-sheets; 4 6-sheets posted week in advance. Tie-up with Lion's Club for underprivileged children. The tickets were sold under the sponsorship of a committee consisting of 100 members. Radio: Spot announcements immediately preceding and following the Red Skelton program in advance. 30 station-break flashes. Daily spot announcements immediately following local news program during engagement. This program has an exceedingly large listening audience. Radio Station WSAN. Dashboard cards on all trolley cars and buses—approximately 100. 35 14x22 cards on newsstands. Tie-up with Mattie Thompson Beauty Salon, including ad and window display. 3,000 bags imprinted for McCrory's five-and-a-dime store. Story in Woman's Gossip column of Evening Chronicle. Story in Shopper's Guide. Red Skelton window in building of Radio Station WSAN. Tie-up with Morning Call and Evening Chronicle—on Shopping Guide page—twice in each paper before opening. 30 bumper strips on Allen taxicabs. Sides of Bonded Coal Company's trucks bannered; also trailer trucks hauling coal from mines to yard in Allentown. Picture plugged by Joe McCarron in his sports page in Morning Call. Picture plugged by Johnny Van Sandt, sports commentator of Station WSAN. 18 center-city window displays. 4 40x60's in empty store windows. 30x40's in hotel lobbies.

WANTED

ALLENTOWN'S

4

CHAMPION

SOUR-PUSSES

WE BELIEVE THAT RED SKELTON'S LATEST PICTURE—

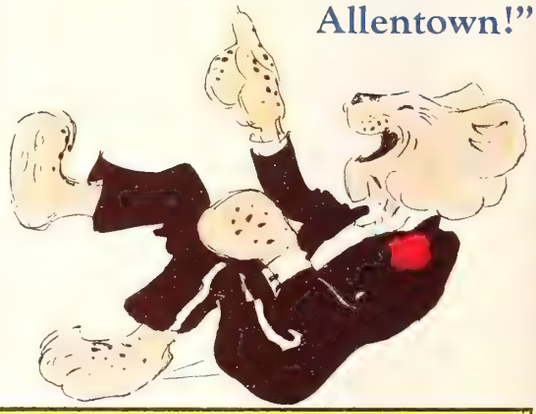
"WHISTLING IN DIXIE"

Which will be the next attraction at the Rialto Theatre, is so funny that nobody can sit through it without being convulsed with laughter.

To test this, as an experiment, we would like to engage the four sourest-pusses in Allentown who think they can sit through an advanced screening of this picture without laughing — Each will be paid $5.00. Apply today at the Rialto Theatre.

LEO TRAINOR,
Manager

"Showmanship is positively not dead in Allentown!"



Above: The ad that Allentown saw first. Then, (right) the second ad of the unique campaign.

PROOF THAT ALLENTOWN HAS NO MORE SOUR-PUSSES!

THEY SAID "YOU CAN'T MAKE US LAUGH"



JAMES E. BICKEL, 427 Ridge Ave. | ULYSSES C. ALTEMOSE JR., 445 Linden St. | DAVE MILLER, 2105 Liberty St. | RANDOLPH HOFFMAN, 121 So. Jefferson St.

"BUT WE DID"

AT A PRIVATE ADVANCED SCREENING OF "WHISTLING IN DIXIE"... YOU, TOO, WILL BE CONVULSED WITH LAUGHTER. RED SKELTON IS AT HIS BEST.



There's Dough in This Show!

RED SKELTON *in M-G-M's*

"WHISTLING IN DIXIE"

With

Ann Rutherford • George Bancroft • Guy Kibbee • Diana Lewis • Peter Whitne
Screen Play by Nat Perrin • Additional Dialogue by Wilkie Mahoney • Directed b
S. SYLVAN SIMON • Produced by GEORGE HAIGHT • An M-G-M Pictu

Serve your country! Sell Bonds!

LITHO U S A

1942 BEST PRODUCING YEAR IN MEXICO SINCE SOUND

80 Films Produced; More Money Available Gives 1943 Equal Promise

by LUIS BECERRA CELIS
in Mexico City

Producers are gratified over industry progress, both in more and better films and yields at home and abroad, during 1942, which in many respects was the best year the Mexican industry enjoyed of the 12 since it made its first talking film in 1930. Production in 1942 reached a total of about 80 pictures. Never before has Mexico made so many pictures in any one year. The important point is that quality was very high, industry observers say.

Some of these productions were record money-makers. "Los Tres Musqueteros" ("The Three Musketeers"), satire on Alexandre Dumas' classic, by Posa Films, S.A., starring "Cantinflas," who in private life is Mario Moreno and vice-president of this company, easily Mexico's best tramp comedian, grossed $35,000 in a three-week run at the Cine Alameda, first run theatre here, and $32,500 during a similar engagement at the Cine Palacia Chino, another local first run theatre. This is a record for a Mexican picture.

Producers estimate that their 1943 production will be between 40 and 60 pictures. That output will be limited only by the raw film situation. They expect that there will be enough of that material available to assure that much production in the new year. Also 1943 looks even brighter for Mexican producers than was 1942 because of more money available; the banks, which are overloaded with deposits (these accounts increased in volume by 15 per cent during the past six months), have found a good outlet for this money by backing producers. Formerly, the trend of investors in this country was to back theatre construction.

That trend now has switched to production. No first run theatres were opened here during all of 1942, although several first class subsequent run theatres opened in this city. The opinion among exhibitors is that the number of first run theatres here has about reached its peak. There are currently six first run theatres here of a total of 67 that are in active operation. That seems very small for the biggest city in Mexico, with a population of 1,750,000. But of that number, exhibitors can only look to 250,000 as their public.

Films Favorite Amusement Of Mexican Public

Pictures are by far Mexico's favorite amusement. In this city, the gross of the theatres for 1942 was estimated at about $5,500,000. Of this total, exhibitors paid taxes of from 10 to as high as 35 per cent. That because of the system the civic government follows in applying this tax—the supposition that each theatre sells all its accommodations every day. This application method was modified, to the extent of allowing them a technical reduction in the number of their seats, for five large theatres here in 1942, three first run and two subsequent.

Exhibitors continue to grumble about high taxes and labor costs, but have not as yet, excepting these of the five theatres that get the break, made any formal complaint about the condition.

Mexican films for the first time became a serious competitor for Hollywood not only in this market but in some other parts of Latin America. Mexican producers opened exchanges in several important Central and South American countries. However, American product continues to dominate the Mexican markets with about 93 per cent. Long runs and big grosses of some of the Mexican pictures, however, have given some Hollywood companies some concern. Such business for these Mexican productions naturally means less business for American product.

Plan Production Of "Resurrection"

The first production in Spanish for the spoken film, of Tolstoi's "Resurrection" is to be undertaken here early in 1943 by Jesus A. Grovas & Company, leading producers of this country. Lupita Tovar has been signed for the feminine lead. She was the first star of a Maxican talking film, "Santa" ("Saintless"), based upon the classic Mexican novel of that name, which Antonio Moreno produced here in 1930.

▽

The industry is much interested in the announcement by Section No. 1 of the National Cinematographic Industry Workers Union, which has its headquarters here, that it shortly will open its own print shop, which will have facilities for the publishing of illustrated matter, and has invited President Manuel Avila Camacho and his predecessor, Gen. Lazaro Cardenas, who is now Minister of National Defense, to attend the inauguration.

The particular interest of the industry in this plan is that the union announces that it is to put forth more publicity and propaganda to make the public better acquainted with its nature, work and its ambitions. The section explained that it decided to run its own print shop to avoid high costs and delayed deliveries it has suffered at shops it has patronized here.

Claim Unlawful Showings Of Mexican Film

Accusations have been made to the local district attorney of unlawful exhibitions in Mexico and Cuba of the Mexican film, "Mancha de Sangre" ("Blood Stain") by the operators of Cine Briseño, a large subsequent run theatre here, who own the picture, against Enrique Ortega. The exhibitors said they acquired full rights to the film and had given it to Mr. Ortega to do some cutting. He never returned the picture, the charges say, and it is being exhibited without the owners' authorization.

▽

The Cine Victoria, a modern subsequent run theatre, seating 3,500, has opened in the downtown district here. It is operated by Guillermo Santibañez and Company, and is the 73rd theatre in the running here.

▽

Radio stations see no change at present in their taxation, which is two per cent of gross income, derived from any source, a levy that is single and federal, as they are under Federal jurisdiction. The Stations pay all other taxes to which regular business is subject. However, as the Government is spending much on its war program, there is some speculation about a change in radio taxation.

PAN-AMERICAN COUNCIL USES MEXICAN FILMS

The Mexican motion picture industry will furnish most of the product used in the 1943 program of the Pan-American Council. Feature length sound motion pictures with Spanish dialogue will be the principal attractions shown in the Woodrow Wilson assembly room of the International Center in Chicago.

Some of the films already booked and the playing dates follow:

"The Adventures of Chico", January 7; "Jalisco Nunca Pierde", January 21; "The Wave", February 4; "La Zandunga", February 18; "Los Millones de Chaflan", March 4; "Huapango", March 18; "Ojos Tapatios", April 1; "Dos Mujeres y un Don Juan", April 15, and "La Llorono", April 29.

Show Singles on Sunday

The Fox circuit which formerly opened new shows on Sundays at the Wisconsin Palace and Strand theatres in Milwaukee continues to play single features on that day, with weekend business reported heavy. Opening day for shows has been changed to Thursdays at the present time.

New Haven Fireproofs Theatres

Theatres in the New Haven territory were ordered by the police to take protective measures against fires by prohibiting smoking in inner and outer lobbies, and spraying drapes with a fireproof fluid. Six-inch shrinkage in drapes was reported by some exhibitors after applying the fluid.

Theatre Used for Services

The Stanley theatre in Atlantic City is occupied by service men Sunday mornings for church services, A. J. Vanniz, Warner Brothers' zone manager for Atlantic City announced. Crowded church conditions made the move necessary.

56 FEATURES PRODUCED IN ARGENTINA FOR YEAR

"Gaucho War" Outstanding for Year; Institute Plans Shorts Program

by NATALIO BRUSKI
in Buenos Aires

The year 1942 was a fruitful one for the Argentine film industry, with 56 feature length productions released. One picture, "La Guerra Gaucha," was generally considered definitely superior to the remainder.

At the end of the season, when the Argentine producers became aware of a commercial success in their programs, and when the general public was lamenting the absence of the "big film of the year" which lends prestige to the seventh art at the end of every cinematographic season, there appeared "La Guerra Gaucha" ("The Gauchos' War"), which had the two basic requirements, artistic merit and box office appeal. In its six-week run, and in the possibilities of an even longer run, it has effectively given the lie to the opinion that "quality films do not interest the public."

"La Guerra Gaucha" is not only the outstanding Argentine film, and a very definite encouragement to other producers, but it is also tangible evidence that there is a public willing to support films of artistic merit, even if it must pay three pesos for a seat. "La Guerra Gaucha" will cover two-thirds of the gross cost of the film with the box office receipts from the release theatre, showing that to produce films of high cost is not a gamble.

Apart from "La Guerra Gaucha," which is in a class by itself, there are other films of the year in the sphere of drama which are of definite merit. "Malambo" is a case in point, a splendid and difficult theme, which the director, Alberto de Zavalia, handled capably. "Los Chico Grecen" ("The Children Grow Up") found favorable acceptance, although this was due more to the emotional nature of the script than to its suitability for production on the screen. 'Incertidumbre" ("Uncertainty"), as well as "La Maestrita de los Obreros" ("The Workmen's Little Teacher"), were painstaking efforts which met with public acceptance, assisted by popular and capable figures in the cast.

"La Novela de un Joven Pobre" ("The Story of a Poor Young Man") was a meritorious essay in the field of romance, and met with fair success. "El Camino de las Llamas" ("The Llamas' Trail") was notable for some splendid outdoor scenes, but the theme did not lend itself to successful adaptation. "Vidas Marcadas" was a crime film very well done, and "El Gran Secreto" was realized on typically French lines. "El Viejo Hucha" and "En el Viejo Buenos Aires" met with some success, the first mentioned being pure cinema, and the latter an epoch play.

"Su Primer Baile" ("Her First Dance") was a beautiful bit of work, with a pleasant and simple theme, produced with exquisite taste by a newcomer in the director's sphere, Ernesto Arancibia. "El Viaje" ("The Journey") was based on a semi-dramatic theme, developed along lines of festive comedy. Another ingenious theme which was not handled to the limits of its possibilities was "Vacaciones en el Otro Mundo" ("Vacations in the Other World").

Some of the scenes in "El Tercer Beso" ("The Third Kiss") took this film on to a higher plane than the theme in general merited. In the same category was the picture called "Adolescencia" ("Adolescence"). "Secuestro Sensacional," "Elvira Fernandez, Vendedora de Tinda" ("Elvira the Shopgirl"), "Una Novia en Apuros" and "La Mentirosa" also come within the last mentioned classification.

In addition to Ernesto Arancibia, who distinguished himself with "Su Primer Baile," Lucas Demare, among the directors, maintained his prestige with "El Viejo Hucha," and definitely made his reputation with "La Guerra Gaucha." Alberto de Zavalia made progress with "La Maestrita de los Obreros" and was successful with his very difficult task in "Malambo." Mario Soffici and Francisco Mugica were slightly disappointing. Soffici was without a sufficiently interesting theme in "El Camino de las Llamas," and had not much to work on in "Vacaciones en el Otro Mundo."

Mugica made an endeavor to repeat the formula of "Los Martes, Orquideas" with "Adolescencia," but without any marked success, afterwards producing a frivolous comedy which was lacking in any particular merit, called "El Pijama de Adan" and "El Viaje," a film with an unsuitable theme.

Borcosque Demonstrated Mastery in One Film

Louis Cesar Amadori found himself in a somewhat similar classification, making pictures with box office rather than artistic appeal, scoring hits with "Claro de Luna" and "El Tercer" Beso," a definite success with "La Mantirosa" and somewhat less with "Bajo un Angel del Cielo" and "El Profesor Cero." Bayon Herrera is to be commended for his work with "La Novela de un Joven Pobre," afterwards producing a successful comedy, and one of sheer farce—"La Casa de los Millones." Manuel Romero reproduced his inevitable formula with "Elvira Fernandez, Vendedora de Tienda" and "Ven, mi Corazon te Llama," but failed when he left his best sphere to make "Historia de Crimenes" and "Una Luz en la Ventana."

The veteran, Carlos Borcosque, showed his mastery of the art in "Incertidumbre," "Yo Conoci a Esa Mujer" and "Un Nuevo Amaecer" in which he was not helped by the theme, and in the simple "Cada Hogar, un Mundo."

The young director, Carlos Hugo Christensen, tried his luck with that ingenious comedy, "La Novia de Primavera" ("The Spring Bride"), and got the best out of the somewhat uneven plot. Jacques Remy showed individuality with a picture that was a copy of "Conflict" —"El Gran Secreto," and Antonio Kunill Cabanellas did a routine job well with "Locos de Verano." Leopoldo Torres Rios made "Gaucho" under some difficulties, but the theme was not precisely suited to his capabilities. He also produced "El Comisario de Tranco Largo," and was fairly successful. Carlos Torres Rios adapted "La Luna en el Pozo" for the screen, but the result was little else but a stage play transferred to the sphere of photography.

Difficult to Assess Work of Players

The diversity of plots and personages, combined with the lack of a well-defined psychology in the different impersonations, makes it difficult to discriminate in assessing a value for the individual efforts of the different artists. In general the casts were homogeneous, and there was a notable absence of really first rate artists, some of whom were replaced by newcomers more charming than efficient.

The work of Amelia Bence in "El Tercer Beso," which was repeated in "La Guerra Gaucha" definitely merits attention, while Maria Duval was outstanding in roles suitable to her age and temperament, such as "Su Primer Baile." The work of the Legrand twins also was exceptionally pleasing, jointly and separately, in "Claro de Luna" and in "El Viaje." Among the male element Francisco Petrone in "La Guerra Gaucha" and Arturo Garcia Buhr in "Los Chicos Crecen" particularly distinguished themselves.

The Instituto Cinematographico del Estado (State Cinematograph Institute), through its press office, has announced a film production plan for the year 1943, along the lines of a film producing entity, announcing 22 short subjects as a minimum program apart from those which will be made as the result of "Recommendations of the different state departments, provincial governments, private producers, etc."

The Institute was created "to foment the national cinema art and industry, general education and propaganda abroad." The official decree of August 19, 1941, gave the State Cinematograph Institute, among other rights, that of producing official films to be made "directly or through the intervention of private enterprises."

These shorts, critics of the Institute program claim, have failed to fulfill their objective of general education and propaganda outside Argentina. They were exhibited in comparatively few theatres, and for the audiences which saw them they presumably did not constitute anything of a novelty. As regards foreign propaganda, the Institute so far has not announced to which countries the films were sent.

Industry Plans to Limit Programs

For the purpose of studying the situation brought about by present world conditions as they affect material and its possible restriction during the coming year, local producers and distributors recently held a meeting, attended by a delegation of exhibitors. After a number of suggestions had been considered, it was decided to endeavor to limit programs to two feature length films, a newsreel, comedies and the like in the theatres of Buenos Aires.

The Asociación Empresarios de Cinematógrafos will hold a general meeting in the near future to obtain the agreement of all distributors along these lines, after which each distributor will outline his position and give recommendations for the restricted programs which inevitably must be adopted.

ARGENTINA CONCLUDES BIGGEST FILM YEAR

Argentine producers in 1942 completed 56 features, a greater total than in any year since the establishment of the industry in that country.

Totals for the 11 years since 1932 were: 1932, 5 films; 1933, 6; 1934, 7; 1935, 12; 1936, 18; 1937, 28; 1938, 40; 1939, 47; 1940, 55; 1941, 47; 1942, 56.



FOR EVERY SMITH IN AMERICA—

(and their next-door neighbors, also!)

PETE SMITH says it with Shorts!

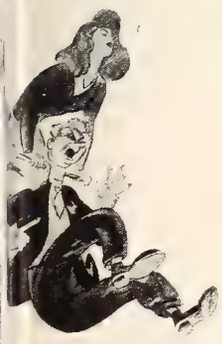
1 "MARINES IN THE MAKING"

World Premiere in Chicago is a triumph of showmanship. A short subject that's in the news. Hedda Hopper tells the nation in her syndicated column: *"The Pete Smith Short 'Marines in the Making' will undoubtedly get an Academy award. In every way it lives up to its title, showing the real Marine training which makes them so tough—it'll have you gasping!"*

(Right) *Follow the arrow and see the space they gave it in the Chicago ads! Also special press stories in all papers. A Short to exploit for extra dollars!*



2 "FIRST AID"



Early engagements of Pete Smith's "First Aid" forecast extra receipts for the program that features this instructive and entertaining exposition of Red Cross first aid methods demonstrated by screen stars Sally Eilers, Eileen Percy and Leila Hyams. Tie up with local chapters representing 14,500,000 members.

Every Dollar Collected Counts!
United Nations Week! Jan. 14—20

M-G-M, The Long and Short of It!

United Nations Week Gets Wide Support

Theatres of Country Rally to Aid Drive Sponsored by Industry WAC

Public demonstrations, special rallies, placarded and bannered lobbies, picture premieres, and numerous radio programs this week ushered in the film industry's "United Nations Week" which began Thursday and was to continue through January 20th. Sponsored by the film industry's War Activities Committee, the week was to feature the collection of funds for our Allies, and the stressing of unity among all.

For Thursday, the New York division of the drive had arranged rallies in the city's five boroughs. The main rally was to be in Times Square.

There Zinka Milanov, Yugoslav soprano of the Metropolitan Opera; Lily Pons, French prima donna; Benny Goodman and Jimmy Dorsey and their orchestras from the Paramount and Strand theatres; Benny Fields from Loew's State, and other stars and headliners from Radio City Music Hall, the Roxy and legitimate theatres were to participate in a demonstration honoring all the United Nations.

Other participants were to be a Chinese band of youngsters from Chinatown; hundreds of Russian, Greek, Netherlands, Polish and Yugoslavian girls in native costumes; the band from the Woodrow Wilson Post of the American Legion, and soldiers, sailors and marines of the United Nations.

At celebrations in other boroughs, borough presidents were to be chief speakers. All rallies were to be at noon.

The approximately 1,200 New York area theatres participating have arranged events for each day of the campaign, the WAC New York division said Monday.

Direct reminder of the week was given the city's downtown theatregoing public Tuesday evening, at the world premiere of Columbia's "Commandos Strike at Dawn," at Loew's Criterion. The lobby was made a "United Nations Alley," by erection of the fighting flags and insignia of the 30 nations associated with the United States in the war. There was a flag pageant on the stage. All proceeds went to the United Nations Fund.

Campaign Impetus Provided on Air

Buffalo this week was covered with 24-sheets, one-sheets and window cards advertising the drive, according to Charles B. Taylor, of Buffalo Theatres, Inc., and local publicity chairman. Mayor Joseph Kelly issued a proclamation making the drive official in the city, and was to be one of the speakers at downtown theatres on Thursday evening.

The campaign was given impetus over the air on a Mutual network program Tuesday night, on which appeared Don Ameche, James Cagney, Nelson Eddy, Irene Manning and Jean Hersholt.

Mrs. Eleanor Roosevelt praised the campaign, in her syndicated newspaper column, "My Day."

It was estimated by Harry Mandel, national publicity director, that 800 radio stations will mention the campaign during the week.

In Pittsburgh a 21-station broadcast, comprising all the stations of western Pennsylvania and part of West Virginia, was arranged as an opening salute to the United Nations on Thursday. The broadcast was to originate in Pittsburgh, and Sammy Kaye and his orchestra were to furnish the music.

Babe Ruth Appears in Skouras Theatres

Skouras theatres in New York this week launched a series of war-participation special events featuring baseball's famous figure, Babe Ruth. The ball player appeared at the circuit's Academy of Music and Astoria houses Wednesday and Thursday for after-school matinees to promote the collection of nylon stockings. In other spots his personal appearance will coincide with rubber or copper scrap collections.

Weekend appearances were scheduled for Mr. Ruth in the Rivoli, Hempstead, and Capitol, Port Chester. During the week of January 20th, he will be seen at the Riverside, Park Plaza, Crotona and Fox theatres. The following week he will appear at the Merrick, State, Valentine and Rockland houses of the Skouras circuit. A special short subject, "The Sultan of Swat," has been prepared by 20th Century-Fox Movietone News for showing at these special events.

Chicago Variety Club Elects Jones Barker

The first meeting of the Chicago Variety Club since its formation, was held at the Blackstone Hotel last week. The following officers were elected: John Jones, chief barker; Clyde Eckhardt, assistant chief barker; Jack Kirsch, second assistant chief barker; Irving Mack, property master; John Balaban, dough guy.

The presentation of the club's new charter and the induction of its officers will be held at the banquet of the National Variety Clubs at the Blackstone Hotel during its three-day meeting, February 19th-21st.

Purchase Canadian House

After operating the Capitol, Edmundston, N. B., on a lease for eight years, the B. & L. Theatres, St. John, N. B., has purchased the building. The Capitol seats 485, and competes with the Star, seating 550, and locally owned and operated. The B. & L. Theatres operate the State, in Madawaska, Me., seating 400, and opposite Edmundston on the St. John River and international boundary.

Memphis Prices Raised

Prices at all downtown theatres in Memphis have been advanced. The Warner raised its prices from 33 to 40 cents for matinee and for balcony evenings, Sundays and holidays, and from 44 to 50 cents lower floor prices. The other first run theatres, the Loew's State, Loew's Palace and the Malco raised their matinees to 35 cents and the night schedule to 50 cents for lower floors.

Finance Picture Unit Privately

Financing of Volunteer Land Corps Films Corporation, the motion picture unit which was set up recently by the Volunteer Land Corps of Vermont to help overcome the farm labor shortage, was effected through contributions totaling $10,000 made by Dorothy Thompson, columnist, lecturer, author and radio commentator; Edgar Loew, an attorney for Warner Bros. and treasurer of the new film company, and Henry E. Lester who is president, it was learned in New York.

"Kid Brother," the first picture of the new company, now is on location in Barnard, Vt., at the farm owned by Miss Thompson. It is reported that negotiations for national distribution of the film are under way with Warner Bros. According to Mr. Lester, the Department of Agriculture is "interested" in the new motion picture venture although no financial or other assistance has been proffered to date.

Victor Stoloff, former European director who made "Better Dresses Fifth Floor," the film produced for the Coordinator of Inter-American Affairs at a cost of $9,750 which was never released and is now in a Government film vault, is directing "Kid Brother." Another Stoloff film, "Little Isles of Freedom," a two-reeler enactment of the occupation of the islands of St. Pierre and Miquelon by the Free French warships, had its first public showing at Carnegie Hall recently at a benefit for the people of the islands. Miss Thompson, associated with Mr. Stoloff in the Volunteer Land film enterprise, wrote the commentary for "Little Isles." She also was principal speaker at the showing. The picture is being distributed by Warner Bros.

With Miss Thompson, serving as members of the board of directors of the Volunteer Land Corps of Vermont are authors Louis Bromfield and Herbert Agar, among others. The organization was formed a year ago, shortly after the United States entered the war. Mr. Lester, who has been in this country about two years, formerly worked in the motion picture industry in Austria and later in England. About four years ago he headed his own film company. Following his arrival in America, he distributed a few French pictures.

Twenty-four Branches Have Family Clubs

Twenty-four branches of Twentieth Century-Fox have formed Family Clubs, it was announced by the company's home office recently. Elections already have been held, and the lists of officers are complete.

In many cities, Christmas parties were held and families of former employees now in service were invited. Cities in every section of the country will be represented by the clubs.

Heads Russian Aid Drive

R. S. Roddick, manager of the Capitol, Halifax, N. S., and district supervisor for Famous Players Canadian Corporation, is chairman for Halifax zone of the Canadian Aid-for-Russia fund campaign.

Restrictions Close Theatre

The Art theatre, St. Louis, only house exhibiting foreign films in the city, will close shortly, according to its owner-operator, Ruby S'Renco, because of an insufficient supply of product and gasoline restrictions.

Golden State Buys House

The Golden State Theatres circuit has bought the second run Strand theatre in San Francisco from J. J. Franklin.

)UT OF THE PAGES)F THE BOOK THAT HOCKED THE WORLD



"You madmen! Remember Attila, the Hun! . . Attila is gone. But the church remains. Remember, the light always outshines the dark."
—German Bishop, to the German Major.



urs is a most important ing. The Gestapo is judge, , prosecutor — all rolled one. Only the best minds uld be permitted to ad- ister such power."
— Col. Henkel.



"I choose the state against Christianity. Christianity had its chance, and it failed. And when the time is right, we shall break it up completely — once and for all."
— German Major.

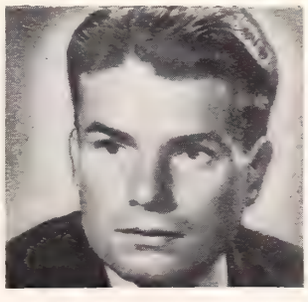
urs is a world I won't g a baby into! Torture Kill me! But I won't nge. I believe in some- g that you can't touch!"
— the American-born, German-raised Anna.





"We, the youth of Germany, shall win the true crown of glory! To die for Adolf Hitler is to live for Germany."
— German-born, German-trained Karl, in love with Anna.

n we stop Hitler — and er's children — before it is ate? You and I know the ver."
— Professor Nichols, head of the American school in Berlin.



NO WONDER THE WHOLE INDUSTRY IS TALKING ABOUT IT!

GIGANTIC 50-CITY DAY-AND-DATE WORLD PREMIERE UNDER THE SPONSORSHIP OF RADIO STATION

WLW...

The widest, most intensive coverage ever given a motion picture ...to the millions of listeners served by "The Nation's Station" —

JANUARY 14th

World Premiere Showings in theatres all over the WLW territory, honoring that station's own GREGOR ZIEMER, famous commentator on world affairs, and author of the book from which the picture was made.

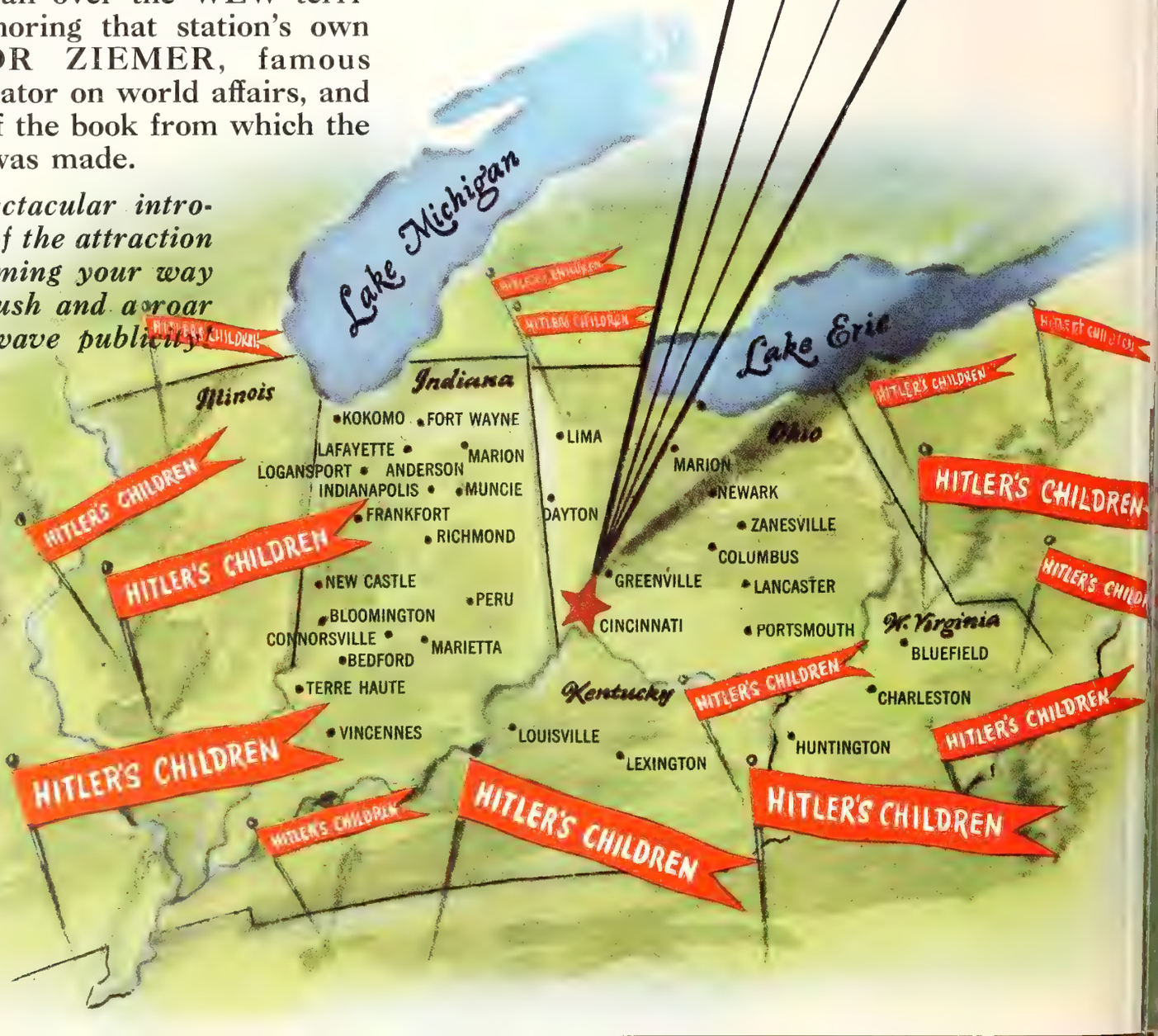
— A spectacular introduction of the attraction that's coming your way with a rush and a roar of tidal-wave publicity

The Nation's Station

WLW

Cincinnati

CALLING MOVIE PATRONS TO FILL 100,000 SEATS IN ITS LISTENING AREA!



HITLER'S CHILDREN



Film Daily says: **"Tremendous grosses held certain for this dramatic thunderbolt about Nazi Germany."**

Motion Picture Herald says: **"This story is one that had to be told.. A strong picture dramatically and realistically and it should be a strong attraction."**

Motion Picture Daily says: **"Strong and unrelenting . . Ought to create excitement . . Has dramatic wallop and the merit of truth."**

Variety says: **"Entertainment as well as exploitation values may be relied on for results."**

Showman's Trade Review: **"Should be a 'must' on every American's picture list."**

Hollywood Reporter: **"A vital and angry document . . by long odds the frankest picture about Nazi Germany that Hollywood has yet undertaken."**

Hollywood Variety: **"Should hit."**

GIGANTIC 50-CITY DAY-AND-DATE WORLD PREMIERE

UNDER THE SPONSORSHIP OF

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WLW
Cincinnati

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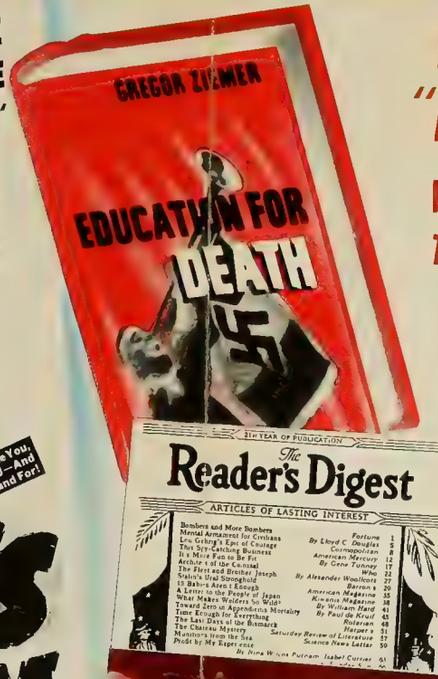


THE SENSATIONAL SHOWMANSHIP SPECIAL OF 1943



RKO RADIO GIVES YOU GREAT ADVERTISING FOR A GREAT SHOW!

Above is a reproduction of one of the many newspaper ads . . . Right, the 24-sheet—both samples of a showman's dream of advertising and exploitation material available on the one picture that fairly cries to be sold with everything you've got!



Based on the Best Seller "EDUCATION FOR DEATH" by GREGOR ZIEMER, And As Told To Millions in READER'S DIGEST!

The Truth About The Nazis From The Cradle To The Battlefront!

IT TELLS . . .

How They Breed Babies For War! . . . How They Train Kids to Kill! . . . How They Regiment "Romance" . . . How They Decide Which Women May Have Children—And What Those Children Must Become! . . . How They Hate You, and You, and YOU—And Everything You Stand For!



The Author says:

"THE PICTURE IS BETTER THAN THE BOOK!"

THE NATION'S STATION

WLW

CINCINNATI

DEC 28 REC'D

DECEMBER 23, 1942

Mr. Edward A. Golden
1270 Sixth Avenue
New York, N. Y.

Dear Mr. Golden:

After my first preview of "Hitler's Children" I feel compelled by deep emotions of gratefulness and happiness to write you a few lines of sincere appreciation.

It seems to me fantastic and almost unbelievable how you have caught the spirit of my book, "Education for Death". You have taken just those incidents which I would have liked stressed and have built around them a compelling story that is better than the original book, when it comes to appealing to the general public. By the very nature of my material my book had to be a document. You have taken the document, the spirit that prompted me to publish it, and have produced a truly compelling and superb motion picture that is urging me to express great joy at what you have accomplished. I am only the author, but I want to thank you for what you have done for the book, for me, and for the youth of America. May your picture reap the recognition which it so fully deserves.

The restraint of it is masterful, your interpretation of the Nazi as a far thinking scoundrel, who has laid his plans a thousand years ahead, is only too true. Your treatment of the common German citizen helpless in the grasp of the Gestapo is the best I have ever seen anywhere. The very subtle manner in which you let the Gestapo make it clear that Hitler is now surrounding himself with thinkers instead of hoodlums is magnificent.

Your picture is a truly great one, Mr. Golden, may God bless you for making articulate what I have attempted to say in my book.

Very cordially yours,

Gregor Ziemer

Gregor Ziemer
WLW Cincinnati, Ohio

GZ/EO

RKO RADIO PICTURES

LITHO U.S.A.

HITLER'S CHILDREN

CRITICS ATTACK WORK OF BRITISH MOI FILM UNIT

Claim Ministry's Program Lacks a Specific Plan, Despite Big Output

by AUBREY FLANAGAN
in London

With the fourth year of war—and our most progressive to date—well into its stride, critics and crusaders, serious students of the propaganda scene, and mere seekers after Page One have been directing much of their artillery at the Ministry of Information's Films Division.

It would be the most irresponsible reporting to sugest that the net conclusion was one of satisfaction. It would be equally irresponsible to suggest that the Films Division had been either idle or unresourceful during that time. There is, none the less, an odd assembly of facts which add up to a contradictory total.

Not the least of the criticisms currently leveled at the Films Division, mainly by the practical documentarians themselves, in the main an enthusiastic but inexperienced and juvenile assembly, is that even after three years of war the Ministry's Films Division has not got a plan, that, despite the considerable numerical achievements in production, and the occasional sponsorship of a picture which is good propaganda both ideologically and commercially, there is no central idea or dominant message behind the processes.

Currently, too, there is much critical artillery turned on the Ministry for refusing to aid the release of a star from the forces because the Division does not consider the film in which he is to play necessary in these wartime days. The gesture, small but inconvenient, is seen at odd juxtaposition with the policy announced earlier this year that collaboration would be afforded films which were not war films, if they were good.

Last month, too, the Ministry, more from economic circumstance than political pressure, abandons the policy of making five-minute films for screening in every picture house programme, and launches a film a month, a longer and, it is hoped, more thorough and entertaining film than its briefer elder brother, *requiescat in pace.*

145 Films Produced During Last Year

In the non-theatrical field the Films Division has reached an achievement figure which not even the most captious critics will dismiss as trivial, irrespective of the films sponsored and shown.

Up to the first week of December, the Ministry last year either produced or sponsored no less than 145 films under a general heading which included the defunct five-minute films, shorts features, and films exclusively for showing under non-theatrical auspices. Since the war 55 films have been made exclusively for overseas.

The films covered an immensely wide field, aimed at propaganda for a dazzling pattern of purposes. A random glance down the lists indicates the size of the canvas. Titles such as: "We've Got to Get Rid of the Rats," "Ashley Green Goes to School" and "Food for Thought," five minute subjects; "Air Operations," "Blood Transfusion" and "Decontamination of Streets," non-theatrical shorts, and "Ferry Pilot," "Coastal Command" and "We Sail at Midnight," commercial releases, give some indication of the scope and purpose of the films.

Recently a brief but representative selection of non-theatrical subjects was screened for the benefit of the press. They covered the relation of youth and agriculture, rehabilitation of industrial accident victims for industrial life, the speeding up of the production of Stirling Bombers, and a lesson in tank warfare in rural England.

The show marked, too, a point in the operations of the non-theatrical section of the Films Division which to date has given 1,100 film shows a week by means of its mobile film units, of which there are now 125 on the road. It also gives 50 shows a week in public cinemas out of ordinary cinema hours. The Central Film Library is lending 1,500 Ministry of Information films each week to organizations which have their own projectors. The total weekly audience seeing films in these ways now exceeds 300,000.

The demand for these film shows has increased during the year which ended in August. A total of 39,352 shows was given to a total audience of 7,750,000. The Central Film Library loaned 48,364 Ministry films, which were shown to a total audience of a further 4,500,000.

The number of film shows given in factories is a striking development. One-third of the shows each week are in factories during the breaks at midday and midnight, and most of the factories have a 30-minute show every month. The audiences range from 50 in small shops to 2,500 in the largest. Another third of the shows each week are given in villages which have an 80-minute programme every two months. The rest of the shows usually are more specialized and given on behalf of other Government departments on health, food, farming, gardening and Civil Defence subjects.

Critics Say Films Made Without Plan

Films such as these and work such as this have moved the documentarian spokesmen to pinpoint a lack of policy and plan on the part of the Division, to complain that good or bad all the films reach to one conclusion, that they have been made with no plan. There is, they allege, no consideration of whether the films carry a message, no discussion of the audiences which are ultimately to see them. "The line is missing, the flaming burning belief in the message is not there," says *Documentary News Letter.*

The Division is accused of speaking with a variety of voices, each of which can and does in turn alter scripts, harrass producers and interfere with budgets, but seldom obtains the collaboration of other Government Departments directly involved. Propaganda is, in fact, they suggest, emasculated for lack of a plan, either a long term plan or day-to-day planning.

Criticize Refusal to Obtain Actor's Release from Army

So, too, the trade critics have lambasted the Films Division and its chief, Jack Beddington, during recent weeks for the latter's reported refusal to aid Paul Soskin's production of "Dear Octopus" by obtaining the temporary release of Rex Harrison from the forces because the film was not needed during the war.

On the surface the Ministry's attitude might seem logical and justified. It should be read in line with Mr. Beddington's declaration last July that the Division, considering that a dividing line between war and non-war films was desirable, would "support all types of films including purely entertainment films of a dramatic or comedy kind, provided these were of the highest quality and neither maudlin, morbid, nor nostalgic for the old ways and days."

Cite Morale Value Of Escapist Films

Trade spokesmen, at last beginning to realize, after three years of war, that war films are not by any means as commercially certain as they believed at first, lament this attitude, plead the escapist value of such pictures in maintaining morale, take a dim view of a screen future about which lingers the aroma of gunpowder and phosgene.

Meanwhile, the MOI five-minute short is being replaced by a film of 1,350 feet released monthly. The first of these, to be known as the "Into Battle" series, was "Lift Your Head, Comrade," released to the Grade "A" theatres on December 21st. The distribution of these films has been arranged so that all theatres in complex booking zones have been given a level release date. The categorization of theatres has been agreed between the Cinematograph Exhibitors Association and the Ministry of Information.

Sues ASCAP for $100,000

A $100,000 damage suit has been filed in Los Angeles by Irving Bibo against the American Society of Composers, Authors and Publishers, charging violation of the Sherman Anti-Trust Act. Mr. Bibo claimed that ASCAP restricted its membership to those approved by the board of directors and also pooled individual copyrights, thus unfairly eliminating competition.

Mobile Tax Revenue $13,372

Motion picture exhibitors of Mobile, Ala., have paid a total of $13,372.88 into the city treasury in 10 per cent amusement taxes collected in October, following announcement of a compromise between the show operators and the city government after the council had filed suit in courts to collect the levy.

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

Whatever the plans may be of other American distributors, whose future operations here have been somewhat eased by the adjustment of the monetary quota process, some of them seem bent on a continuance of their British production. Among these are RKO Radio, Warners and United Artists. Metro for the time being is continuing work on its current sponsorship, and on the cards is the possibility that they may handle, if not produce, some world market films in Britain.

Back from the U. S., Teddy Carr, United Artists chief here, has emphasized that the Ealing Studios will continue to supply United Artists with their British product, six major features having been planned and promised.

Warners, whose Teddington activity has been constant, were thought to be among those who might confine themselves to the one film a year envisaged by the monetary quota. However, they already have announced a film to follow immediately on "Dark Tower," currently on the floor. It is to be directed by Brian Desmond Hurst.

RKO Expected to Continue British Production

Titled "The Thousand Dollar Window," it was, like "Dark Tower," originally planned for production at Burbank, but Max Milder, Warner British head, took it for production here on the thesis that it was suitable for current British conditions. What, if anything, may follow this, has yet to be announced. It is known that other British producers already have space reserved for them at Teddington. Warners have two other British films for release in the current quota year.

RKO Radio, whose British production chief, Victor Hanbury, is concentrating on "Murder on a Convoy," is likely to continue here, with Herbert Wilcox, recently returned here with Anna Neagle, talking of a film in which the latter will have an espionage setting for her talents. It presumably would be an RKO Radio release.

Ealing Concentrating On Two Pictures

Ealing, whose product is scheduled for release by United Artists, already have delivered some films yet to be shown, but currently are bent on "Chetnik," the documentary drama of the Yugoslav guerillas, and a Cavalcanti subject, "Greek Testament," which dramatically pays tribute to the resistance of Greece to Nazi and Fascist invasion. Cavalcanti is associate producer with Michael Balcon, and Charles Haase directs.

Metro's "Sabotage Agent," with Harold S. Bucquet directing, and Robert Donat and Valerie Hobson in leading roles, is nearing completion. Louis Levy has been assigned to direct background music for this mid-European action picture.

Big Czech settings still remain on the schedule. Filmed last week was John Bryan's imaginative layout of gardens surrounding a Czech casino. On soft-lit terraces by night, diners-out look over treetops to the sprawling city, whilst below them in the dark and thickly-wooded gardens Donat stands with Valerie Hobson, planning a coup against the Nazi regime in Czechoslovakia. Through the fir trees a ring of S.S. Guards close in on the British agent.



Junior Lieutenant Ludmilla Pavlichenko, Russian sniper in the Red Army, visited Denham Studios recently to appear with Laurence Olivier, star of "The Demi-Paradise", the Two Cities - Anatole de Grunwald production which Anthony Asquith is directing. In the group are a representative of the Russian Embassy, Lieutenant Pavlichenko, Mr. Asquith, Mrs. Pritt, Mr. de Grunwald and Mr. Olivier.

Among the independents activity is marked. Two Cities has no less than three on the floor, Gainsborough claims equal place with another trio. British National is at work on one and Marcel Hellmann is due to launch a new production in the immediate future. Grand total of British films on the floor this week of writing is no less than a round dozen. Hellmann's picture will be "They Met in the Dark." It is a story of espionage and sabotage.

Guest Finishing Musical At Gainsborough

Gainsborough's trio remains—as it has done for a few weeks now—the Askey comedy "Miss London, Limited," "The Man in Grey" and "Millions Like Us."

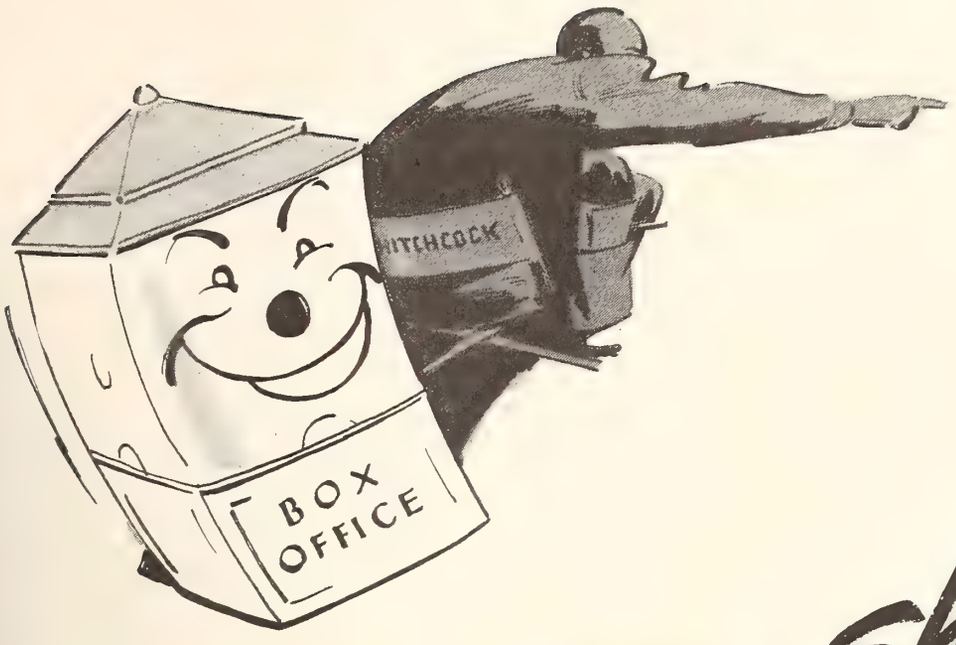
Val Guest now is tidying up the loose ends on the Gainsborough musical "Miss London, Limited," which he has been directing at Islington with Maurice Ostrer in charge and Edward Black producing. Closing scenes of the film included a location sequence at Waterloo Station, where matching shots were taken for the interior scenes already covered in the large reconstruction of part of the station in the studio. Guest then brought his unit to Shepherds Bush for one or two back projection shots before completing his first feature film as a director.

The other two Gainsborough subjects are birds each of a different feather. On one stage all the frilled and furbelowed generosity of Victorian costume and custom is bringing Leslie Arliss's "The Man in Grey" to life against a massive set representing Epsom Downs during a 19th Century Derby Day.

Film Based on British War Workers

The reconstruction of the race course and fairground called forth all the ingenuity and resource of the art and property departments. The layout of the course itself is based on contemporary drawings and engravings after Rowlandson, Havell and William Mason. Maurice Carter of the art department, working in close association with period adviser Cyril Hartman, has succeeded in envolving a set which depicts the Regency Derby Day. The side-shows include the Fat Lady, Punch and Judy, archery booths, fortune-tellers, a Jack-in-the-Box and an "Aunt Sally" booth.

The property department overcomes the problem of where to find suitable toys and gewgaws for prizes in the various booths by making them in the studio workshops from prints and drawings of the period. They also were fortunate in being able to trace some genuine gypsy caravans of the period and some gypsy horses bred from the old gypsy strain.



"me and my shadow"

"There isn't a Shadow of a Doubt about this picture's success. Ace Meller with Socko B.O."

—Film Daily

READ RAVE REVIEWS ON ALFRED HITCHCOCK'S "SHADOW OF A DOUBT" ON NEXT TWO PAGES

THE Film DAILY

"Shadow of a Doubt"

with Teresa Wright, Joseph Cotten

Universal 108 Mins.

ACE MELLER WITH SOCKO B.O. POWER VIA ACTING, ACTION, AND HITCHCOCK'S FLARE FOR SUSPENSE.

Of all the startling feature films directed by Alfred Hitchcock,—superman of suspense and wizard of mystery—this one is geared most highly to thrill American audiences and to pour coin into the coffers of U. S. theaters. In support of this appraisement can be cited the following:

(1) Hitchcock's handling of a power-packed meller in an American venue (most of the action takes place in California community of modest size) will add realism and consequence to the story in the eyes and estimation of the nation's entertainment-seekers, in contrast with foreign locales as has been his custom heretofore; (2) The picture's characters all have the stamp of conviction; (3) Action is of the believable sort which requires no stretch of the imagination, and has a double climax so stark and exciting that the most phlegmatic patron will perch precariously on the theater chair's edge; and (4) The theme of good, as incorporated in the disillusioned heart of the capable young Teresa Wright, and of evil, as exemplified by the handsome uncle she adores, Joseph Cotten, gives Hitchcock a golden opportunity to render a symphony of conflicting emotions,—and he makes the very most of it all.

"Shadow of a Doubt" is of the stuff "dream" grosses are made of, and it should prove not only a gold mine for stands great and small, but rapidly become Hitchcock's most widely-discussed opus. There are no red herrings yanked across the trail in this attraction, as was the case in his recent hit, "Suspense." The story moves inflexibly toward an ending which the onlooker more or less clearly expects, but which elicits the periodic hope that the worst fears of Teresa Wright will not be realized.

But that they are only strengthens the drama. Her case of deep and idealistic affection for her uncle, Joseph Cotten, who has come to live with her family and herself, undergoes tragic disintegration because circumstance upon circumstance outcrops to bring her to the realization, not merely that he is hiding something under his smoldering outward behavior, but that the something is horrible.

Her clandestine examination of a newspaper clipping, relating something which he has hoped to hide, is damning evidence that he is being hunted for a series of murders in the East, just before coming to her parents' home. Committed via strangling, she feels that her uncle is both capable of them and may even attempt to put her out of the way. Her deduction is doubly correct. Her second and final escape is horror-filling, and involves his own death.

The performances of both these central players is aces, and the character acting of the supporting cast is ditto. Macdonald Carey and **Wallace Ford** as the detectives (the former winning the Wright heart) score solidly as do Patricia Collinge as the mother, and Edna May Wonacott, the latter's precocious younger daughter—to name but a few. Production values under Jack H. Skirball are first-rate, as is Joseph Valentine's photography. There isn't a shadow of a doubt about this picture's success.

UNIVERSAL PICTURES

Collect at Every Performance!

UNITED NATIONS WEEK Jan. 14 through Jan. 20

MOTION PICTURE
DAILY

Reviews

"Shadow of a Doubt"

(Universal)

DIRECTOR ALFRED HITCHCOCK, with a very capable cast headed by Joseph Cotten and Teresa Wright, has turned out another of his masterpieces in the mood of fear and suspicion.

Joseph Cotten, the beloved "Uncle Charlie" whose criminal past is unknown to his doting family, plays a fascinating role in juxtaposition to niece Teresa Wright, the only person to realize the truth about the returned uncle. The story centers around these two—the murderer who ruthlessly seeks to save himself at any cost, and the niece who is torn between the necessity for justice and her wish to keep her family from being hurt.

Thornton Wilder, Sally Benson and Alma Reville have written an excellent screenplay for the Gordon McDonell's story. Hitchcock again demonstrates his ability to build, through detail and nuances of hidden meaning, the thrilling and dramatic climaxes which characterize his pictures. Jack H. Skirball produced the thriller.

The supporting cast contributes to the quality of the production. Patricia Collinge, as Miss Wright's mother and Cotten's sister, gives a splendid performance of a woman immersed in the joys of seeing a a long absent brother, but oblivious to his obvious defects.

Macdonald Carey, Henry Travers, Hume Cronyn, Wallace Ford and Edna May Wonacott complete the list of capable actors.

Running time, 108 minutes. "A." *

**"A" denotes adult classification.*

"That 'Shadow of a Doubt' will do much business, there is not the slightest shadow of a doubt." *—Hollywood Reporter*

"'Shadow' will attract a wide patronage and should score heavily at the box office." *—Daily Variety*

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

The call to arms has reduced the Warner staff of directors from 17 to an even dozen.

Off to serve in various branches of the armed services have gone John Huston, William Keighley, Norman Krasna, Anatole Litvak and Robert Lord.

Still at work, on pictures shooting or in preparation, are Michael Curtiz, Vincent Sherman, David Butler, Curtis Bernhardt, Raoul Walsh, Lewis Milestone, Herman Shumlin, Lloyd Bacon, B. Reaves Eason, Edmund Goulding, Jean Negulesco and Irving Rapper.

Sister Elizabeth Kenny, Australian nurse whose method of treatment for infantile paralysis received endorsement of medical authorities after 30 years, told her story at first hand to some 60 press, professional and civic representatives who were guests last week of Charles Koerner, RKO Radio vice-president in charge of production. The personality which sustained the nurse through her long championship of the technique she perfected in the Australian bush country sent the company away loud in predictions for the success of the picture of her life, which the studio will make with Rosalind Russell in the title role. It is scheduled to start late this year.

Randolph Scott Gets Lead in "Corvettes"

Following a postcard questionnaire which put up to press people and theatre men a choice of names, Eddie O'Shea, Broadway actor making his screen debut opposite Barbara Stanwyck in Hunt Stromberg's "Lady of Burlesque" has been rechristened Michael O'Shea for the screen. . . . Universal has given Randolph Scott the male lead in "Corvettes in Action," sea story for which location units have made some 70,000 feet of background and action footage on the Atlantic sea lanes. Studio work is now beginning, with two more principals to be named shortly. . . . MGM has changed the title of Lana Turner's recently finished picture, in which she co-stars with Robert Young, from "Careless" to "Slightly Dangerous."

That Los Angeles Chamber of Commerce, famed in song and story as something less than earnest, is in truth an industrious body which, among other undertakings, compiles and distributes a monthly report, published by the Board of Supervisors of Los Angeles County, on the status and trend of industries—mining, petroleum, agriculture and motion picture—regarded as vital in the area represented. The report, published last weekend, says of the motion picture:

Film Employment Is Reported Erratic

"With December figures not yet available, indices released by the California Labor Statistics Bulletin on our motion picture employment during 1942 show an erratic tendency, with generally downward trend, and consistently below the corresponding months of 1941. Payroll figures, while not holding steady, showed a generally upward trend, and in most cases well above 1941.

"During 1942, our Motion Picture Industry felt the effects of priorities and shortages in materials and manpower. Thousands of executives and workers joined our armed forces and various war industries. Foreign business fell off, although domestic business rose to levels high above normal. In view of conditions which obtained during the year, the Los Angeles County film industry made a good showing."

Although declared not a musical, Sol Lesser's "Stage Door Canteen," presenting a roster of greats in the fields of film, stage, radio and elsewhere, is to feature nine songs by Al Dubin and Jimmy Monaco. As planned, the film will run two and a quarter hours. . . . Lindsley Parsons is to produce "Sarong Girl," starring Ann Corio, of burlesque, for Monogram. . . . Edward H. Griffith will direct Fred Astaire and Joan Leslie in "The Sky Is the Limit," RKO Radio, for producer David Hempstead. . . . Edmund Goulding will direct "Claudia" for Twentieth Century-Fox under terms of his Warner contract, which allows him one outside picture.

Frank Lloyd a Major In Army Air Force

"Claudia" is one of the properties acquired from David O. Selznick and will be produced by William Perlberg with Dorothy McGuire, who played the part on the stage, in the stellar role.

Producer-director Frank Lloyd has been commissioned a major in the Air Force photographic service and expects assignment overseas. . . . Albert Lewin is to direct MGM's "Mme. Curie," in which Greer Garson is to star. . . . Sam Wood has reported to Warners for direction of "Saratoga Trunk," Edna Ferber novel, which is to go into production next month. . . . Don Hartman has been assigned by Samuel Goldwyn to write a script under the title of "Treasure Chest" as a vehicle for Bob Hope, who is under contract to do another picture for the producer. It shapes up as a pirate comedy and production is expected to follow "The North Star" on the Goldwyn schedule.

Paramount has contracted Brian Donlevy for two features during 1943. . . . Columbia has signed Frankie Sinkwich, Georgia University football star, to make a picture next spring before joining the Marines. . . . Dennis Morgan, John Garfield and Sidney Greenstreet have been named by Jack Warner for leads in "Brooklyn, U. S. A.," spoken of at the studio as one of its most important productions for 1943.

Universal last week announced continuation of its "Sherlock Holmes" series, co-starring Basil Rathbone and Nigel Bruce, through three more features, asserting that the bringing of A. Conan Doyle's detective character up to date has proved a successful undertaking. Howard Benedict has been named producer.

Billy Gilbert has been engaged by Monogram to star in a series of feature comedies, supported by Butch and Buddy, first of which is to be "Twenty-four Hours Leave," from Richard Hickman's *Saturday Evening Post* story. . . . Twentieth Century-Fox has named Kenneth Macgowan to produce "The Earl of Suffolk."

John Loder Contract Is Renewed

Warners have renewed John Loder's contract on the basis of his performance in "Now, Voyager." . . . Universal has given Maureen Cannon, stage singer and dancer, a term contract. . . . William Marshall has been signed for a role in Columbia's "The Boy from Stalingrad." . . . Donald Curtis, college professor who turned actor for "Salute to the Marines," MGM, is continuing in his new career as a player in "Bataan Patrol."

Samuel Goldwyn has signed Benno Schneider, Theatre Guild director, to a long term contract. . . . Bill Stern, sportscaster, has arrived to play a part in Universal's Walter Wanger picture, "We've Never Been Licked." . . . William Lundigan has been added to the cast of MGM's "Dr. Gillespie's Criminal Case."

Production Shows Upturn

Following a holiday letdown, the production index rose from 32 to 36 in a week which witnessed the completion of seven features and commencement of shooting of eleven. Most notable of the new undertakings was "Girl Crazy", Metro-Goldwyn-Mayer, co-starring Mickey Rooney and Judy Garland in a derivation of the stage musical of like title.

The over-all picture:

COMPLETED

Columbia
Broadway Dandies

MGM
Air Raid Wardens
Private Miss Jones

Paramount
Dixie

RKO Radio
From Here to Victory

Republic
Idaho

Universal
Good Morning, Judge

STARTED

MGM
Girl Crazy

Monogram
No Escape

Paramount
Henry Aldrich Plays Cupid
Good Fellows

PRC
Fighting Men

RKO Radio
Petticoat Larceny

Republic
Tahiti Honey
Purple V
King of the Cowboys

Universal
Always a Bridesmaid
Destiny

SHOOTING

Columbia
Boy from Stalingrad
Destroyer
Attacked by Night

MGM
Swing Shift Maisie
Bataan Patrol
Dr. Gillespie's Criminal Case
I Dood It
Above Suspicion
Gentle Annie
Faculty Row

Paramount
So Proudly We Hail
Lady in the Dark
China

20th-Fox
Moon Is Down

United Artists
Lady of Burlesque*
Stage Door Canteen
Unconquered

Universal
Oh, Doctor
We've Never Been Licked
Corvettes In Action
Cowboy from Manhattan

Warners
Mission to Moscow
Old Acquaintance
Devotion
Thank Your Lucky Stars

*Formerly "G-String Murders"

Johnny" MAKES GOOD IN READING—AND EVERY OTHER ENGAGEMENT!

RECEIVED BY PRIVATE WIRE FROM POSTAL TELEGRAPH

STANDARD TIME INDICATED IN THIS MESSAGE

Postal Telegraph

Mackay Radio · Commercial Cables · All America Cables · Canadian Pacific Telegraph

THIS IS A FULL RATE TELEGRAM, CABLEGRAM OR RADIOGRAM UNLESS OTHERWISE INDICATED BY SYMBOL IN THE PREAMBLE OR IN THE ADDRESS OF THE MESSAGE. SYMBOLS DESIGNATING SERVICE SELECTED ARE OUTLINED IN THE COMPANY'S TARIFFS ON HAND AT EACH OFFICE AND ON FILE WITH REGULATORY AUTHORITIES.

Form 16 PW

N8(FIVE) 62 SER=PEM PHILADELPHIA PENN 103P JAN 55/43

WM A SCULLY=

UNIV PIC CORP PRBT=

KNOW YOU WILL BE INTERESTED IN LEARNING WE OPENED WHEN JOHNNY COMES MARCHING HOME AND PLAYED TO A WONDERFUL BUSINESS AT OUR ASTOR THEATRE READING PENNA AND DESPITE A SNOWSTORM THIS IS A PERFECT SHOWMANS PICTURE AND REACTED TO THE CAMPAIGN GIVEN IT.

AND THAT AINT HAY REGARDS=

JAY EMANUEL.

150P ••

UNIVERSAL PICTURES

Collect at Every Performance!

UNITED NATIONS WEEK...Jan. 14 through Jan. 20

LETTERS FROM READERS

INDUSTRY MUST AID IN WINNING PEACE

To the Editor of the Herald:

Next to the first and all important task of winning the war, all of us face with equal seriousness the problem of winning the peace and making it as secure and lasting as possible for generations to come. All of our great sacrifice in life and property and liberties and resources will have been futile indeed unless a fair and equitable peace is the result, guaranteeing security to America and American ideals. Because we are a generous and a democratic people, we wish to share the security and benefits of the peace to come with all mankind, but we must of necessity make sure of it for ourselves and the other peoples of the world who are willing to share with us our ideals of unselfishness and democracy.

The motion picture industry has made a great contribution to the winning of the war and will continue to contribute and sacrifice until the job is finally and successfully finished. We must apply ourselves with equal zeal to the winning of the peace.

In the immediate future the responsibility in this regard upon American producers of motion pictures is almost overwhelming.

In the past our motion pictures have been made primarily for home consumption and to amuse and entertain our own people. Because we have a highly developed sense of humor, producers were able to take liberties in dealing with America and the people of the United States which made good entertainment for our own people, but which might be more seriously construed or misconstrued by an audience made up of peoples of other countries. For example we know that the motion picture cowboy, gangster and crooked politician, so persistently portrayed in American made motion pictures, are largely fictitious. We also know that the frivolous, wasteful, fair-haired damsels so often made the principal characters in pictures do not faithfully portray a cross section of the womanhood of our nation. . . .

As a people we are pictured with too much money, too many automobiles and swimming pools, too much luxury and too little of the attributes that make for real character and stability. In short, this nation and the American way of life is too well misunderstood in other countries of the world, and the false impression they have of us can be traced, in large measure, to American-made pictures they have seen, which they take to be a true portrayal of us.

There are many exceptions to this rule, to be sure. But the great number of pictures made annually with no other purpose in mind than to provide harmless and diverting entertainment for our own American people in their leisure hours, are promiscuously exhibited in other countries and their peoples, not having our sense of humor, or our sense of proportions, are wrongly inspired with disdain, distaste and even disgust us. . . .

Not one picture, having the United States or the people of the United States of America as a background, and of the calibre of "Mrs. Miniver" or "The Pied Piper" or "This Above All," has been produced in the past year. I have not forgotten "Wake Island" and "Flying Tigers." These and others that could be mentioned are great pictures and certainly will do us no harm when shown to people of other countries, but they deal with our fighting men, not the rank and file Mr. and Mrs. America. . . .

It is right and proper that the glory of England as well as Russia and China and all of our allies should be favorably portrayed in motion pictures, but the United States of America is the true leader of democracy and justice and fair standards among people in the world, and motion pictures should unhesitatingly emphasize just that. Likewise we lead in the production of motion pictures. Our producers must make this work for Americanism and see to it that American ideals and the true American way of life are favorably presented to the peoples of the world both now and after the war is won. No greater force exists for the winning of a lasting and worthwhile peace.

ALLEN JOHNSON,
B & J Theatres, Inc., Grand Rapids, Mich.

HITS THEATRE INCLUSION WITH RACE TRACKS

The following letter was written to Abram F. Myers, general counsel of Allied States Association, by Trueman T. Rembusch, secretary-treasurer of Syndicate Theatres, Inc., Franklin, Ind. It was brought to the attention of Motion Picture Herald *by Mr. Rembusch. The letter follows:*

Dear Mr. Myers:

Recent statements by the newspaper quoted the eastern oil administrators as follows: "Any car parked outside of a race track or theatre will be construed as being used in pleasure driving and the owner of the car will be required to forfeit his right to a book of ration tickets for gasoline."

I cannot tell you how chagrined my managers and myself were at seeing these statements in the newspaper, especially placing the theatre in the category with the race tracks.

The fuel oil administrator failed to mention night clubs, bowling alleys, dance halls and many other forms of amusement that have failed to contribute in any way, shape or form to the war effort.

All of our men have gone to a great deal of extra trouble and spent a lot of extra time in selling Bonds and Stamps, in scrap matinees and in the exhibition of War Activities films and all of the efforts that have been required of exhibitors since the beginning of the war, and I can tell you that when they read the above mentioned statement in their morning newspaper their reaction was to tell the War Activities Committee and other bureaucratic divisions of the Government to go to hell.

It is my belief that we in the motion picture industry have hidden our light under a bushel too long, that the producers have muffed looking after the welfare of all branches of the industry starting with the ill-timed statement of some months ago that the actors who were of draft age would not be drafted because of their need in making good pictures to promote the morale of the people in this country, which act caused the Screen Actors' Guild to act like small boys and say that none of their stars would ask for deferment on the ground that they were needed to make pictures to promote the war effort.

The motion picture industry, and the exhibitors especially, have done a great job in selling Stamps and Bonds and in disseminating war propaganda reels. I know that many exhibitors feel as I do, that it is about time we rise up and protect the right of the people of this country to good wholesome entertainment and accurate war information.

Please advise me to whom I can write in Washington to enter my protest.

SYNDICATE THEATRES, INC.,
Trueman T. Rembusch, Secretary-Treasurer.

RKO Backlog 10, Says Koerner

RKO Radio with a backlog of 10 pictures, will complete 30 to 32 features this season, the entire production program announced by the company last year at its sales convention, it was reported by Charles W. Koerner, in charge of production, Tuesday in New York. Mr. Koerner arrived from Hollywood Monday and is expected to remain in the east for a week or two, conferring with company executives on sales plans for the rest of the season's product.

Recently completed pictures are: "Hitler's Children," with Cary Grant and Laraine Day; "Bombardier," Pat O'Brien and Randolph Scott; "Flight for Freedom," Rosalind Russell and Fred MacMurray; "This Land Is Mine," Charles Laughton, Maureen O'Hara and Walter Slezak; "I Walk With a Zombie," and "Journey Into Fear," the Orson Welles film which is being shipped to exchanges this week for trade showings on January 18th.

With three pictures now in production, "China Sky," starring Claudette Colbert; "The Sky's the Limit," starring Fred Astaire, and "Free for All," with Jean Arthur and John Wayne, and another Welles production shot in South America, now in the cutting room, the entire RKO schedule for 1942-43 is completed, with the exception of the announced "Grand Canyon," discarded because of transportation difficulties to location resulting from gas and tire rationing.

Mr. Koerner reported that the studio has felt the pinch of the manpower shortage in Hollywood, particularly on the technical end. Delays and extra costs in production have resulted for the reason that key technicians who were called to military service were replaced by assistants or by men trained quickly to take over jobs. However, the studio, he said, has adjusted to the problem.

Concerning war propaganda features, the RKO studio chief asserted that war firms will continue to be made in the future "if the material warrants it. The quality of a picture, rather than the theme, in my opinion, is the determining factor in production. A 'Mrs. Miniver' following any number of war pictures would still be a great picture and would still do business," he concluded.

Wolcott Urges Support Of Three Iowa Bills

A request that independent exhibitors in Iowa support three bills to be introduced in the state legislature which convened January 11th has been made by Leo F. Wolcott of Eldora, president of the Independent Theatre Owners of Iowa.

Theatre fire regulations, antiblind-checking, and a measure requiring school boards to handle school activities funds with periodic audit and publication are the subjects of the bills scheduled to be introduced. Mr. Wolcott urges that any other measures concerning admission taxes which would adversely affect theatres should be protested to the proper authorities.

Lengthens Picture Run

Fred Wehrenberg, owner of theatres in St. Louis, announced last week that his houses would change bills twice during the week instead of three times. Mr. Wehrenberg is president of the MPTO of Eastern Missouri and Southern Illinois.

Leave 20th-Fox for Army

Meyer Mishkin and Leon Jacobson, employees of the Twentieth Century-Fox home office, were inducted into the Army this week. Mr. Mishkin reported at Camp Upton and Mr. Jacobson departed for Camp Meade.


a Showman's Dream
BING CROSBY ★ BOB HOPE ★ FRED MacMURRAY ★ FRANCHOT TONE
RAY MILLAND ★ VICTOR MOORE ★ DOROTHY LAMOUR ★ PAULETTE
GODDARD ★ VERA ZORINA ★ MARY MARTIN ★ DICK POWELL ★ BETTY
HUTTON ★ EDDIE BRACKEN ★ VERONICA LAKE ★ ALAN LADD ★ ROCHESTER

Comes True!

BING CROSBY ★ BOB HOPE ★ FRED MacMURRAY ★ FRANCHOT TONE
RAY MILLAND ★ VICTOR MOORE ★ DOROTHY LAMOUR ★ PAULETTE
GODDARD ★ VERA ZORINA ★ MARY MARTIN ★ DICK POWELL ★ BETTY
HUTTON ★ EDDIE BRACKEN ★ VERONICA LAKE ★ ALAN LADD ★ ROCHESTER

in

"STAR SPANGLED RHYTHM"

Paramount's

All-Star
All-American
Musical Comedy
Hit!





Paramount Pictures

Canadian Ruling Upholds Trade Control Act

The Canadian film industry will remain under Government control for the duration. That is the interpretation by Toronto observers, of a decision by the Canadian supreme court, in a test case which upheld the authority of Federal administrators who have received power through orders in council under the War Measures Act.

The issue was raised after low court rulings dismissed many Federal complaints against violators of board regulations on the grounds that government authority could not be delegated to appointed control boards or their members.

R. G. McMullen, administrator of theatres and films in the Wartime Prices and Trade Board, said of the Supreme Court ruling that the actual regulations contained in orders in council had not been questioned but that the test case was intended only to determine whether officials appointed by the government could enforce such orders.

The six supreme court judges were unanimous in their vote giving authority to the administrators to enforce the orders, one judge ruling however that compensation could not be paid by the government for equipment taken over by the board of controllers. The decision of the court gives regulatory powers over theatre and film exchange operations to Mr. McMullen and James Stewart, administrator of services, as long as the War Measure Act remains in effect.

Suit Over "Claudia" Goes to Trial

The suit against Rose Franken, author of "Claudia," for an accounting and share of the profits from the play, which was brought by the estate of Adrienne Morrison, mother of Constance, Joan and Barbara Bennett, began Monday in the New York State Supreme Court before Justice Eder.

The second juror to be selected was Mrs. Wendell Willkie, wife of the chairman of the board of Twentieth Century-Fox. Schwartz & Frohlich, counsel for the plaintiff, contended that Mrs. Morrison aided in getting the play produced and her estate was entitled to agent's fees and a share in the sale of motion picture rights to the play.

Increase Booking Membership

Membership in the Illinois Allied cooperative booking movement has increased to 45 with the addition of the Sun, Century, Lindy and Madlin theatres, it was reported. Edward J. Mager, head of the booking department for Allied in Chicago, announced that pictures now are being booked from every exchange in the city.

Form Prisoners' Aid Group

Harry F. Shaw was chosen as chairman of a committee to collect musical instruments and sports equipment for the theatrical division of the War Prisoners' Aid Campaign, following a joint meeting of the Motion Picture Theatre Owners and the Allied group in New Haven. Others on the committee are: Herman Levy, Louis Brown, Maxwell Aldeman, Dr. J. B. Fishman, Maurice Bailey, John Hesse, Sidney Kleper, Robert Russell and Louis Schaefer.

Photographers Ball Feb. 5th

The 14th annual Press Photographers Ball will be held on Friday, February 5th, at the Waldorf Astoria Hotel in New York for the benefit of the USO. Personalities from the entertainment world will be masters of ceremonies.

BOOK REVIEWS

EDISON'S INVENTION OF THE KINETOPHONOGRAPH. By Antonia and W. K. L. Dickson. 18 pages and half-cloth cover in large format, with foreword by Charles G. Clarke, A.S.C. Privately printed for him by the Pueblo Press, Los Angeles.

Here is a collector's item. Mr. Charles Clarke, a Hollywood cameraman, in his enthusiasm and interest in the lore of the motion picture, has thus brought to life an article by the Dicksons from *Century Magazine* for June, 1894, about the dawn of the motion picture. It carries a pleasantly written foreword by Mr. Clarke, whose earnest words reflect a warm appreciation of the tradition.

It is more interesting than significant that the volume contrives in a fashion to repeat, renew and perpetuate the strange fictions with which Mr. William Kennedy Laurie Dickson embellished his accounts of his experiences in the service of Thomas A. Edison in "Room Five" at West Orange—1887 to 1894—where the motion picture was born. Mr. Dickson anticipated projection when the movies were in a peep show, and he anticipated sound when all the noise was in a feeble and inadequately synchronized phonograph, and he wrote of them as facts accomplished while they were dreams. Mr. Dickson intended no falsehoods, but his hopes and his vocabulary dragged him headforemost into gross misstatements, by which many are even yet misled. The cold fact is that Mr. Dickson's writings, such as recorded here, were mostly of a period when he worked days for Edison and crossed the river in the night to work for and with the Lathams, of Eidoloscope fame, secretly at a little shop at 35 Frankfort Street under Brooklyn Bridge. He didn't tell Edison about that, nor did he ever write about it.

Mr. Clarke's handsome little book, brave in its handmade paper and charming typography, is something for students of the motion picture to have.—T. R.

THE FUTURE OF TELEVISION. By Orrin E. Dunlap, Jr. 194 pages, indexed. Harper & Brothers, New York. $2.50.

This succinct volume assembles and says most all that can be said in behalf of television and its prospects as a business and as a medium of expression. The author, Mr. Orrin E. Dunlap, Jr., is a decided optimist about it all, as one might just possibly have expected in view of his position as manager of the department of information of the Radio Corporation of America —same of which had better one day get something out of television or else. Mr. Dunlap is quite positive that it is going to be big and to have wide effects. The book has a decided reportorial competency and is written in a straightforward fashion to make it easy to read. He considers that television is to be a vastly important instrument of "the new era promised by the Atlantic Charter." He also very practically assumes that television will become a new amusement art and a vehicle for advertising—including "a transcontinental motor car show on a single evening." This book makes it unnecessary to read a lot of other things that are written about television.—T. R.

Weintraub Named Head Booker

Samuel Weintraub has been named head booker for Twentieth Century-Fox in Des Moines, replacing David Gold, who recently went into the Army. Mr. Weintraub was formerly on the staff of the company's home office.

Manager Wins Commission

Robert Mahoney, formerly at the Warner Lenox theatre, Hartford, has been commissioned a second lieutenant in the Army Air Corps.

Seek Playdate Records for Victory Films

Metro-Goldwyn-Mayer is attempting to establish new playing records for Victory shorts in its distribution for War Activities Committee of "Colleges at War," "You, John Jones," the subject featuring James Cagney, Ann Sothern and Margaret O'Brien which was produced in connection with United Nations week; "Community Transportation," made for the OWI and "Paratroops." All four subjects are being distributed by MGM.

The first short was released December 24th, the next two, January 7th and the fourth will be released January 21st. According to an MGM spokesman, reports on booking for "Colleges at War" have not yet been completed and it is still too early to estimate playdates for "You, John Jones" and "Community Transportation."

Last month, William F. Rodgers, vice-president in charge of distribution for MGM, and H. M. Richey, in charge of exhibitor relations for the company, urged all Metro branch managers to obtain maximum bookings for the subjects.

This week, meanwhile, a 23-page manual prepared by the distribution division of WAC, of which Mr. Rodgers is chairman, was being prepared for delivery to branch managers and exchanges for film salesmen throughout the country. Entitled "Our Job," the booklet aims to instruct film salesmen to get the widest possible bookings for both the industry-produced "America Speaks" shorts and the Office of War Information films distributed gratis.

In an effort to prevent two subjects from being offered to theatre owners in the same week, WAC worked out an arrangement whereby the Government (gratis) shorts are to be released in the second and fourth weeks of each month and the industry's films in the first and third weeks of the month. Major producing companies absorb production and distribution overhead and donate all receipts from rentals above actual cost of production to war charity on the films they produce in line with the 26 subjects suggested last year by Lowell Mellett, chief of the motion picture division of the OWI.

The manual provides helpful suggestions to salesmen in terms of a sample master booking chart and a sample report on bookings to WAC headquarters, in addition to an eight-point plan designed to get 100 per cent distribution of all Victory shorts. One of the points is the "locked booking" plan, already in use by some exchanges.

The manual concludes with a list of pledged theatres and print quotas of Victory shorts in the 31 key situations.

In Chicago recently, it was reported that Victory shorts have attained an exhibition record of nearly 100 per cent in that territory, acording to a survey made by local exhibitors. Out of approximately 750 theatres in the area, 729 already played "Your Air Raid Warden," distributed by 20th Century-Fox. "Rings of Steel," distributed by Warners, was played in 678 theatres; "Safeguarding Military Information," distributed by MGM, had 631 bookings up to the time of the report: "Food for Freedom," Columbia reel, had 610; "Battle of Midway," 20th-Fox, 606, and "Lake Carrier," Universal, 530.

1,500,000 Tickets Given

More than 1,500,000 free tickets have been given to service men in New York since August, 1941, Harry Brandt, chairman of the committee of theatre men cooperating with Mayor LaGuardia's Recreation Committee, reported last Thursday. Those without tickets were admitted to Broadway theatres at a standard admission fee of 28 cents for men in uniform.

New Appeals Board Cuts Clearance

Missouri and New York Exhibitors Win Cases; Schine Files Three

The Appeal Board of the motion picture arbitration system, in two awards this week, granted clearance relief to independent exhibitors. They were the first Appeal decisions since the death of Van Vechten Veeder, former chairman, on December 4th.

In decision Number 49, dated January 7th, the board reversed the dismissal of John C. Pemberton of the clearance action of the Orpheum theatre, Saugerties, N. Y.

Clearance of the Broadway and Kingston theatres, in Kingston, N. Y., was cut by the appeal board to seven days from the present two week margin. MGM, RKO, Twentieth Century-Fox and Warners were directed to comply.

The dismissal of Paramount from the action was upheld by the Appeal Board. They supported the arbitrator's finding that there were no contractual relations with complainant at the time the case was filed. The board noted, however, that the Orpheum had signed a Paramount contract at the time of the hearing and remarked that the complaint could have been amended to include the company and avoid further litigation.

Costs were assessed equally against all parties, with the exception of Paramount.

Modifies Award of St. Louis Arbitrator

Decision No. 50 of the Appeal Board modified the award of Claude O. Pearcy, St. Louis arbitrator, in which he granted a partial clearance reduction to the Beverly theatre, suburban house in west St. Louis.

The award set a maximum of one day clearance for the Wellston theatre over the Beverly, and one day for the Victory over the Beverly, on pictures which do not play the Wellston. The Victory's clearance of 14 days over the Wellston was not subject to change in this proceeding, the board said.

MGM's dismissal from the action was affirmed and costs were divided among complainant, St. Louis Amusement Company, other intervenors, and RKO, Warners, Paramount and Fox, the defendant distributors.

Both appeal awards were signed by George W. Alger, the new chairman, and Albert W. Putnam and Robert McC. Marsh, members.

New York

Clearance of the Netco circuit's Ritz and Broadway theatres, Newburgh, N. Y., over the Dutchess Amusement Company's Beacon theatre in Beacon was abolished Tuesday in an award by Michael N. Chanalis in the 37th New York case. MGM, RKO, Warners and 20th-Fox were defendant distributors, with Paramount receiving a dismissal as an affiliated distributor. Costs were divided. Mr. Chanalis held that competition between the theatres, on opposite banks of the Hudson, was negligible.

Appeals were filed at Philadelphia by the Plaza theatre, Milford, Del., in the 20th case and at Des Moines, Ia., by Warners in the fourth some run award to the Tracy theatre, Storm Lake, Ia.

Cincinnati

The Champion and Drexel theatres, Columbus, O., won a reduction in the clearance of prior runs from John C. Dempsey, arbitrator, last week in the consolidated 8th and 9th Cincinnati cases. The five consenting distributors and Neth's Eastern theatre were involved. MGM was dismissed from the case.

Mr. Dempsey set clearance of the Eastern at a maximum of 45 days after first runs. This advances the complainants by seven days.

New Orleans

Paramount, RKO and Warners last week formally appealed the finding by Philip E. James, arbitrator of the fifth New Orleans case, that their offers of second run to the Lakeview theatre did not comply with the terms of Section VI.

Albany

The Schine circuit through three subsidiaries filed its first clearance complaints at Albany Monday for houses in Ilion, Scotia and Herkimer, N. Y. They are the 9th, 10th and 11th Albany cases.

The Ilion action charges that MGM, Paramount, RKO, and 20th Century-Fox grant unreasonable clearance to the Stanley, Olympia and Avon at Utica over the Capitol, at Ilion. The Herkimer action names the same distributors and Utica houses in behalf of the Schine Liberty. The last action names Warners also, and the Plaza, State and Proctors in Schenectady in behalf of the Schine Scotia theatre.

Chicago

Warners agreed to give the Sheridan Theatre of North Chicago second week of general release in a hearing, January 8th, before arbitrator Harold J. Clark.

Sidney Schatz, president of the K & S Theatre Corp, which owns the Sheridan, testified that at the time of purchase in 1936 until 1940 the Sheridan played in second week, but that this run had been given to the Times Theatre, Waukegan. He stated that he did not consider that the two houses were competitors.

Sam Gorlich, exchange manager of RKO, the other defendant, refused the second run request. Mr. Clark took the case under advisement and promised a decision within thirty days. It is the 21st Chicago case.

Vandalism Causes Damage In Eastern Theatres

Theatres operated by Warner Brothers in Philadelphia have been the targets for youthful vandals who defaced seats in some of the circuit's houses. Another instance was reported when damage to Warners' Queens theatre in Wilmington, Del., was discovered, despite the showing of a trailer which contained a plea for seat conservation, at the same time appealing to the patriotism of the youngsters.

In Boston, similar occurrences are on the rise according to managers. The company of "Arsenic and Old Lace," which is playing the Colonial theatre, had its performance disrupted by the throwing of missiles.

Theatre Changes Hands

Balaban & Katz have acquired the Saunders theatre in Harvard, Ill., and will operate the house with Louis Simonini as resident manager. Ervin Chapman, former manager, has retired.

Horstman Buys Iowa House

The Princess theatre in Odeboldt, Iowa, has been purchased by G. W. Horstman from Carl Silkebakken, who operated the theatre for the past seven years.

'Soundies' Used To Entertain War Workers

"Soundies" now are entertaining and educating war workers. The 16 mm. films projected on a 48 inch screen can be viewed by more than 1,000 persons at a time and various war industries report increased efficiency, improved health standards, better morale, reduction in accidents and reduction in absence because of them, according to Chicago producers of the machine.

With more than 800 productions on hand and that total increasing from time to time, the most popular subjects are patriotic in nature with marching soldiers, sailors and marines and pictures of airplanes and tanks in action, all having appropriate musical background. In a number of company restaurants and rest rooms where they have been placed to help employees relax there is a big demand for entertainment features with many of the big names in motion pictures, radio and bands.

The machines, a product of the Mills Novelty Company, Chicago, are no longer being manufactured, due to the freezing of raw materials by the WPB about a year ago. The supply on hand is strictly limited and a shortage is likely to develop within a few months. All of them are rented, and it already has been necessary to recall some of them from distributors and dealers.

M. M. Mummert, head of the commercial department of the Soundies Distributing Corporation, Chicago, is in charge of their distribution.

Programs usually are changed twice a week. The service includes installation, maintenance, furnishing films and changing reels. Machines and screens are portable.

In addition to the industrial users, which include Westinghouse Electric, General Electric, Stewart Warner, Swift and Company and others, about 250 are being operated in various night spots.

Films have been produced by R.C.M. Productions, Minoco, the Signal Corps, U. S. Army, National Health Council, National Safety Council and others.

Two Companies Formed, Four Dissolved

Before retiring as New York Secretary of State on December 31st, Michael F. Walsh announced the incorporation at Albany of two new motion picture concerns and the dissolution of four others.

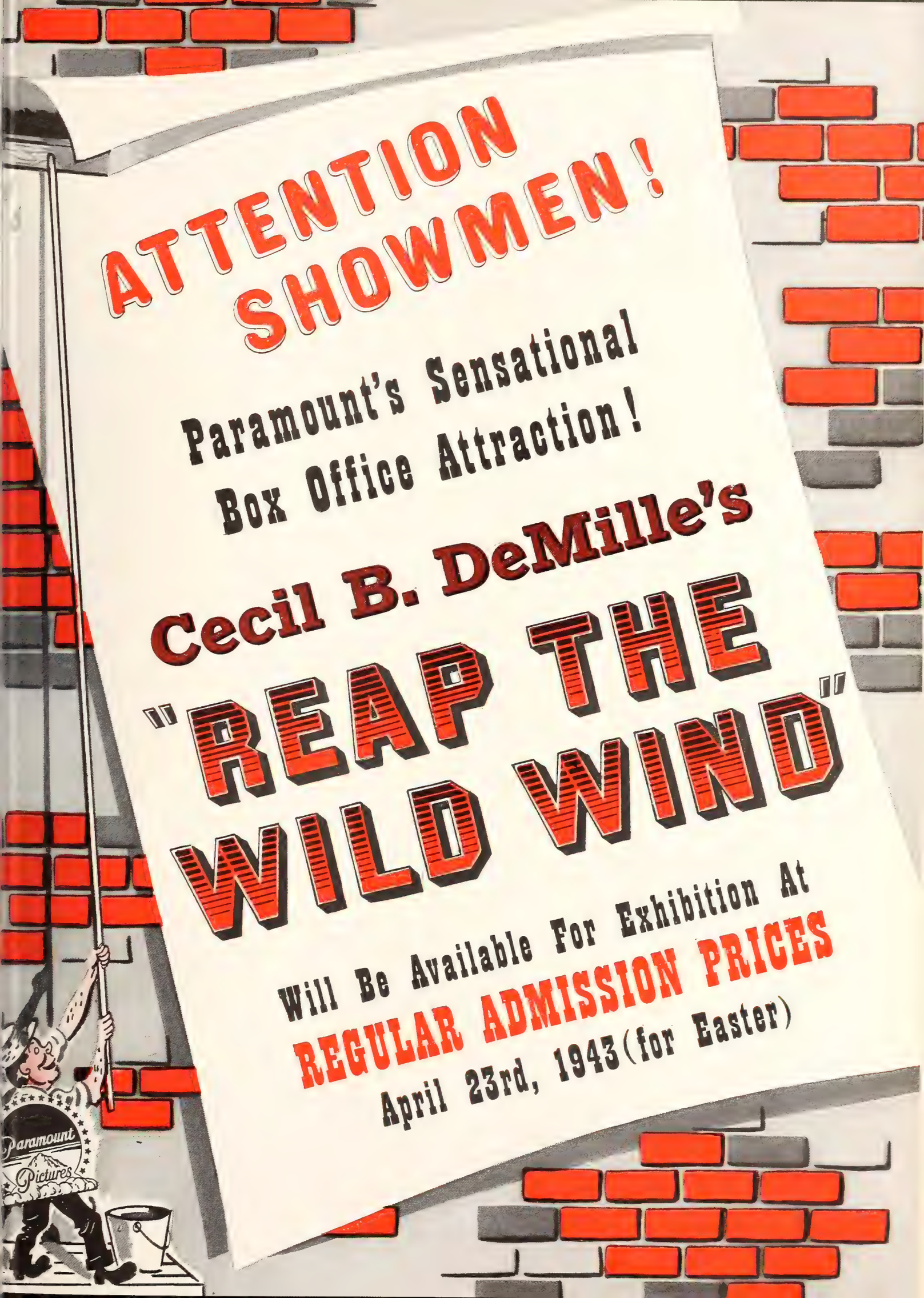
Global Films, Inc., Manhattan, with $30,000 authorized capital stock, was formed by George Layton, Bronx, John F. Gillespie, New York and James Mack, Newark, N. J. Papers were submitted by George Layton, 303 W. 54th Street, New York.

Tenlo Theatre Operating Corporation, New York, with 200 shares of stock, no stated par value, was formed by Pauline Altman, Tillie Rosenfeld and Regina Rosenheim. Papers were submitted by Weisman, Celler, Quinn, Allan and Spett, 1450 Broadway, New York.

Theatre concerns dissolved were three originally filed through Phillips and Nizer, 1501 Broadway, New York, Advance Trailer Service, Inc., Globe Operating Corporation and National Screen Announcements Corporation. The fourth was Elldee Amusement Corporation, Queens, originally filed by Sydney S. Levine, 163-18 Jamaica Avenue, Jamaica.

Named Theatre Manager

Reed Molesworth, formerly in state fair management work, recently assistant manager of the Fox Midwest Uptown theatre, has been appointed manager of the circuit's Brookside, Kansas City, succeeding Gene Kay, now in the Volunteer Officers Corps of the Army.


ATTENTION SHOWMEN!
Paramount's Sensational Box Office Attraction!
Cecil B. DeMille's
"REAP THE WILD WIND"
Will Be Available For Exhibition At
REGULAR ADMISSION PRICES
April 23rd, 1943 (for Easter)
Paramount Pictures

Momand Case To Trial After 12 Years

Twelve years in litigation, the $5,000,000 anti-trust suit of A. B. Momand against the major film distributors came to trial again on Monday in Federal district court at Oklahoma City. Preliminary sparring indicated that the hearings before Judge Bower Broaddus might run for six months.

More than 2,000 separate film contracts were introduced in evidence in the first afternoon of the trial. Tuesday parties conferred on a simplified procedure for entering documents in evidence.

Opening statements by Judge Broaddus indicated that the court would grant every leniency and consideration in conducting the trial, regardless of time consumed, in order that it might not be returned again to the Circuit Court of Appeals before a judgment is reached.

Upwards of 40,000 contracts, letters and documents might eventually be entered in evidence, attorneys indicated. Initial witnesses called by plaintiff will include L. C. Griffith and B. J. McKenna, Horace Falls, C. B. Akers, and Claude Motely, among other Griffith circuit officials.

The suit was initiated in state court in 1931 by the Oklahoma State Attorney. It ended in a dismissal by the state supreme court. Subsequently action was launched in Federal court by A. B. Momand against 20th Century-Fox, Columbia, RKO, MGM, Warners, United Artists, Paramount, Universal and the Griffith Amusement Company and its theatre operating subsidiaries.

The complaint charged conspiracy and mnopoly in restraint of trade. Damages of $4, 960,000 were demanded.

It is this case, after a series of arguments and appeals on motions to dismiss, that is at last coming to trial before Judge Broaddus. Previously Judge Edgar Vaught had dismissed the action, but the Court of Appeals reversed him. After protracted arguments and motions over amendment of the complaint it was ordered to trial in 1938 as a new action, but again reverted to the Circuit Court.

The current action before Judge Broaddus has been preceded by almost a year of preliminary motions and the collection of depositions from industry executives. This was concluded at New York in November.

A summary of the original petition was read on Monday at Oklahoma City by George S. Ryan, chief of the Momand counsel. Charles Cochrane, Griffith attorney, questioned the inclusion of the circuit as a defendant and said that alleged connection with the distributors through a loan from the Universal Chain Theatres, Inc., was incorrect.

Although Griffith had borrowed $300,000 from Universal, since repaid, Mr. Cochrane argued that the Griffith brothers had retained full control of circuit policies.

Depositions introduced at the opening session included statements taken at New York and Chicago from Nathan J. Cohn, Leo Abrams, Edward McEvoy, William Scully, Ned Depinet, the late Charles Stern, Fred C. Stone, Martha Ferris, Nathan Yamins, Carl Milliken and Norman Collyer.

Loew's Leases Orpheum

Loew's has signed a long term lease on the Orpheum theatre in downtown St. Louis, and will play first run pictures when the house is reopened, it was disclosed by Rex Williams, manager for Loew's in St. Louis. The theatre has been closed since February, 1938, and was last operated by Warners.

MAY TURN BACK CLOCKS IN OHIO

That clocks may be turned back one hour from present Eastern War Time to Central Time looms as a possibility for Ohio. The change will be considered soon by the new General Assembly, recently convened at Columbus, it is learned.

Because of the many petitions from farmers, school officials and others in favor of the issue, reliable legislative sources predict the introduction and passage of a time-change bill, despite the desire of the War Production Board that the present time be retained in the interest of the war effort. Although Governor Bricker declined to comment on whether he would veto such a bill, if passed, he expressed belief that sentiment was so strong that the legislature was almost certain to override the veto.

Chase Reduces 20th-Fox Stock

The American Company, Jersey City, increased its interest in RKO during October by 10,000 shares of common and 400 shares of preferred, and the Chase National Bank, New York, reduced its holdings of Twentieth Century-Fox common stock by the sale of 10,000 shares, it was shown by the monthly summary of the Securities and Exchange Commission in Philadelphia.

At the close of October, the SEC reported, the American Company held 325,330 shares of common and 52,471 shares of preferred in RKO and the Chase National Bank held 211-158 shares of Twentieth Century-Fox common.

The only other large-scale transaction reported was the sale of 1,300 shares of Loew's common stock held by David Bernstein, treasurer, through a corporation which still held 23,450 shares at the close of the month.

The SEC summary also showed the sale of 200 shares of Paramount Pictures common stock held by Stanton Griffis, chairman of the executive committee, through Hemphill, Noyes & Company, leaving him with 3,040 shares so held; the purchase of 118 shares of Loew's Boston Theatres common stock by Loew's, Inc., giving it a total of 119,532 shares, and the disposition by gift of 90 shares of Columbia Pictures common stock by Abraham Schneider, treasurer, leaving him with 1,914 shares.

Seattle Houses Increase Advertising Lineage

Increased business in Seattle neighborhood theatres has prompted two circuits to increase advertising lineage in daily papers. The Sterling theatres have announced an increase of almost 100 per cent in suburban theatre advertising, while the Danz theatres have approximately doubled the size of newspaper ads. Gasoline rationing has been given as the reason for increased attendance.

Goodkind Joins Army

Larney Goodkind, eastern story editor of Universal Pictures, has reported to Camp Dix after induction into the Army. Mr. Goodkind's assistant, Peter Martin, has been named to succeed him.

Holdover Films Show Strength In Key Cities

Following record grosses for current product during the Christmas-New Year's holiday week, a number of home offices this week reported strong holdovers for top features.

"Stand By for Action," MGM, was in the third week in Toledo and second week in 29 situations. The company reports the picture is averaging 197 per cent of normal business to date in key and smaller cities.

"You Were Never Lovelier," Columbia, was in its second week at the Rialto, Atlanta. "Commandos Strike at Dawn," Columbia, second week at the J. P. Harris, Pittsburgh, and the company's "A Night to Remember," second week at the Bijou, Springfield and Orpheum, San Francisco.

"Random Harvest," MGM, began its fifth week at Radio City Music Hall on Thursday, having established a new all-time attendance record for that theatre, according to the management. In the first 25 days of its engagement, 569,988 persons saw the film, 11,022 more than saw "Mrs. Miniver" during the first 25 days of its 10-week run at the Music Hall.

Paramount's all-star musical, "Star Spangled Rhythm," at the Paramount, New York, began its third week on Wednesday and also established new attendance records at the theatre, reported the management.

Other Broadway holdovers included: "Black Swan," 20th Century-Fox, at the Roxy, third week; United Artists' "In Which We Serve," Capitol, began its fourth week on Thursday; "Yankee Doodle Dandy," Warner Bros., began its third week at the Strand last Friday; Warner Bros.' "Casablanca" started its seventh week at the Hollywood last Thursday. MGM's "For Me and My Gal," in its eleventh week at the Astor, and "Jacare," United Artists, ended its second week at the Globe last Thursday.

Warner Bros. reported third week holdover for "Yankee Doodle Dandy" in Philadelphia, Reading, Cincinnati, Memphis and Dayton, and second weeks in 25 other situations. Also fourth-week holdover for "George Washington Slept Here" in Philadelphia; third week in Chicago and second weeks in Buffalo, Akron, Baltimore, Washington (two theatres), Denver, Indianapolis. "Gentleman Jim," third week in Brooklyn and Jacksonville. "Now Voyager," fourth week in San Francisco, Seattle; third week in Washington, Los Angeles (three houses), second week in Oakland, Cal., and Lynn, Mass. The latter film also was held over for extra time in 18 RKO metropolitan New York houses.

New Hitchcock Film Opens at Benefit

Alfred Hitchcock's latest film, "Shadow of a Doubt," Universal release, had its premiere at the Rivoli theatre, New York, Tuesday night at the benefit performance, "Women Can Take It," sponsored by the Citizen's Committee for the Army and Navy. Tickets were scaled from $5.50 to $11 top.

Preceding the showing of the picture the special pageant was staged, for which Fannie Hurst, Elsa Maxwell, Rex Stout, George Jessel and Zero Mostel acted as commentators. The cast included scores of women leaders from the stage, screen, radio, the opera and society.

Yelton Named Manager

Horace Yelton has been named manager of the Carolina theatre in Spindale, N. C., succeeding E. R. Medd, who joined the fingerprinting division of the Navy.

JANE WITHERS

IN A GAY, MUSICAL SPECTACLE OF AMERICAN YOUTH ON THE HOME FRONT













Hear the Hit-tune of the day... Johnny Doughboy!

JOHNNY DOUGHBOY

Henry WILCOXON · Patrick BROOK · William DEMAREST · Ruth DONNELLY

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Associate Producer-Director—JOHN H. AUER • Screen Play by Lawrence Kimble • Original story by Frederick Kohner

A REPUBLIC PICTURE • BUY U. S. WAR SAVINGS BONDS

Canadian Union Now IATSE Affiliate

Discussions Continue in Hollywood on Raising Week to 48 Hours

A long time "holdout," the Canadian National Union of Theatre Employees, has been absorbed by the International Alliance of Theatrical Stage Employees, through its Local 173, Toronto, and others, to which the members of the Canadian union will belong.

The Canadian organization's main strength was in Ontario. Its president was E. V. Armstrong.

In Hollywood this week, discussions continued on lengthening the work week to 48 hours, as requested of studio unions by the Government. The discussions centered chiefly about measurement of overtime pay from the 36th or the 40th hour. Labor officials said Monday use of the latter as a starting point would save studios $1,500,000 yearly. Union agents responded that the weekly loss to their men would be $30,000.

At conferences with studio managers on setting up voluntary machinery for lengthening the work week at the request of the War Manpower Commission, the unions have sought to obtain overtime pay for hours worked in excess of six daily. However, the studios have countered with a cumulative 40-hour week, with time and a half over that.

Under the union proposal, the men would reecive 54 hours' pay for 48 hours of work, while the studio's plan calls for 52 hours' pay for a 48-hour week.

Pointing out that profits of major companies are on the increase, union officials declared that labor would be contributing to further studio profits, most of which would be taken by the government through taxes anyway. As an example of losses to be sustained by the workers, union leaders pointed out that carpenters under the studio plan would lose $3.42 weekly, laborers $2 weekly, lamp operators $3.01, and so on.

Last week, Frank Carothers, secretary of the American Federation of Labor international unions participating committee, said he would attempt to have the independent studios included.

In New York, the clerical workers of the Loew's, United Artists and Twentieth Century-Fox exchanges will elect a collective bargaining agent before February 1st, by order of the National Labor Relations Board.

The petition for such an election was filed by the Screen Office and Professional Employees Guild, Local 109, of the CIO, and was opposed by the IATSE, which pointed to its "F" unions for such employees in other cities, and asserted it signed a contract with the major distributors last autumn, assigning the workers to its jurisdiction.

In ordering the election, the NLRB disregarded this contract, noting it was signed after the SOPEG filed its petition, and that it exluded the exchanges mentioned. The IATSE is on the ballots in the Loew's and UA elections.

In the same city, the Laboratory Technicians Union, Local 702, on Saturday dropped jurisdiction over the film editors' guild, which had applied to the IATSE for a charter.

Local 702 also appointed a committee to begin negotiations for renewal of contracts which expire in March.

Serving on the committee are John J. Francavilla, acting president; Adolph Grude, secretary-treasurer; Albert Dassa, executive board member; Nicholas Koutrouby, trustee; Catherine Grogan, Joseph McCarthy and William Vermont.

According to Mr. Francavilla, forms are being filled out for submission to the War Labor Board on automatic 10 per cent increases, effective in March and included in four contracts which expire in 1945.

Chicago Photographers Hold Election

The bi-annual election of officers and trustees of the International Photographers of the Motion Picture Industries, Chicago, Local 666, IATSE, was held last week. Elected were: Bertel J. Kleerup, president; Orlando P. Lippert, first vice-president; Sam Savitt, second vice-president; W. H. Strafford, recording secretary; Fred Hafferkamp, financial secretary; Walter Hotz, treasurer; Harold Kinzle, sergeant-at-arms; Harold Witt, Ralph Phillips, Anthony Caputo, trustees. W. H. Strafford was retained as business manager.

In New York, the State Labor Relations Board last week ordered two operators from the Empire State Motion Picture Operators Union reinstated at the McKinley Square theatre, Bronx. The theatre is closed, but the union regards it as a "moral victory." Empire had charged that its contract with the theatre's managers was broken nine days after signing early last year, when the theatre obtained a contract with the rival union, Local 306. The Empire projectionists were replaced by two from Local 306.

AFM Local Elects Officers

Local 120 of the American Federation of Musicians in Scranton, Pa., recently re-elected the following officers for a two-year period: president, Madea Cetta; vice-president, William Cox; secretary, Henry Mehl; treasurer, Frank Reiley; business agent, Herbert Sealy; sergeant-at-arms, John McPeak.

Develop New Battery

The Philco Company has announced the development of a Vitrabloc storage battery, which will be used in telephone, public utility and industrial installations, and will save tons of rubber for the war program. The rubber alternate was developed in the company's Trenton laboratories.

Manages Wisconsin Theatre

Rance Mason, manager of the Kerridge theatre in Hancock, Mich., has been named manager of the Fox theatre in Marinette, Wis. He succeeds John W. Collins, who joined the M. & M. Credit Exchange in Marinette.

WAC Publicity Units Named

War Activities Committee public relations chairmen for the Buffalo, Boston, Albany and Atlanta exchange areas, have announced their appointments of city publicity chairmen, who will function in towns of 25,000 or more population. The public relations chairmen and their appointees follow:

Buffalo: C. B. Taylor, chairman; Lester Pollock, Rochester; Frank Murphy, Syracuse; Frank McCann, Niagara Falls; Joseph Schwartzwalder, Auburn; L. M. Levitch, Lockport; Deane Emley, Dunkirk; Al Newhall, Batavia; Ralph E. Orabill, Elmira; Morris Rosen, Hornell; K. Rockwell, Jamestown; W. Johnson, Medina; W. Tallman, Wellsville; M. Lafayette, Olean.

Boston, Harry Browning, Chairman; Joe Longo, Boston; George Moffitt, Chelsea; Arthur S. Murch, Jr., Gloucester; Ellis Brodie, Haverhill; Arthur J. Keenan; Lowell; James J. Dempsey, Lynn; John J. Concannon, Somerville.

Albany: Charles A. Smakwitz, chairman; Alex Sayles, Albany; Sol Ullman, Schenectady; Leo Rosen, Troy; Andy Roy, Utica; Laddy O'Neill, Amsterdam; Seymour Morris, Gloversville; Joseph Kallet, Rome; William Tubbert, Watertown; Irving Liner, Troy; Charles Gordon, Utica.

Atlanta: Harold Martin, chairman; Richard M. Kennedy, Birmingham; Charles Amos, Nashville, Tenn.; Gene Street, Knoxville; William Wolfson, Montgomery, Ala.; John A. Cunningham, Savannah, Ga.; M. C. Moore, Jacksonville, Fla.; J. L. Cartwright, Tampa, Fla.; Michael Wolfson, Miami, Fla.

Urges Exhibitors to Play All Government Films

Leo F. Wolcott, president of the Independent Theatre Owners of Iowa and Nebraska, has urged exhibitors to play the free Government films as they are released, and to take full part in all other war activities of their communities, relief drives, salvage work and Bond selling and to report all results.

He also urged exhibitors to train their employees and set up adequate measures for protection of the public and theatre in any emergency such as fire or air raid. He suggested they provide adequate exits. Precautionary measures he recommended included: pulling the main switch after shows, a ban on smoking in the booth, the storing of films in fireproof cabinets, keeping electric wiring in good condition, and having local fire officials inspect the theatre frequently.

Suggest Fire Safeguards

In Milwaukee and Fond du Lac, Wis., recommendations have been put before the City Councils to adopt measures eliminating fire hazards. Fire Chief Peter Steinkellner suggested a Milwaukee ordinance which would ban smoking in theatres. In Fond du Lac, managers of theatres were told that fire regulations must be complied with before 1943 licenses would be renewed.

Stars Tour Army Camps

Sheila Ryan, Twentieth Century-Fox star, and Chick Chandler, Warner Bros. featured player, have embarked on a tour of Army camps in Kansas, Colorado and Missouri as a part of the "Hollywood on Parade" show under the auspices of USO-Camp Shows. They form a singing and dancing unit of the production.

Resigns After 30 Years

Michael Abdulla has resigned as manager of the Palace theatre in New Britain, Conn., because of ill health. He had been associated with the theatre for more than 30 years.

Congress-FCC Feud Is Seen Continuing

Continuation of the feud between Representative E. E. Cox of Georgia and James Lawrence Fly, chairman of the Federal Communications Commission, was seen in Washington as the new Congress met.

A resolution calling for investigation of the FCC, charging it with being a "Gestapo" and a threat to free communication, was introduced by Congressman Cox. He said Mr. Fly had "almost completely established terroristic control of all media of communications" and "set up a Gestapo the equal of which has never been seen in a free government."

Representative John E. Rankin of Mississippi also attacked radio commentators whom, he charged, have spread insinuations against Congress. He asked a national radio network, or free time on the radio for Congressmen to answer their critics. Karl E. Mudt, South Dakota Congressman, defended the radio operators.

Operation of the FCC in 1943-'44 will cost approximately $8,089,600 against current appropriations of $7,386,635, the President's budget message disclosed on Monday. The increase is a result of expanded foreign broadcast monitoring, and other war services.

45 FM Stations Operate in U. S.

Frequency modulation radio programs are being broadcast regularly by 45 stations in 24 cities, FM Broadcasters, Inc., trade association, reported in a year-end summary.

These stations, 36 of them on regular commercial schedules, and nine on experimental licenses, will have to serve the country's approximately 500,000 FM receivers for the duration. The association said that priorities and FCC orders will prevent the opening of any more stations.

The association predicted that the commercially established stations will be able to maintain FM entertainment for the duration. It warned, however, that some curtailment in operating time may be expected in 1943 as a conservation measure.

FM stations will continue to stimulate interest in the new radio process for the duration, the association said, in anticipating post war development. They quoted James Lawrence Fly, chairman of the Federal Communications Commission, as declaring that "television and frequency modulation broadcasting seems assured of a great development. . . . Planning for the post war period to ensure the maximum benefit from the promised development is definitely in order."

Alan Ladd Scheduled to Join Army Monday

It is expected that Alan Ladd will be inducted into the Army next Monday, forcing a postponement of the Paramount production, "Incendiary Blonde," in which he was to have appeared with Betty Hutton. Miss Hutton will appear opposite Bob Hope in "Let's Face It," the company announced.

Iowa Club Hears Rabbi

The January meeting of the Motion Picture Club of Iowa was held January 4th in Des Moines. Approximately 50 members from that city were present. The guest speaker was Rabbi Kashte, and Myron Blank presided.

SHORT PRODUCT PLAYING BROADWAY

Week of January 11th

ASTOR
- You, John Jones ..... Victory Short
- Marines in the Making ..... MGM
- *Feature: Tennessee Johnson* .. MGM

CAPITOL
- Barney Bear's Victory Garden ..... MGM
- *Feature: In Which We Serve* Two Cities-UA

CRITERION
- Air Raid Warden ..... Universal
- New Era in India ..... Columbia
- Conquer by the Clock ..... Victory Short
- *Feature: Commandos Strike at Dawn* ..... Columbia

MUSIC HALL
- The Army Mascot ..... RKO-Disney
- *Feature: Random Harvest* ... MGM

PARAMOUNT
- Community Transportation .. Victory Short
- Sportlight, No. 2 ..... Paramount
- Popular Science, No. 2 ..... Paramount
- A Hull of a Mess ..... Paramount
- *Feature: Star Spangled Rhythm.* Paramount

RIALTO
- Parachute Athletes ..... Paramount
- Community Transportation .. Victory Short
- Tulips Shall Grow ..... Paramount
- *Feature: Sherlock Holmes and the Secret Weapon* ..... Universal

RIVOLI
- Der Fuehrer's Face ..... RKO-Disney
- *Feature: Arabian Nights* .... Universal

ROXY
- Community Transportation .. Victory Short
- Monkey Doodle Dandies .... 20th Cent.-Fox
- Strange Empire ..... 20th Cent.-Fox
- The Mouse of Tomorrow ... 20th Cent.-Fox
- *Feature: The Black Swan* .... 20th Cent.-Fox

STRAND
- So You Think You Need Glasses ..... Vitaphone
- Community Transportation .. Victory Short
- *Feature: Yankee Doodle Dandy.* Warner Bros.

Kranz Appointed Cleveland Sales Head by PRC

Charles Kranz has been appointed sales manager of the Cleveland exchange of Producers Releasing Corporation. Mr. Kranz became associated with the film industry in 1912 as a theatre manager, later becoming a salesman for Goldwyn Pictures and United Artists. During the past year he distributed special shows for Army camps.

Mrs. Sylvia Gertzman has replaced Donald Duff, PRC's booker in the Cincinnati exchange, the latter having been inducted into the Army, and Joseph Goldberg has been transferred to the sales staff of the exchange.

Union Names Barrows

Thad Barrows, former head of the Projection Advisory Council and member of the Society of Motion Picture Engineers, has been reelected president of the Boston Local of the International Association of Theatrical Stage Employees for the 26th year. James F. Burke again was named business representative. Other officers are: B. McGaffigan, vice-president; A. R. Moulton, financial secretary; J. Rosen, treasurer; J. Richie, sergeant-at-arms; J. Nuzzolo, L. Pirovano and J. Gibbons, executive board members.

Jewish Charities Drive Climaxed By Luncheon

More than $150,000 will be raised by the amusement division of the New York Federation of Jewish Charities, it was indicated following a luncheon on Thursday, January 7th, at the Hotel Astor, New York, which climaxed the 1942 fund raising campaign. The guest at the luncheon was Jack Benny, and more than 200 new contributors were enrolled.

The drive will continue until the end of the month, at which time the total raised will be disclosed.

Chief speaker at the luncheon was Judge Joseph Proskauer, the Federation's former president, who called for increased gifts for war-time emergencies, and to mark the organization's 25th year. David Bernstein, vice-president of Loew's, and amusement division co-chairman, observed that Federation agencies gave service without regard to sect. Other speakers were Barney Balaban, president of Paramount, and luncheon chairman; Louis Nizer, toastmaster, and Mr. Benny, who was honored for his frequent contributions, not only to the Federation but also to other charities, and to the war effort.

Adolph Zukor, chairman of the board of Paramount, and one of the honored guests, observed his 70th birthday on that day, and received an ovation. Others on the dais were Malcolm Kingsberg, Harry Brandt, William Klein Herman Robbins, Jules Brulatour and Carl M. Loeb, Jr.

Protest Sunday Films In Princeton, N. J.

The decision of Governor Charles Edison of New Jersey to waive for the duration the law banning operation of motion picture theatres in Princeton, N. J., on Sundays, has been met by a strong protest on the part of church leaders. Powers granted the Governor during the war emergency permitted him to request Princeton's film houses be operated on Sundays to help solve the recreation problem for 1,100 service men stationed at the naval school there.

It is expected that those opposing Sunday films will attempt to work out some plan whereby the service men can be entertained in the afternoon without involving the general public. Captain Ralph C. Parker, commandant of the naval school, is known to be concerned only with the problem of occupying his men on Sunday afternoons, for their schedule calls for a return to their rooms by 7:30 Sunday evening. If a drive is launched to obtain signatures to place on a petition for Governor Edison, it is felt that a number of the residents will sign. What stand the Mayor and City Council take officially may never be known since they have no jurisdiction in the matter. However, neither the Mayor or Council have shown any disposition to persuade the Governor to reverse his decision.

"Power of God" Released

"The Power of God," produced by Roland Reed, is being released by the Globe Film Company of Chicago. The picture, given wide support by church organizations, had its world premiere at the Grand theatre, Chicago, and this week was playing at the Great States in that city.

Forbes Named Booker

Douglas Forbes has been appointed booker for the Hamrick-Evergreen circuit in Seattle. He succeeds Don Conden, who resigned last week to enter the Merchant Marine.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

BLONDIE'S BLESSED EVENT: Arthur Lake, Penny Singleton—This was a spendid program for the holidays. They can hardly wait for the next one. These are the pictures that are good for any town. You can't go wrong on "Blondie." Played Monday, Tuesday, December 28, 29.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

BOGIE MAN WILL GET YOU, THE: Boris Karloff—Impossible screw-ball but it did better at the gate than we expected. Why should I kick when the patrons didn't?—E. C. Arehart, Strand Theatre, Milford, Iowa.

BULLETS FOR BANDITS: Tex Ritter, Bill Elliott—This picture pulled extra business for me as Tex always does, and they were not so disappointed, because Tex had a pretty fair part in this one. Am going back and pick up some old Ritters for my customers. Every town has its favorite, and ours happens to be Tex Ritter. My customers are thinking of getting up a petition for him to appear in his own pictures by himself. Now he's with Universal. Still he's with J. M. Brown. They want him by himself —so more power to them. I want them to be pleased. Played Friday, Saturday, January 1, 2.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

LADY IS WILLING, THE: Marlene Dietrich, Fred MacMurray—Dietrich and MacMurray are a good comedy team. Another good picture in the middle price bracket. Business good. Played Sunday, Monday, December 20, 21.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town and farming patronage.

LONE STAR VIGILANTES: Tex Ritter, Bill Elliott—The peacable man and Tex got along very well in this one, that is after they got together. We don't like our emotions divided between them. My customers prefer Tex by himself. What's the matter with the film companies putting Tex in with someone else? Give him a break and he'll top Mr. Rogers. Played Friday, Saturday, November 20, 21.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

TALK OF THE TOWN: Ronald Colman, Cary Grant, Jean Arthur—This show was liked by our fans and not without cause. It's O. K. Played Sunday, Monday, December 27, 28.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

TEXAS: William Holden, Glen Ford, Claire Trevor —This is a swell Western all the way through. The audience was well satisfied and said so. That's the way I like to hear them talk. Claire Trevor added to this picture. Business pretty good. Played Friday, Saturday, November 27, 28.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

YOU WERE NEVER LOVELIER: Fred Astaire, Rita Hayworth—This was the first Astaire picture that I ever enjoyed and not from the financial angle either, as business was just average. I liked it and I will venture to say that those who saw it enjoyed it lots more than I. It's darn good; advertise it as such and you won't go wrong. A credit to any company and to the theatre that plays it.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

Metro-Goldwyn-Mayer

BORN TO SING: Virginia Weidler—This started out to be good entertainment with plenty of laughs but some bright genius spoiled everything by inserting the baritone in a play that otherwise would have been O. K. It just wouldn't jell. Played Wednesday, Thursday, December 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

COURTSHIP OF ANDY HARDY: Mickey Rooney, Lewis Stone—The best Hardy yet. Real family entertianment. Everybody happy. Played Thursday-Saturday, December 24-26.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

CROSSROADS: William Powell, Hedy Lamarr—Not a small town production. Too much dialogue and no action or music. Parts well taken by these stars, who were the attraction, not the story. Pass it up in a small situation. Played Saturday, December 26.—A. L. Dove, Bengough Theatre, Sask., Can. Rural and small town patronage.

MARRIED BACHELOR: Ruth Hussey, Robert Young—The title brought them in and the picture made them laugh and satisfied most of them, so no regrets. Played Thursday-Saturday, November 26-28. —H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon, Richard Ney, Teresa Wright—Marvelous is the name for it. Not in years had our patrons sat without moving until the very end of the picture as they did in this one. The portrayals are grand and the story should bring to many who have ridiculed England and the part she has played in this war something of the realization of what she has endured. Played Sunday-Tuesday, December 27-29.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

NAZI AGENT: Conrad Veidt—A very few people thought it worth while to see this picture but they witnessed a splendid performance by a fine actor. Played Wednesday, Thursday, December 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

RIO RITA: Bud Abbott and Lou Costello—Just another picture; box office poor, comments poor. Played Thursday-Saturday, November 5-7.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

SHIP AHOY: Red Skelton, Eleanor Powell—Nothing sensational but no complaints. Played Sunday, Monday, December 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr, John Garfield—This type of picture sure does the stars no good. My crowd was very disappointed and so was I. Played Thursday-Saturday, November 12-14.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

VANISHING VIRGINIAN: Kathryn Grayson, Frank Morgan—One of the best pictures we have played; several came back to see it a second time and the comments were flattering. Played Thursday-Saturday, December 10-12.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

Paramount

FLY BY NIGHT: Nancy Kelly, Richard Carlson—This picture did nice business and proved very entertaining.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HENRY ALDRICH, EDITOR: Jimmy Lydon—This is a swell comedy for small town shows. It outdrew "Now, Voyager" and "Tales of Manhattan" which played before and behind it. Running time, 71 minutes. Played Friday, Saturday, December 25, 26. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—A honey of a picture and business very good. Don't know whether or not to blame Crosby's dreaming of a white Christmas but it has snowed ever since and we now have so much of the "white" stuff that roads are blocked and business is snowed under till spring comes in April. Or is it May this far north?—B. N. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Hugh Herbert, Fay Bainter—Good entertaining picture which failed to draw more than average business. Running time, 80 minutes. Played Sunday, Monday, December 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHEPHERD OF THE HILLS, THE: Betty Field, John Wayne, Harry Carey—I think this must have been a pretty fair picture when it was new but the print we got had all the story clues cut out so the audience was left puzzled as to what it was all about. We nursed it through once and pulled it. Worst film we ever had in our booth. Played Monday, Tuesday, December 28, 29.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

THIS GUN FOR HIRE: Veronica Lake, Alan Ladd, Robert Preston—A real good detective picture that did nice small town business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Producers Releasing Corp.

JUNGLE MAN: Buster Crabbe—Good picture of its type with plenty of wild animals and thrills for the kids. Did extra business for me on Friday, Saturday. Acting and direction is not so good. Running time, 65 minutes. Played January 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ALL THAT MONEY CAN BUY: Anne Shirley, Edward Arnold—Definitely not a small town picture; the poorest grosser this year. Played Thursday-Saturday, December 3-5.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

GUNGA DIN: (Re-issue) Gary Grant, Victor McLaglen—The first night was O. K., but everybody panned it and made it their business to see that we had nobody the last two nights. Played Thursday-Saturday, November 19-21.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

JOAN OF PARIS: Paul Henreid, Michele Morgan— —Fair picture, but too heavy and not the type to please at these times. My customers want something light and comical. Played Thursday-Saturday, December 17-19.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

LOOK WHO'S LAUGHING: Edgar Bergen, Charlie McCarthy, Lucille Ball—Well, we didn't notice anyone laughing. The picture was a flop in our house. I can smell a money picture miles away and when this came along my organ of smell, besides being a little red at the top, suffered no other agitation. Played Wednesday, Thursday, December 30, 31.— Rudolph J. Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

NAVY COMES THROUGH, THE: Pat O'Brien, George Murphy—This is the kind that helps pay off my second mortgage. A whiz of a title. The patrons won't kick and it brings them in, gas or no gas.— E. C. Arehart, Strand Theatre, Milford, Iowa.

Republic

BELLS OF CAPISTRANO: Gene Autry—Autry has a strong following with us and this picture brought many favorable comments.—Harland Rankin, Centre Theatre, Chatham, Ont., Can.

BELLS OF CAPISTRANO: Gene Autry—One of Gene's best. Business tops. Enough said. Played Friday, Saturday, January 1, 2.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FLYING TIGERS: John Wayne, John Carroll—This did alright for us and after gasoline rationing at that. I have always made money with Republic pictures.—E. C. Arehart, Strand Theatre, Milford, Iowa.

(Continued on opposite page)

(*Continued from opposite page*)

PITTSBURGH KID, THE: Billy Conn, Jean Parker—A real smart action picture that brougnt a lot of favorable comment.—Harland Rankin, Centre Theatre, Chatham, Ont., Can.

STARDUST ON THE SAGE: Gene Autry—Gene Autry is very popular with our farm lads and is a great help to us in paying our Christmas bills.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

FOOTLIGHT SERENADE: Betty Grable, Victor Mature, John Payne—Fairly good picture but by no means "A" grade. Poorest business for some time and nobody seemed enthusiastic.—B. N. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

FOOTLIGHT SERENADE: Betty Grable, Victor Mature, John Payne—A picture that no one raved about. I would say 20th-Fox overrated this picture considerably. Played Friday, Saturday, December 25, 26.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

GIRL TROUBLE: Don Ameche, Joan Bennett—Nothing to get excited about. Played on Bank Night to very poor business and feature didn't warrant more.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

GREAT GUNS: Laurel and Hardy—Fair slapstick comedy. Good for a few laughs. But not up to this pair's standard. Played Friday, Saturday, January 1, 2.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

ICELAND: Sonja Henie, John Payne—One of Sonja Henie's best. Should do very good business anywhere. Ninety per cent of my business comes from the country and when on opening day some of this stuff that Bing Crosby has been dreaming about for the last several months started to come down on us in tons it left us with town business, of which there was none.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

LOVES OF EDGAR ALLEN POE: Linda Darnell, John Sheppard—Doubled with "Tarzan's New York Adventure" as bottom half, but proved to be extra well received. Production was wonderful. John Sheppard perfect as young Poe. Running time, 67 minutes. Played Friday, Saturday, December 18, 19.—J. A. Weiss, State Theatre, Harrah, Okla. Small town and rural patronage.

MAN HUNT: Walter Pidgeon, Joan Bennett—Good story and very well cast. A fine performance with plenty of action. It drew well here. Played Sunday, Monday, December 6, 7.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town and farming patronage.

MAN IN THE TRUNK: Raymond Walburn, Lynne Roberts, George Holmes—Small budget picture which got by on Bargain Night. Just a filler. Running time, 70 minutes. Played Tuesday, December 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MY GAL SAL: Rita Hayworth, Victor Mature—This did better than average business and pleased everyone. The color was good and the picture never dragged a minute. Miss Hayworth was very pleasing to the eye. Played Sunday, Monday, December 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

PIED PIPER, THE: Monty Woolley, Roddy McDowall, Anne Baxter—This made a very fine Christmas picture. We do not believe many would have come out on an ordinary Sunday and many told us they did not care to see these old time pictures. The title is misleading. The characterizations of Woolley and young McDowell are grand and the story is thrilling. Played Friday, Saturday, December 25, 26.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

RETURN OF FRANK JAMES: Henry Fonda—Another old one that was still good in my town. Fonda is liked better than Power. They came and were pleased, that's what counts. Played Friday, Saturday, November 6, 7.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

SHOOTING HIGH: Gene Autry, Jane Withers—Autry is out here, but Jane pulled a few. A very good picture of a high class type Western. Autry crooning a little with no fighting. He has never done me any good—am sure he can do lots for our country in the Army. Played Sunday, Monday, November 15, 16.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

SONG OF THE ISLANDS: Betty Grable, Victure Mature, Jack Oakie—This is the kind of entertainment America wants. There is not a dull minute. Chalk this one up for all types of show patrons. Betty is a swell eyeful and she can dance and sing also. Technicolor very good. Did good business in a snowstorm. Played Saturday, Sunday, December 12, 13.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town and farming patronage.

SWANEE RIVER: Al Jolson, Don Ameche—This was a swell musical. The color was, as usual, good. The story was interesting as the memory of Stephen Foster will live on everywhere. Wish we had more like this even if it was old. Played Monday, Tuesday, November 1, 2.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

TALES OF MANHATTAN: Ginger Rogers, Henry Fonda—Business was below average. Rental was too high and I got hurt on this one. Running time, 118 minutes. Played Sunday, Monday, December 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THUNDER BIRDS: Gene Tierney, Preston Foster. Wonderful Technicolor. Well produced, and drew an exceptionally large attendance with everyone going away pleased. Running time, 78 minutes. Played Thursday-Saturday, December 24-26.—J. A. Weiss, State Theatre, Harrah, Okla. Small town and rural patronage.

WEEKEND IN HAVANA: Carmen Miranda, John Payne, Alice Faye—Just mediocre. Nice color and some good music. Played late and got a bad print. Business average. Played Monday, Tuesday, December 21, 22.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

WESTERN UNION: Randolph Scott—This was another old one that pulled them here. It was still a good print and pleased 100 per cent. The struggle the wireless had getting through with the Indians was the gist of the story. Played Friday, Saturday, December 11, 12.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

United Artists

CORSICAN BROTHERS: Douglas Fairbanks, Jr., Ruth Warwick, Akim Tamiroff—Young Doug Fairbanks' treatment of the dual role of the avenging twins is a good double feature in itself. Each twin is a dashing, romantic and heroic type, and he plays both parts in the vivacious tradition so ably laid down by Doug, Sr. This adaptation of the famous Dumas story is full of action from start to finish and was very much enjoyed by the men here. Ruth Warwick is beautiful as the lovely Isabelle, Akim Tamiroff skillfully blends comedy in his role of the villainous Callona. J. Carrol Naish brings life to the faithful Lorenzo, and H. B. Warner's fine, restrained treatment of the role of Dr. Paoli helps lend credibility to a plot which depends upon the incredible situation of a successful surgery applied to twins joined together at birth. This picture is a delightful throwback to the days of the silent screen when moving pictures really "moved." Played Saturday, December 12.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

JACARE: Animal feature—Very poorly done and not much to look at. We fared well at the box office but played it one day only. Would suggest you do the same if possible. Has a few high spots but as a whole it's about the poorest of the wild animal features we've shown.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

NEW WINE: Ilona Massey, Alan Curtis, Binnie Barnes—The best commentary on this picture is the fact that many of the men were disappointed that Franz Schubert died at such a young age. This implies, of course, that they were enjoying the picture so much that it ended, with Schubert's death, all too soon. This screen treatment of the life of Schubert (Alan Curtis) is a clever one, weaving, as it does, the various incidents of his life with his beautiful musical compositions. The part of Anna, whom he meets in Hungary and with whom he falls in love, is very able portrayed by Ilona Massey. She lends her voice beautifully to several of his songs. A bit of comedy relief is given by Binnie Barnes, who plays the role of a silly countess. From every viewpoint—plot, acting, comedy and music—this production is commendable. Played Saturday, December 5.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

UNDERCOVER MAN: Bill Boyd—Without a doubt the poorest Hopalong we have ever shown. Was practically devoid of action and very dark photography blacked out what there was of it. We want 'em rough and tough and light enough to see.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

Universal

BEHIND THE EIGHT BALL: Ritz Brothers—Seemed to give the kids a lot of laughs but the adults reacted differently. Had no draw and the second night was the poorest.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

BETWEEN US GIRLS: Diana Barrymore, Robert Cummings—We feel like shouting about Diana Barrymore's performance in this picture. It is perfectly marvelous from her Queen Victoria to a 12-year-old kid. And our audience liked it, too. Business good. Running time, 87 minutes. Played Sunday, Monday, January 3, 4.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

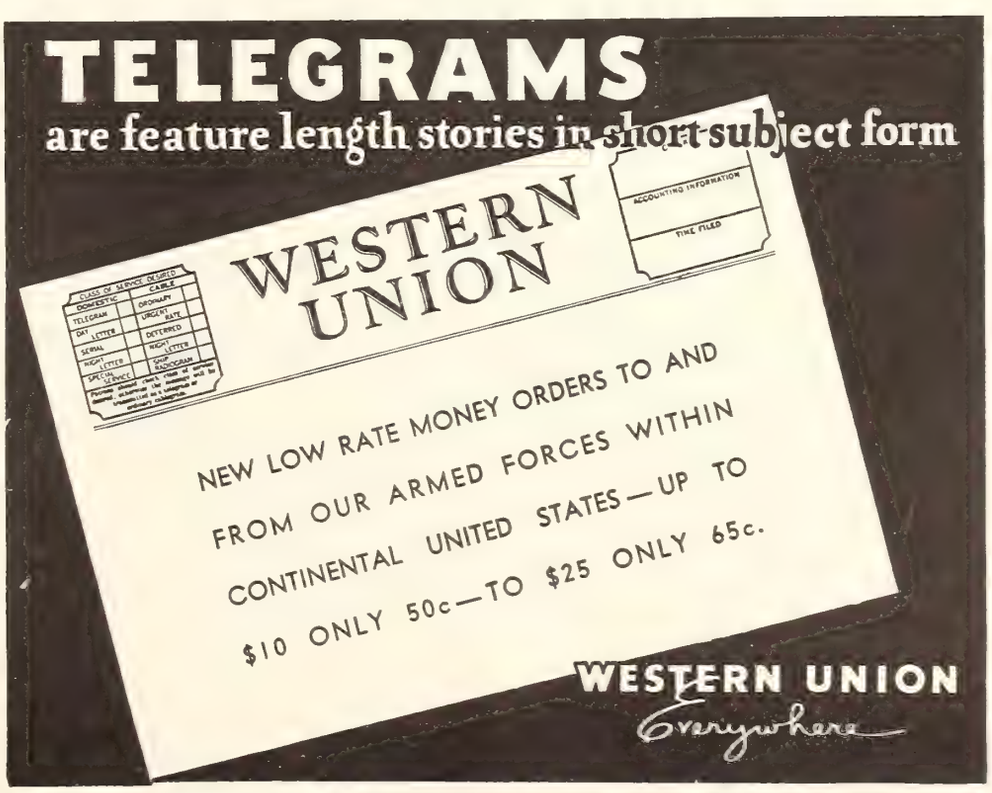
EAGLE SQUADRON: Diana Barrymore, Robert Stack—Well liked and much talked about. Snow killed it for us though and so we just took in film rental.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

EAGLE SQUADRON: Robert Stack, Diana Barrymore—An outstanding airplane picture that did nice pre-Christmas business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

EAGLE SQUADRON: Robert Stack, Diana Barrymore—A lot of zooming in the air. A just so-so picture with a propaganda slant. War pictures are dying. Played Monday, Tuesday, December 14, 15.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

GHOST OF FRANKENSTEIN: Lon Chaney, Bela Lugosi—Picked this one to open my serial "Sea Raiders." Think they have started me on the upward trend. These Frankensteins were all good for my box office. More power to them. Chaney does a grand job as the monster. Played Friday, Saturday, December 18, 19.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

(*Continued on following page*)



(*Continued from preceding page*)

IT STARTED WITH EVE: Charles Laughton, Deanna Durbin, Robert Cummings—One of the best. Will please any audience. Play it. Played Friday, December 25.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

JAIL HOUSE BLUES: Nat Pendleton—Very mediocre program picture. We double billed this with Gene Autry for nice holiday business.—Harland Rankin, Centre Theatre, Chatham, Ont., Can.

JUKE BOX JENNY: Ken Murray, Harriet Hilliard—Very good little musical show which pleased on New Year's Eve preview. Running time, 60 minutes. Played Thursday, December 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KEEP 'EM FLYING: Bud Abbott and Lou Costello—This was a swell Christmas show for me. They pulled the business as usual. Everyone had fun and told me so. The scenes were swell. My customers get a kick out of the planes and anything to do with the war. Played Friday, Saturday, December 25, 26.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

KID FROM KANSAS: Dick Foran, Andy Devine, Leo Carillo—Thought this would be a western, although for your information it's a tropical picture about bananas. Not very appropriate at the present as there are no such things any more, but it pleased those that came. Played Friday, Saturday, November 13, 14.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

MOONLIGHT IN HAWAII: Mischa Auer, Johnny Downs, Jane Frazee—Fair musical with good comedy. They liked it. This Frazee girl is coming up. Business was not so good. Played Sunday, Monday, November 22, 23.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

NEVER GIVE A SUCKER AN EVEN BREAK: W. C. Fields, Gloria Jean—The man with the big red nose still gets them here. The story was good but hard for some of my customers to understand. Business fair. We have been in a slump, which I guess was pre-Christmas, although everyone was trying to get all his trips over before rationing. Played Sunday, Monday, November 8, 9.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

PRIVATE BUCKAROO: Andrews Sisters—For those who love Harry James and have a musical following you can't beat this.—Harland Rankin, Centre Theatre, Chatham, Ont., Can.

ROAD AGENT: Dick Foran, Andy Devine, Leo Carillo—This you would think a detective yarn, but you're wrong. It's a good little action Western week end show, which kept them interested until the last shot was fired. That's enough. Played Friday, Saturday, December 4, 5.—Mrs. Carroll Michael, Freeburn Theatre, Freeburn, Ky. Small town and coal mining patronage.

WHO DONE IT? Bud Abbott and Lou Costello—Picture was not up to previous efforts, but was well liked and did above average business. Running time, 75 minutes. Played Sunday-Tuesday, December 13-15.—J. A. Weiss, State Theatre, Harrah, Okla. Small town and rural patronage.

WOLF MAN: Lon Chaney, Jr.—A good chiller but not up to some horror shows. Did good business with everybody satisfied. Played Wednesday, Thursday, December 2, 3.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town and farming patronage.

Warner Bros.

ACROSS THE PACIFIC: Humphrey Bogart, Mary Astor—Very good and in my opinion more interesting than "The Maltese Falcon." Well liked and business good. Thanks, Humphrey. You have never missed yet in this spot.—B. N. Johnson, Roxy Theatre, Nipawin, Sask., Can.

ACROSS THE PACIFIC: Humphrey Bogart, Mary Astor—Holds interest from start to finish. Supporting cast extra good—drew well. Running time, 97 minutes. Played Wednesday, Thursday, December 30, 31.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ALWAYS IN MY HEART: Kay Francis, Walter Huston, Gloria Warren—Very nice little picture which built up each day and many have expressed regrets at missing it.—B. N. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

ALWAYS IN MY HEART: Kay Francis, Walter Huston—Very fine program feature. The singing of Gloria Warren and the comedy of the Harmonica Band certainly raised an otherwise mediocre story into an "A" production. Played Wednesday, Thursday, December 23, 24.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—The express company let me down and I had a dark house the first night. Business was good the second night. It is a good picture. Running time, 107 minutes. Played Wednesday, Thursday, December 30, 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GAY SISTERS: Barbara Stanwyck, George Brent—Too close to Christmas for any business. The picture was good. Miss Stanwyck really bore down. The dramatic scenes involving the English sister did more to spoil the picture than strengthen it. Played Sunday, Monday, December 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

IN THIS OUR LIFE: Bette Davis, Olivia de Havilland, George Brent, Dennis Morgan—Picture well received and business up to standard.—B. N. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—The women liked it but the men stayed away. Business was poor. Bette Davis is no draw in a small town. Running time, 117 minutes. Played Wednesday, Thursday, December 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—Each Bette Davis seems better than the last to the people who like her. Bad weather and gas rationing hurt this one at the box office, but it is one of her best. Running time, 115 minutes. Played Sunday, Monday, December 13, 14.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SPY SHIP: Craig Stevens, Irene Manning—Just a little program picture which got by on Bargain Night. Running time, 61 minutes. Played Tuesday, December 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOU CAN'T ESCAPE FOREVER: George Brent, Brenda Marshall—A fair programmer at a Bank Night picture price. It's been done 87 times before that I can remember.—E. C. Arehart, Strand Theatre, Milford, Iowa.

Short Features

Columbia

GROOMED AND BORED: Very good. They all roared. Columbia comedies are tops.—J. H. Taylor, Zap Theatre, Zap, N. D.

LOCO BOY MAKES GOOD: All Star Comedies—The Three Stooges are at their zaniest best in this short comedy. There are some hilarious situations and a surprising number of laughs in this picture.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

SPARE TIME IN THE ARMY: Another very good short, don't miss it. Has a very fine appeal at the end.—J. H. Taylor, Zap Theatre, Zap, N. D.

WRESTLING OCTOPUS: The wrestling in this picture contains all the familiar elements. A "masked marvel," fouling tactics, many hard falls, many grunts and a great deal of "excruciating agony" are all depicted before the final fall.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Metro-Goldwyn-Mayer

ROVER'S BIG CHANCE: Our Gang Comedies—One of the poorest. Nothing to this one. These comedies getting monotonous.—A. L. Dove, Bengough Theatre, Sask., Can.

WHAT ABOUT DADDY: Pete Smith Special—Amusing short on married bliss.—A. L. Dove, Bengough Theatre, Sask., Can.

Paramount

FIGHTING SPIRIT, THE: Entertaining reel, showing our boys in training.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JASPER AND THE CHOO CHOO: Madcap Models—Another good comedy by George Pal and his puppets. In color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

A HULL OF A MESS: Popeye the Sailor—One of the better Popeyes, in which Popeye and Pluto compete as battleship builders.—J. A. Weiss, State Theatre, Harrah, Okla.

POPULAR SCIENCE NO. 2—Good reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PRICE OF VICTORY, THE: Victory Shorts—A 13-minute speech by Vice-President Wallace. Entertaining to some, boring to others.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPEAKING OF ANIMALS AND THEIR FAMILIES: Speaking of Animals No. 1—Good comedy which pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

DISNEY'S CARTOONS—Sure fire with airport audiences; they even yell for encores.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

GOOFY'S GLIDER: Walt Disney Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JUNGLE JAUNT: Sportscope—Very good jungle reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LA CUCARACHA—Very good of our southern neighbor. Technicolor good.—J. H. Taylor, Zap Theatre, Zap, N. D.

MR. MOUSE TAKES A TRIP: Walt Disney Cartoons—Good Disney cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WINDOW CLEANERS: Walt Disney Cartoons—Good color cartoon by Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Republic

MEET THE STARS—Very good. About the best out.—J. H. Taylor, Zap Theatre, Zap, N. D.

Twentieth Century-Fox

F. B. I. FRONT, THE: March of Time—Excellent subject.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

FIGHTING FRENCH, THE: March of Time—Excellent subject.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

LIFE OF A THOROUGHBRED: Sports Reviews—Fine reel on racehorses.—W. B. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

MR. AND MRS. AMERICA: March of Time—Average and timely March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PRELUDE TO VICTORY: March of Time—One of the best. Several people commented on it.—A. N. Miles, Eminence Theatre, Eminence, Ky.

STEELHEAD FIGHTERS: Sports Reviews—Good sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

MASK OF NIPPON: World in Action—A very interesitng short revealing the long stride forward Japan has made in less than 100 years.—Rudolph J. Covi, Covi Theatre, Herminie, Pa.

Universal

RHUMBA RHYTHM: Musicals—Good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WINTER SERENADE: Gloria Jean—If you haven't played this last year's musical be sure you pick it up for your class night. Our Sunday crowd liked it very much.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Vitaphone

CASE OF THE MISSING HEIR: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DING DOG DADDY: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

EMIL COLEMAN AND ORCHESTRA: Melody Masters Bands—This musical potpourri will add 10 minutes of good entertainment to any show.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

GLEN GRAY AND BAND: Melody Masters Bands—Not worth running and I had to pick it to play with a Bette Davis picture. I was ashamed of it.—A. N. Miles, Eminence Theatre, Eminence, Ky.

RICHARD HIMBER AND ORCHESTRA: Melody Masters Bands—Good.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Serial

Universal

SEA RAIDERS: Dead End Kids—This one now on third chapter, and going strong. They like it and keep coming back. It is a good serial, with never a dull moment.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Francis Harley in U. S.

Francis L. Harley, British managing director for Twentieth Century-Fox, is in New York for conferences with home office executives. He plans to remain for several weeks before returning to London.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Selling the Industry

Showmen all over are doing their utmost to acquaint the public with what the motion picture industry is doing to aid the war effort. One of the best statements to this effect was a recent editorial by Paul Hunter, in *Liberty Magazine*, entitled "Movies in War Time", in which the role of the industry was recited in detail.

To make sure that its thousands of patrons should be made aware of this, the Indiana-Illinois Circuit headed by Alex Manta and Jack Rose enlarged the page containing this editorial to forty by sixty size and placed one in the most prominent spot of each of the 26 theatres in the chain. "We think this is one of the best editorials ever written in behalf of the motion picture industry," they said.

* * *

A Long Way From Home

Marlowe Conner, manager of the Capitol theatre, Madison, Wis., is so interested in art that he paints in his spare time. John Curry, artist in residence at the University of Wisconsin, in his spare time attends the theatre. But the two had never met. Recently Conner won a prize in a Warner theatre contest and came to New York to receive it. Curry won a prize in the Metropolitan Museum of Art's "Artists for Victory" contest and he came to New York to receive his prize.

Both happened to stay at the Hotel Gotham and there they met, more than a thousand miles from home. The Madison newspaper duly recorded the event.

* * *

Praise on Returning

Frequently, when a theatre manager leaves a city where he has been located for some time, he is honored by a valedictory in the newspaper which few men rate even as an obituary.

George Cronin, who recently returned to the Empire theatre, Providence, after an absence of a year, was fortunate enough to receive a fine welcome on the occasion of his resumption of the managerial reins. Not only was he fortunate but he must also have earned the encomiums and accolades which he was accorded. So, to George go the congratulations of the Round Table on his achievements,

Incidentally, George has been quite busy putting over the Empire and the Playhouse, which he is also handling and, just as a side issue so to speak, selling War Bonds. He has set a mark of $10,135 at one show in the morning. Still another of George's activities has been working with the local War Activities Committee supplying local women with Stamps; as a result, they have gone out of their way covering boxing, wrestling and hockey matches, club meetings, dinners and luncheons. In two months George sold $73,660 in Bonds and Stamps by these methods.

Is it any wonder that Providence is glad to have him back?

* * *

On Telephone Answering

"I was very much interested in your article on 'Telephone Personality'," writes Charlie L. Querrie, manager of the Palace theatre, Toronto.

"At the Palace," he says, "we always say 'Good afternoon' and 'Good evening' before saying 'Palace.' On Christmas and New Year's Day we answered the phone with 'A Merry Christmas, Palace Theatre' or 'A Happy New Year, Palace theatre.' If a patron has a kick coming he will hardly stress the point when you hit him with these greetings. Usually they laugh and say, 'The same to you'."

* * *

Last Quarter Awards

In this issue are the results of the Quigley Awards judging for the last Quarter of 1942. As usual the Grand Awards judging will be held at a later date. Meanwhile the 1943 Awards contest has started and entries are beginning to arrive.

The simple requirements for the Quigley Awards were printed in last week's issue. Summed up they can be simply stated as, "Do it and tell us about it—and often."

One Award winner last year when expressing his delight at having won said, "There are some pretty good showmen in this business and I knew the competition would be keen. I'm in a neighborhood where I can't get any newspaper publicity; we change our shows three times a week and we're last run besides."

Those are just the reasons he won his Award. He overcame the difficulties of his situation.

Let's hear from you, too.

—BOB WILE

FIRST 1943 FORTNIGHTERS

The showmen (and women) listed below are the first to have sent material to the Round Table for inclusion in the 1943 Quigley Awards. Anyone not appearing on this list will still be eligible for First Quarter Awards if they enter promotions or campaigns in sufficient number before April 1.

H. A. BISHOP
Capitol, Winnipeg, Man., Canada

LEW BREYER
Strand, Holyoke, Mass.

LOU COHEN
Poli, Hartford, Conn.

MARLOWE CONNER
Capitol, Madison, Wis.

RALPH CRAIG
Manos, Hollidaysburg, Pa.

ED ENKE
Hempstead, Hempstead, L. I.

ED FITZPATRICK
Poli, Waterbury, Conn.

JACK FRETWELL
Visulite, Staunton, Va.

S. G. GILLESPIE
Elgin, Ottawa, Ont., Canada

HERB GRAEFE
Wisconsin Rapids Theatres
Wisconsin Rapids, Wis.

MILT HARRIS
Drive-In, Miami, Fla.

SID HOLLAND
Palace, Akron, O.

JAMES KING
Keith Memorial, Boston, Mass.

HERTA LAUBE
Manhasset, Manhasset, L. I.

ED MAY
Russell, Maysville, Ky.

RITA MORTON
RKO Albee, Providence, R. I.

JED PROUTY
Colonial, Belfast, Me.

JIMMY REDMOND
Rivoli, Falls City, Neb.

BOYD SCOTT
Grand, Holdenville, Okla.

CHUCK SHANNON
Cambria, Johnstown, Pa.

HARRY STEARN
KEN CARTER
Manring, Middlesboro, Ky.

CHARLES B. TAYLOR
Buffalo, Buffalo, N. Y.

Redmond Reports On Christmas Campaign

One month before Christmas, Jimmy Redmond at the Rivoli theatre, in Falls City, Neb., went to twenty-five of the leading merchants in the city with a publicity stunt to increase their business for the Christmas season, as well as the theatre's. With every purchase made at any one of the cooperating stores, the customer received a coupon. Three hundred dollars in cash was given away at the theatre in connection with the tieup. Each week, these coupons were given out and advertised the theatre's attractions and thousands were handed out to different families throughout the entire trade area. The merchants paid for the coupons, the advertising and furnished the giveaway money, in exchange they received trade territory wide publicity and advertising, a trailer on the screen for the four-week period.

Lige Brien Stages Second Drive to Collect Scrap

Not content with winning a citation from Donald Nelson for his scrap campaign at the Kenyon theatre, Pittsburgh, Lige Brien, manager, has put on a second campaign, this time in cooperation with the local Fire Department and the *Pittsburgh Press.*

The local Fire Department was having a scrap drive of its own but because of the gasoline shortage, was having a hard time obtaining trucks to haul it away. So Lige arranged with the fire chiefs to have the kids in his neighborhood collect the scrap and for their part in helping the firemen, he would give them a free show at the Kenyon.

The *Pittsburgh Press* had a group of kids interested in the Seck Hawkins Club known as the Press American Rangers and Rangerettes. So it was easy to obtain newspaper publicity for these kids' activities. Lige obtained it aplenty and where it counted, too—he had four scene mats on the comic page on four successive days.

The kids collected 12 tons of scrap, all of which was turned over to the local fire department.

DALY ROLL FOLDED TICKETS
Write for Price Lists and Samples, Today
100,000 — $18.50
UNION MADE — LOW PRICES
DALY TICKET CO., Collinsville, Ill.
SINCE 1911 FROM "COAST TO COAST"

Wernli Distributes Gag Ration Card

As a gag teaser slant ahead of "George Washington Slept Here," Don Wernli at the Palace theatre, in Alton, Iowa, distributed small pay envelopes with copy on the outside reading: "Here is your Ration Card for the week of December 20th to 26th." On the inside printed in red on light green stock was copy: "Laff Ration Card. Your quota this week. Only 1,000 laffs to a customer. Full quota may be obtained by attending the Palace theatre to see." This was followed by the week's program together with cost and playdates.

Kleper's Break on Sports Page

Since Maxie Rosenbloom has a sizeable part in "The Yanks Are Coming," Sid Kleper at the Poli Bijou, in New Haven, landed a neat break in one of the dailies' sports column reading to the effect that the former light heavyweight boxing champion appeared in his best movie role to date in the picture appearing at the Bijou.

Janot Plays Up 'Mrs. Hadley's' Timely Angle

Before he entered the Army early this month, Ervin Janot, manager of the Rex theatre, Sheboygan, Wis., put over a campaign on "The War Against Mrs. Hadley," which took advantage of the picture's timeliness and topical interest.

Two weeks in advance, Ervin held a private screening. Fifty invitations were mailed to the leading citizens of Sheboygan, including members of the Better Films Council, which is very active in the city, and Civilian Defense officials. Comment cards were filled out by these people and the quotes were used later in the local newspaper with the regular ads.

The Women's Bowling Association of Sheboygan was sold a benefit; the organization sold 1,240 evening adult tickets for the picture's run.

One of the most unusual stunts arranged by Ervin was to capitalize on the fact that Jack Ebersberger, former manager of the Sheboygan theatre, Sheboygan, had seen the picture while in training at the Great Lakes Naval Training Station. He had 1,000 cards printed with a personal message from Jack stating that he had seen and enjoyed the picture and then winding up with the playdates. Two hundred and fifty of these were sent to members of the Elks Club, of which Jack is a member.

Then Ervin used a picture of Jack and his endorsement of the picture in an ad four days in advance of the opening. Jack came home on furlough about this time and found a good reception to these stunts. Ervin himself endorsed the picture in a trailer which ran two weeks in advance of playdate.

Two thousand heralds were inserted in the Milwaukee *Sentinel,* a week in advance headed, "Are you a Mrs. Hadley?" and detailing the various things a woman could do to aid the war effort.

The quotes from the comment cards obtained at the advance screening were used in the ads for the picture for some days in advance of the opening. Ervin also obtained scene mats in the paper. A letter to him from the Better Films Council endorsing the picture was used as an ad by Ervin also. Another ad was placed in the *Kohlerian,* weekly newspaper of the Kohler plant of Sheboygan, largest industry in the city. A cartoon detailing some interesting facts about the picture was also used in this paper.

Easson Sells the War on House Programs

Allan Easson at the Oakwood theatre, in Toronto devotes the front pages of his programs to copy on the war. The latest program to come to our attention carries the following message: "Sure we are on rations, sugar, coffee, tea, gasoline, power—but these are only minor inconveniences compared to our United Nation's heroes in every part of the world. We cannot afford to put them on rations of their tools for our Freedom. Nothing matters now but Victory. Bue the new Victory Bonds."

FITZPATRICK, KROLICK AND MORTON GET PLAQUES

Conner, Cornell, Druker, Elder and Kalberer Also Win in Fourth Quarter

Ed Fitzpatrick, Arthur Krolick and Bill Motor are the Quigley Awards Plaque winners for the Fourth Quarter of 1942. Medals were won by Marlowe Conner, Clayton Cornell, Maurice Druker, Bill Elder and A. J. Kalberer.

Judges for the Fourth Quarter were John J. O'Connor, vice-president and assistant to the president of Universal Pictures; Albert Deane of the foreign department of Paramount; Herman Starr, division manager of the Skouras Circuit.

The complete list of Plaque winners with their theatres are as follows:

Ed Fitzpatrick, Poli, Waterbury, Conn.
Arthur Krolick, Century, Rochester, N. Y.
Bill Morton, RKO Albee, Providence, R. I.

Medal winners were as follows:

Marlowe Coner, Capitol, Madison, Wis.
Clayton Cornell, Pontiac, Saranac Lake, N. Y.
Maurice Druker, Loew's State, Memphis.
Bill Elder, Loew's, Indianapolis, Ind.
A. J. Kalberer, Switow's Indiana, Washington, Ind.

One interesting feature of the Award to Bill Morton is the fact that he resigned in December to join the Navy but was succeeded in his post by his wife, Rita, who carried on for him. The Judges considered her work in the latter part of the Quarter in awarding the Plaque to Bill.

Ed Fitzpatrick won two Plaques previously this year and a Medal and is thus in for every Quarter. Art Krolick won a Plaque in the first Quarter and Medals in the second and third and is thus also a four time winner for 1942. Marlowe Conner and A. J. Kalberer won Medals twice previously last year, making them three time winners for 1942. Clayton Cornell, twice a Plaque winner in 1942, this time gets a Medal. Bill Elder is another four-Quarter man, having won two Medals previously and then a Plaque. Maurice Druker, although long a contender, this time won an Award for the first time.

The Awards were made for consistency of effort plus good showmanship. The Judges considered only those showmen who are consistently resourceful and who sell regularly. The man who presents one or two campaigns is not considered on a par with the one who reports on every show.

There is no advantage for the showman who works for a big circuit as against the independent or for the big city man against his small town brother. There is no better way to illustrate this than by pointing to the list of winners here. Clayton Cornell runs a house of less than 800 seats, the only one in a small town. Maurice Druker, on the other hand, has one of the ace downtown theatres in a big city. So have Bill Elder and Art Krolick. As opposed to them witness the case of Kalberer, who wins Medals with ease despite his situation in a small town and working for a small circuit.

Citation Winners

Sheepskin certificates attesting to their prowess as showmen have been awarded by the Judges to the following showmen. They are the runners-up to the Plaque and Medal winners named in the first column. There are 43 names listed, which indicate how keen is the competition for the Quigley Awards. Many of those on this list have won Awards in the past and, while it is never safe to predict, there are probably some showmen on this list who will win Awards in the future.

DON ALLDRITT
Watson, Salina, Kan.

A. DON ALLEN
Capitol, Davenport, Ia.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

LESLIE V. CAMPBELL
Strand, Trail, B. C.

JAMES A. CAREY
Hiway, York, Pa.

CHRIS CHAMALES
Roxy, Delphi, Ind.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

LOU COHEN
Poli, Hartford, Conn.

KENNETH COLLINS
LEONARD TUTTLE
Indiana, Indianapolis, Ind.

MAURICE CORKERY
Central Square, Cambridge, Mass.

FRANCIS DEERING
State, Houston, Tex.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

ALLAN EASSON
Oakwood, Toronto, Ont., Canada

DICK FELDMAN
Paramount, Syracuse, N. Y.

ED FISHER
State, Cleveland, O.

STEWART GILLESPIE
Elgin, Ottawa, Ont., Canada

SAM GILMAN
Regent, Harrisburg, Pa.

HERBERT GRAEFE
Wisconsin Rapids Theatres
Wisconsin Rapids, Wis.

AL HAMILTON
Empress, South Norwalk, Conn.

JACK HAMILTON
Apex, Washington, D. C.

MILT HARRIS
Drive-In, Miami, Fla.

JOHN HEFLINGER
West End, St. Louis, Mo.

BILL JOHNSON
Diana, Medina, N. Y.

JAMES KING
Keith Memorial, Boston, Mass.

SIDNEY J. KLEPER
Bijou, New Haven, Conn.

TED KIRKMEYER
Paramount, Idaho Falls, Ida.

LESTER KOLSTE
Van der Vaart, Sheboygan, Wis.

JULIUS LAMM
Uptown, Cleveland, O.

JOSEPH LONGO
Loew's, Boston, Mass.

JACK MATLACK
Hunt Theatres, Medford, Ore.

FRANK MURPHY
State, Syracuse, N. Y.

MAX PHILLIPS
Regent, Sudbury, Ont., Canada

CHARLES PINCUS
Utah, Salt Lake City, Utah

LESTER POLLOCK
Loew's, Rochester, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

REYNOLDS ROBERTS
Elite, Middlesbrough, England

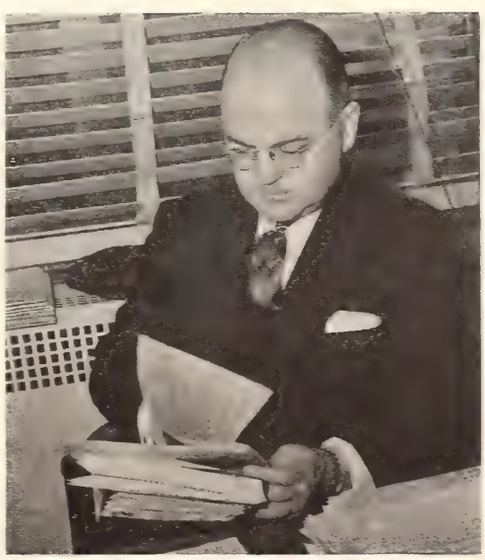
H. A. ROSE
Globe, Bridgeport, Conn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

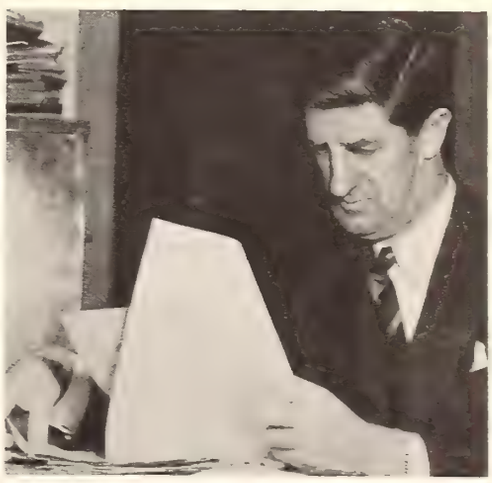
BOYD SCOTT
Grand, Holdenville, Okla.

CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.



By Staff Photographer



Two of the Judges scan the entries. Left, John J. O'Connor of Universal; above, Albert Deane of Paramount.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

COMMANDOS STRIKE AT DAWN (Columbia): The picture is replete with action and this is one of the primary selling angles. For example, there is a still of Paul Muni with a machine gun in one hand which could be appropriately blown up and mounted atop the marquee. The 24-sheet and numerous other posters and lobby display material have action shots as their dominating motif. A "see-board" seems to be an appropriate eye-catcher for this picture. If there are war plants in your vicinity, a "dawn" opening is a good idea; this was done this week in Buffalo, with the premiere set for 2:00 A. M. A miniature commando barge might be built by your art shop for lobby display purposes. Pictures of this equipment are available in newspaper files and one might be blown up for the same purpose. A montage of headlines using the word "Commando" could be put in a 40 by 60 frame for lobby display purposes. A display of weapons would be appropriate, especially featuring some of those introduced by the Commandos. There are a number of newspaper slants suggested which will tie up with various departments of the paper. There are three-day pictorial strips, a three-column illustrated feature and a five-column "Behind the Story" strip. The papers can be surprinted with the title in red for a street stunt. Certain local people can be picked out as "Commandos" who are doing a good job on the home front. There is a four-day contest with newspaper readers required to name previous "Commando" raids, with illustrations and a few hints for their guidance. Lillian Gish returns to the screen in this picture and there is a special mat available illustrating her career. This can be used as a contest by deleting the titles and asking readers to name the pictures in which Miss Gish's roles are illustrated. Norwegian clubs and organizations in the community should be advised of the opening of the picture because of the Norwegian locale; the same is true of Canadian groups, as the picture was produced with the aid of the Canadian government. There is a prayer which the Commandos say before going into action which should interest the local ministers. Physical training instructors in schools will be interested in that part of the picture which shows the competitive events and tests of skill in which Commandos are instructed. There is a special study chart on an 8 by 10 still showing the six points attacked in the biggest Commando raids of the war. If another occurs before your playdate, have it lettered in ink. There is a tabloid herald available which seems appropriate in view of the timely nature of the story. Novelties such as Commando helmets, cardboard die-cut guns and shoulder strips for the house staff can be obtained at reasonable cost. Commando merchandise of various types is available—as, for instance, a woman's hat, a man's hat, pens, watches and so on. Parker Bros., well known game manufacturers, have manufactured a Commando game which has become popular.

KEEPING FIT (Universal Featurette): This is a Government-sponsored subject and it ties in directly with the Government campaign along this line. A special multigraphed press book has been prepared by the Bureau of Industrial Service which is assisting in the campaign. A number of specially prepared newspaper stories have been included, each dealing with a different angle of keeping fit and mentioning the picture. Playdates may be inserted. A number of radio spot announcements are included in the press book and there is also a 15-minute transcription available. Tieups with Public Health officers and physical education directors of schools are suggested. The former are always interested in such a subject and the latter are especially so now since they are charged with the good health of the country's youth. There is a story which you can take to the Public Health officer in your community for his quote and then plant in the newspaper. Mats of Public Health cartoons are available for newspaper planting. There is a suggestion for tieing up with local women's clubs on the question of the important part which women play in keeping war workers fit. A similar tieup is suggested with the local gas and light company. Local industries are vitally interested in the health of their workers and they will be glad in most instances to post notices of the showing of this picture.

DAWN PREMIERE SET FOR BUFFALO

The Lafayette theatre, Buffalo, N. Y., opened Columbia's "Commandos Strike at Dawn" with a "Dawn Premiere", starting at 2:00 A. M., Wednesday, January 13th. From that hour on, the showings were continuous, thereby giving the war plant-packed town an extra nine hours of terrific entertainment, with special consideration to workers on the so-called "graveyard shift". The Lafayette normally opens at 11:00 A. M.

Many of the larger war plants in the area, including Bell Aircraft, Curtiss-Wright Aircraft and the American Car & Foundry plant, have promised to support the premiere in every possible manner.

Mead's Christmas Party Tied to Scrap Campaign

A scrap campaign was the keynote to the opening of the Christmas shopping season in Pueblo, Colo., so Kenneth Mead at the Main theatre tied up with Sears-Roebuck for their annual pre-Christmas party which was staged through the joint effort of Sears and the *Chieftain-Star-Journal.* The only admission charge was a piece of scrap metal, instead of the usual old toy. Mead reports that this is the first time that any cooperative theatre promotion ever hit the front page of either local paper.

The screen fare for the special show was "Yank at Eton" with appropriate shorts. The entertainment committee consisted of the Sears manager, Ken, and the executive field director of the WPB salvage committee. The Round Tabler submits a letter from the committee to the effect that eleven truck loads of material was collected.

More Than $1,000 in Bonds Sold at Hicksville Rally

More than a thousand dollars in Bonds and Stamps was sold in a rally at the Playhouse theatre, Hicksville, Long Island, conducted by Evan Thompson, manager, who acted as master of ceremonies. Supervisor Harry Tappen of Hicksville made a speech from the stage urging support for the men on the fighting front with dollars from the home town. A full program was included in the rally with members of the high school glee club singing, and a flag salute led by Mr. Tappen.

Johnson Used Big Ads To Push Scrap Drive

Huge ads were carried in the Medina, N. Y., papers and page one publicity stories appeared all in the interest of the scrap matinee at the Diana theatre, there. Bill Johnson, manager of the house, obtained a revival picture for the special scrap show and advertised that five pounds of scrap metal or two pounds of scrap rubber would be the only admission to this matinee. No cash was accepted under any circumstances, it was advertised.

WINDOWS, LOBBIES AND FRONTS



The lobby of the Manhasset, Manhasset, L. I., had some interesting Christmas decorations. The picture over the mantel is a copy of the angel in the Sistine Chapel painted by Michelangelo and lent by a collector. The tapestry on the left of the mantel is 200 years old and tells the story of the birth of Christ. The red-plush-covered sleigh was lent by Mrs. Payne Whitney. Herta Laube, manager of the Manhasset, arranged this display.



"Algiers" was so much in the news around Christmas time that Stewart Gillespie and Larry Ryan at the Elgin in Ottawa revived the picture and tied it up with the news.



Courant Photo

Bond selling Christmas display was in the lobby of the Poli, Hartford, Conn., where Lou Cohen is manager.



Set against a black velvet drop, this advance on "Eagle Squadron" featured a bomb burst with red fluorescent lighting. Bill Hoyle of the Lichtman theatres put it in the Lincoln in Washington.



Red King made a window tieup with R. H. White Co. in connection with the engagement of "Once Upon a Honeymoon" at Keith's Memorial, Boston, Mass. The store erected a box office with a mannequin for cashier and uniformed attendant outside as well. It looked as though there was a box office in the store window.

SHOWMEN AID WAR EFFORT



"You can't lose," says the sign on this game at the Missouri theatre, St. Louis, of which Harry Crawford is manager.



Up in Canada they've started to salvage medicine bottles. The Boy Scouts cooperated. Stewart Gillespie ran a special morning show for them at the Elgin, Ottawa. So far bottles haven't been collected in the U. S.



With "White Christmas" coming out of every loud speaker, Sam Gilman at Loew's Regent, Harrisburg, made up a War Bond poster offering holiday gift envelopes, too.



Hitler's coffin used in other Bond Drives in La Crosse, Wis., was brought out again recently by Bill Freise of the La Crosse Theatres. It was burned this week. Left to right are James McKillip, manager of the Wisconsin theatre; George Hall, local head of the A. F. of L.; Mrs. V. Carroll, secretary of the LaCrosse Theatres; a lady whose husband is in Australia drives a nail; another nail driver, and I. Sheldon of the American Legion. The children were interested spectators.

WARTHA ARRANGES MURAL IN LOBBY HONORING HEROES

Local Men Who Fought on Bataan Honored by Full Day's Program of Events

Maywood, Ill., a town of 25,000 people, suburb of Chicago, became nationally known last Spring when it was widely published that the 192nd Tank Battalion, every member of which was either killed or taken prisoner by the Japs, was largely composed of Maywood officers and men.

Arthur Wartha, manager of the Lido theatre in Maywood, determined to recognize the sacrifice these men had made. The following story shows how he did it. Most important feature of the recognition was a mural in the Lido theatre, which made Art the key figure in the whole promotion. In addition, there was a parade to signalize Maywood American Bataan Day; the wives, mothers, fathers, sweethearts and friends of the killed and captured heroes participated in the ceremonies. Art got publicity not only in the local neighborhood papers but full pages in the Chicago metropolitan dailies. And—most significant of all—the theatre was mentioned in every one of the stories and pictures, because the mural honoring the men of Maywood was in the theatre.

Art realized that this was so big an affair that he would have to have a committee to assist him. His first approach was to the local Chamber of Commerce, whose president, Louis E. Nelson, served as co-chairman of the affair with Art.

So many prominent workers were enrolled on the staff that special stationery was printed bearing their names. A novel cut featuring a tank in action was made up in the theatre sign shop and was used in all publicity.

Front Page Space Garnered

The local newspaper started giving the affair front page breaks several weeks in advance. Members of the committee spoke over a radio station in behalf of the American Bataan Clan every night from 6:45 to 7 p. m.

Mayor Edward Kelly of Chicago was invited to participate in the ceremony. A delegation called on him and was photographed in his office. Not only did the Mayor agree to take part in the program but the photograph was used in the local paper.

Two days before the big day itself, the front page of *The Herald* had only one story that did not concern Maywood American Bataan Day.

The complete program for the day embraced a number of events. First there was a send-off party for selectees with a parade at 9:30 and a breakfast at Legion Hall served by the American Legion Auxiliary. The selectees were accompanied to the station where a huge crowd saw them off. Two hours later there was a kiddie parade with 2,000 children marching down the main street past a reviewing stand in front of the Lido theatre. At noon came the unveiling of the Maywood Tank Corps Mural Participating in this ceremony were Governor Dwight H. Green of Illinois, Major General George Grunert, chief of administrative services; Lieut. Emmett Gibson, Maywood Tank Corps; Norman Collins, U. S. Treasury Dept.; Captain E. A. Wollason, U. S. Navy, ret., Commanding Officer of the Navy Pier; Lieut. Col. Carlton Hill, U.S.M.C.R.; Col. F. C. Rogers, commanding infantry at Fort Sheridan; Col. Guy Kinman of Fort Sheridan and Lieut. Paul Frillman of the Flying Tigers.



Chicago Daily News Photo

Here is just one section of one of the parades that marked Maywood American Bataan Day. The Lido theatre can be seen at the left. There, the mural was unveiled just after this parade. At the right is the reviewing stand with Governor Green of Illinois.

At 1 p. m., a benefit show for the Maywood Clan was held at the Lido theatre. At 1:15, Major General Grunert presented a Silver Star in Maywood Park to the father of a local boy killed in the attack on Pearl Harbor.

Parade Highlights Events

Later that afternoon, a parade featuring 25 floats from industry, labor and civic organizations marched down the streets of Maywood for the third parade of the day. In addition there were units from the Army, Navy, Marine Corps and Coast Guard, the Proviso High School Band and 20 Drum and Bugle Corps from the American Legion and the Veterans of Foreign Wars. A contest between the latter for prizes was held at the Proviso Township High School Stadium.

That evening at eight o'clock, there was a patriotic War Bond and Stamp rally in charge of the United States Treasury Department. Don McKiernan of the Treasury was master of ceremonies. On the program were Senator C. Wayland Brooks, Mayor Kelly, and many local celebrities.

The *Herald* two days before this program had a special front cover page in sepia devoted to the heroes who were honored on Maywood American Bataan Day. Other neighboring papers used pictures and stories about the affair including some of Governor Green accepting the invitation to appear and other celebrities. A proclamation by the Mayor setting aside the day as a holiday was printed, too. Editorials appeared in the newspapers and even the *Chicago Tribune* gave the affair a big send off with an eight-column headline.

Gov. Green Opens Ceremonies

Invitations were sent to the members of the Bataan Club, the mothers, fathers, wives and sweethearts of the heroes to attend the unveiling ceremony of the mural in the Lido theatre. The prominent people who attended have been named above: Lieut. Gibson, only member of the 192nd Tank Battalion to be returned to the U. S. because of an injury suffered just prior to the fall of Bataan, made a brief speech before the unveiling.

Governor Green pulled the cord unveiling the mural, and photographers from many Chicago papers snapped the scene. Some of the mothers, wives and sweethearts of the men depicted in the mural posed for a picture in front of it.

The publicity in the Chicago papers was on a scale never before realized by a sub-

(Continued on following page, column 2)

CONCERNING THE SHOWMAN

JIMMY O'CONNELL, manager of two Hamrick-Evergreen houses in Eugene, Ore., will shortly be inducted into the United States Army. Temporarily the houses will be under the management of Kenny Schultz, Evergreen purchasing agent.

G. B. ODLUM has reopened the Uptown theatre, in New York City.

GIL FRADENECK, former manager of the Warner Capitol, in York, Pa., is now stationed at Hammer Field, Fresno, Calif.

NORMAN BAILEY, manager of Warner's Liberty-Tacony theatre, in Philadelphia, has been advanced to the circuit's Oxford theatre in a similar capacity. As a result, Richard Kirsh, manager of Warner's Queen, in Wilmington, Del., entering the Army, Sidney Hunter, manager of the Ritz, in Wilmington, has been assigned to supervise the management of both the Ritz and Queen.

JACK LYKES is now managing the Colony theatre, in Toledo, Ohio.

HORACE YELTON is the new manager of the Carolina theatre in Spindale, N. C., succeeding E. R. Medd, now a fingerprint expert with the U. S. Navy in Washington.

GEORGE BOROS, manager and newsreel editor of the Telenews theatre, in Buffalo, has entered the Army as an aviation cadet. He will be succeeded by Jack H. Birbaum.

HERMAN LANEL, who formerly managed the Crotona and Ward theatres for Skouras, is now managing the Rosedale theatre in the Bronx, N. Y., for the Raybond Circuit.

JUNIOR SHOWMEN

BRUCE CLEMENT, at the Flushing Hospital on Sunday, January 3rd, to Mr. and Mrs. Clement Perry. The father is general manager of the J. J. Theatres, New York.

BIRTHDAY GREETINGS

January 16th
T. S. Yeoh
Ed Penn
J. H. Diller
J. L. Shasteen
Joseph D. Nevison
Frederick Tickell

17th
Isser Sugarman
Bernard N. Bisbee
John Ewing
Paul E. Cornwell
George R. Shepp
Howard R. McGhee
Leon Ehrlich
Donald W. Buhrmester

18th
Clarence J. Olbrich
I. M. Hirshblond
William Weiss
Theodore Smalley
Bill Nash
Chris G. Holmes
Arlo Clausen
Albert J. Blasko
Jack W. Fretwell

20th
Charles M. Hurley
William H. Turner
John Monroe

January 20th
Guy W. Hevia

21st
Alvah Barber
M. J. Reed
Ray Tubman

22nd
K. L. Adams
Homer R. Hisey
J. Ellison Loth
Charles Martina
William C. Wittenberg
Harry E. Creasey
Calvin Council
Wesley Pratzner
Elliot Wolf
Lewis Dreisbach
Thomas Del Vecchio
George C. Clanton

23rd
G. W. Sampson
G. Otto Hartsoe
Ernst Williams
Achilles Damiani
Harry E. Finley
Moon Corker
John A. Cherry
Shelby McCallum
Eldy Williams
Phil Grody

Wartha Honors Maywood Heroes

(Continued from preceding page)

urban theatre. Whole pages were given over to the Maywood observance with mention of the theatre on every one because of the location of the mural there.

There were more tangible results, too. The thousands of people who attended the ceremonies on American Bataan Day bought $340,000 worth of War Bonds. The women of the American Bataan Clan alone, who manned the theatre booth during the ceremonies sold $75,000 worth of Bonds. And to cap the climax 50 truckloads of scrap were collected.

Bond Selling Stars' Tour Brought Tabor to Theatre



T. O. Tabor, Jr., whose picture appears here, has been chosen to succeed Frank Bickerstaff as city manager for the Lucas and Jenkins Circuit in Athens, Ga. Frank, who won the Quigley Bronze Grand Award last year, is now in the Navy. Tabor has a son who is in the Navy—a lieutenant junior grade. Until his appointment to his present post, Tabor had never been in the motion picture industry before. He was in business life in Elberton, Ga., until about a year ago. Then he was made Deputy Administrator for the War Savings Staff of Georgia. He handled special events and had charge of the Hollywood stars on their tour of Georgia. It was thus that he got his first introduction to the industry.

Tom Corradine Literally Born into the Business



Tom Corradine, who now manages the Ace theatre on South Halsted Street, Chicago, for the Van Nomikos Circuit, was born right into the show business. His parents were vaudeville troupers and Tom was given the official name of Thomas Joseph Corradine in Kansas City, Mo., Nov. 14, 1919. But the business end appealed more to Tom than acting. He has traveled a lot and seen a lot of theatres and his ambition is to have a house of his own some day. He worked his way up at the Empress theatre, across the street from the Ace to the managership of the latter. Tom has promised to keep us advised on his show selling promotions in his part of the Windy City.

Fabian Theatres Honor War Hero at Bond Rally

Since a local Staten Island man, Commander Samuel B. Frankel, had received the distinguished service medal from Frank Knox, Secretary of the Navy, Edgar Goth, director of advertising and publicity for the Fabian Theatres there, wired Washington and prevailed on him to come up for December 7th to participate in the theatre's "Avenge Pearl Harbor" ceremonies.

The Commander's appearance was heralded in the local daily in advance with stories and art. A dinner was arranged in his honor which local dignitaries attended and the Bond sales were reported as being highly successful as a result.

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NEW YORK, U. S. A.

OBITUARIES

H. W. Conover, Montreal Theatre Manager, Dies

H. W. Conover, 72, manager of Montreal theatres for the past 30 years, died January 7th at Vaudreuil, Quebec, after a brief illness. He came to Montreal from Millville, N. J., before World War I.

He leaves a wife, the former Hepsibah Ireland; a son, Major K. I. Conover of the Canadian Army Medical Corps; a sister, Mrs. A. Calhoun of Syracuse, N. Y.; a half brother, Harry Conover, and half sister, Mrs. M. Bandriff, both of Millville.

Arthur Lind

Arthur Lind, former vaudeville companion of the late Buck Jones, recently died in Fall River, Mass., where he operated a dry cleaning establishment. He had been in the theatrical business for more than 25 years. Until a few years ago, he operated the Lind Brothers Circus.

Kate Price

Kate Price, retired film actress, died in Hollywood, Monday, at the age of 70. After appearing in vaudeville with her late husband, Joseph Price Ludwig, for 12 years, she emmarked on a film career in 1902, appearing in the "The Cohens and the Kellys" and "Show Girl," besides portraying character roles in many other films.

Mrs. Nettie Bodkin

Mrs. Nettie Bodkin, 80, mother of Harry Bodkin, branch manager of United Artists in Philadelphia, died January 5th in her home at Philadelphia of pneumonia following a long illness. She leaves a son and a daughter. Interment was at the Mt. Carmel Cemetery, Philadelphia.

George Washington Carver

Dr. George Washington Carver, Negro humanitarian, died at his home at Tuskegee Institute in Tuskegee, Ala., on January 5th. A son of Negro slaves, Dr. Carver became one of the nation's foremost agricultural chemists. He was the recipient of the national Variety Club's Humanitarian Award about two years ago.

Calls U. S. Programs Most Popular in Brazil

Captain Amilcar Dutra, director of radio for the Department of Information and Press of Brazil, said that programs from the United States are the most popular of foreign broadcasts. He is in this country at the personal invitation of Nelson Rockefeller, and he was interviewed in the New York offices of the Co-Ordinator of Inter-American Affairs.

He said that there were 100 stations in Brazil, and 4,627,000 receiving sets. He stressed the importance of radio in cultivating better understanding among the Americas.

SMPE Meets January 21

The Atlantic Coast section of the Society of Motion Picture Engineers will meet at the Hotel Pennsylvania in New York, January 21st, at 8:30 P. M. Jay Emanuel, Philadelphia exhibitor and publisher, will present a paper on conservation of materials from the theatre owner's viewpoint. Exhibitors, managers and projectionists are invited.

Ban Smoking in Seattle

A ban on smoking in Seattle theatres went into effect last week, and screen trailers advised patrons of the new regulations.

Skouras Heads Reassigned

Reportedly to enable district managers to cover their territories more easily, in view of the further curtailment of gasoline, the Skouras circuit of the Greater New York area has realigned its management.

Herman Starr, who had handled New Jersey and New York, now has Manhattan, Westchester and the Bronx; Notis Komnenos, who had been under Mr. Starr in New Jersey, is in charge of theatres there together with Dillon Krepps, who manages Bergen County. Fred Lichtman has been promoted from the booking department to Rockland County, New York, management; George Reitch, former manager for Astoria, Long Island, has been given that section and the two Jackson Heights theatres, the Boulevard and Jackson; and Jack Harris, who formerly managed all of Long Island, will continue to manage the rest of Queens County, and all of Nassau County.

No Minnesota Appeal Filed

The Northwest Allied exhibitors allowed the six-month period in which they were entitled to appeal from the county court decision invalidating the Minnesota anti-block-of-five law to expire without taking action.

The larger picture blocks being offered by distributors have met with the approval of the exhibitors, and it was believed that the cost of appealing the court's decision with only facts of law to contest, would not prove worthwhile or beneficial to the Allied cause, since no new testimony or evidence could be introduced.

A further factor in the exhibitor's failure to appeal was found in their satisfaction in the selling method by exchanges. Salesman were visiting accounts less frequently, but with a greater supply of pictures. The present procedure was giving exhibitors greater choice it was said.

Civil Liberties Union To Aid Herk Appeal

The American Civil Liberties Union announced Monday that it would raise the issue of a fair trial in the appeal of Isidore Herk, producer of "Wine, Women and Song," in the New York supreme court. Mr. Herk recently was convicted by a jury for presenting an indecent performance, but is free on a writ of reasonable doubt.

The Union was to have filed a brief as a friend of the court earlier in the week, calling for a fair trial in behalf of the producer. They objected to the conviction because material evidence was lacking. The Union claimed the jury should see the show before handing down a decision. They said that in proceedings against motion pictures, juries were permitted to see the films, while in actions involving books, they were acquainted with the content.

National Decency Legion Classifies Six Films

Six films were approved by the National Legion of Decency for the current week, three classified as unobjectionable for general patronage, and three as unobjectionable for adults.

The classification was as follows: Class A-1, Unobjectionable for General Patronage: "Fighting Buckaroo," "Henry Aldrich Gets Glamour," "The Kid Rides Again." Class A-2, Unobjectionable for Adults: "Fighting Devil Dogs," "Meanest Man in the World," "Shadow of a Doubt."

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 36.—Seventy-eighth Congress convenes. . . . Kaiser opens new plant. . . . Floods in Oregon. . . .Touhy returned to jail. . . . Dutch air cadets in U. S. . . . Governor Warren of California addresses legislature. . . . Ruml explains his tax plan. . . . War fronts—Guadalcanal, Algiers and Tripolitania. . . . Lew Lehr newsettes.

MOVIETONE NEWS—Vol. 25, No. 37.—President's report to the nation. . . . U. S. and China sign pact on territorial rights. . . . General Clark decorated by General Eisenhower. . . . Russia drives Nazis back on all fronts. . . . Select Miss Victory among shipyard workers in California. . . . Governor Stassen's message on United Nations Week. . . . Negro troops in mass calisthenics.

NEWS OF THE DAY—Vol. 14, No. 234.—Jap ships smashed at Guadalcanal. . . . 78th Congress convenes. . . . Ruml explains tax plan. . . . Oregon flood smashes dam. . . . Kaiser opens steel plant. . . . 1943 Rough Riders. . . . Connecticut's new governor. . . . Brazil senoritas mobilize. . . . Australian girls keep fit.

NEWS OF THE DAY—Vol. 14, No. 235.—President's report to Congress. . . . Mightiest air transport makes maiden flight. . . . Ban on pleasure driving hits 17 eastern states. . . . Governor Stassen's message on United Nations Week. . . . Russian offensive rolls back Nazis on all fronts.

PARAMOUNT NEWS—No. 39.—Kaiser makes steel . . . Touhy back in jail. . . . Army Air Corps demonstrates rubber life raft. . . . Brazil all out for victory. . . . Dr. Carver, Negro humanitarian, dies. . . . Congress opens grimmest session. . . . Ruml explains tax plan. . . . The Guadalcanal front.

PARAMOUNT NEWS—No. 40.—Soldiers' knife drive opens. . . . Lady welders in San Francisco shipyard compete for title. . . . Crack negro troops in precision drills at Fort Bragg. . . . Mine blast in West Virginia kills 13. . . . Lockheed Constellation on first flight. . . . Chinese troops travel by air. . . . Many lives after falling from bomber. . . . American Indians aid U. S. war effort. . . . Gas ban in east. . . . Leon Henderson asks cooperation in fuel emergency.

RKO PATHE NEWS—Vol. 14, No. 39.—Seventy-eighth Congress opens. . . . New Kaiser steel plant . . . Aussie women in mass exercise. . . . Yanks take Axis prisoners. . . . Ruml explains tax plan . . . Recent pictures from Solomons. . . . Henderson Field much improved and expanded.

RKO PATHE NEWS—Vol. 14, No. 40.—State of the nation—78th Congress convenes. . . . DSM awarded General Clark by General Eisenhower. . . . Soldier knife drive opens. . . . Lady welders in beauty parade. . . . United Nations Week address by Governor Stassen of Minnesota. . . . Merchant seamen get canteen. . . . Sky giant gets first test.

UNIVERSALL NEWSREEL—Vol. 15, No. 152. Seventy-eighth Congress ready to make history. . . Japs foiled in Guadalcanal landing. . . .Allies round up more Nazis. . . . Touhy goes back to jail. . . . Kaiser blast furnace blown in. . . . Storm per province of Quebec.

UNIVERSAL NEWSREEL—Vol. 15, No. 153.—New transport outflies Jap Zeros. . . . Governor Stassen hail United Nations Week. . . . Beauty queens no welders. . . . General Clark decorated by General Eisenhower. . . . Chinese fly to battle. . . . Making an air sharpshooter. . . . "They asked for it"—FDR

Exhibitor Honored; Has Four Sons in Service

Mr. and Mrs. Antone Moniz were the recipients last week of the Emblem of Honor P awarded by the Emblem of Honor Society New York for having four sons in the Arm The presentation was made by Mayor Alexander C. Murray of Fall River, Mass. M Moniz is manager of the Royal theatre in th city.

Private Robert C. Moniz, 31, is serving Iceland; Private Antone T. Moniz, 26, is the engineering corps at Camp Rucker, Al. Private Edward Moniz, 23, is in the Air Cor at Sioux Falls, S. D., and Private Geor Moniz is stationed at Camp Brandon, Fla. fifth son, William, 18, is scheduled to en the service shortly.

Florida House Burns

The Bonifay theatre in Bonifay, Fla., w destroyed recently by a fire which started the projection room. About 500 patrons in theatre at the time escaped unharmed. It to only 12 minutes for the flames to sweep the 8 seat house, valued at about $20,000.

PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

Silver Skates

(Monogram)

Musical on Ice

Make way for Monogram. Stepping into the field of class and making itself at home from the moment of arrival, the company has provided in this upper-bracket production an attraction packed with entertainment for audiences of all ages and conditionings. It combines music of distinction, skating which is sheer artistry and humor which blends the two in a manner to capture the critical while imparting amusement in plenty to the multitude.

Stars from the ice arena are Belita, who performs on blades routines which command applause, Irene Dare and Danny Shaw, Juniors Frick and Frack, comedians who bring down the house, and a gifted skating chorus.

Stars whose names and talents mean more to the picture public are Kenny Baker, whose singing is worth the price of admission, Patricia Morison, Joyce Compton and Frank Faylen.

For both groups, Ted Fio Rita and his orchestra furnish brilliant musical background and the seven songs, six by David Oppenheim and Roy Ingraham and a seventh by Mr. Oppenheim and Archie Gottler, include at least two that could be hit paraders.

Production by Lindsley Parsons, supported by William D. Shapiro, reflects credit upon all concerned, on either side of the camera line, in the fabrication of a fine film. Direction by Leslie Goodwins is without flaw and the staging of production numbers by Dave Gould sparkles. Jerry Cady's screenplay concerning economic and romantic problems confronting an ice troupe ripples along smoothly without interfering at any point with the gaiety of the proceedings.

Previewed at the Paramount theatre, Hollywood, to a capacity audience of public, press and profession which attested approval by frequent applause and documented it in foyer comment afterward. Reviewer's Rating: Excellent. —WILLIAM R. WEAVER.

Release date, February 5, 1943. Running time, 76 min. PCA No. 8969. General audience classification.
Patricia Morison, Kenny Baker, Joyce Compton, Frank Faylen, Belita, Irene Dare, Danny Shaw, Frick and Frack, Ted Fio Rita and orchestra.

Sundown Kid

(Republic)

Bangup Western

Countless are the blows, and brutal the beatings which young Don Barry receives in this. The fans should love it, especially because he remains unbruised and unruffled, and always proceeds to give it back in greater volume and force.

He is the Pinkerton operative who gains the confidence of murderer Wade Crosby in jail; and with information thus gleaned, he proceeds to the town in which criminal boss Ted Adams has been passing counterfeit money. Passing the tests of toughness and loyalty, he becomes Adams' henchman. He also meets his newspaper-reporter friend, Linda Johnson, in town on a story about old widow-miser Helen MacKellar. The two jobs coalesce—Linda's and Don's—when they find Miss MacKellar's lawyer, Ian Keith, is chief counterfeit quartermaster and passer, whose greatest feat has been the amassing of huge amounts of counterfeit money in the MacKellar strongbox.

Although Wade Crosby breaks jail to warn the counterfeiters Barry is a Pinkerton man, Barry wins by shooting Crosby, riding to the MacKellar ranch to prevent Keith and Adams from killing her, and then thoroughly trouncing the two. He also finds he is Miss MacKellar's son.

From all of this it may be apparent there is fast pace, and much action. When Barry is not receiving punches, he is throwing them. Add to that some athletics, and an unassuming, easy, pleasant personality, and you have a Western star of potentially great appeal.

The production, by Eddie White and director Elmer Clifton, is perfectly attuned to the story, never obtrusive and always adequate for the rapidly shifting action.

Seen at the New York Theatre, where a male audience audibly approved the fistics and the frequent comedy touches. Reviewer's Rating: Good.—FLOYD STONE.

Release date, December 28, 1942. Running time, 55 min. PCA No. 8886. General audience classification.
Red Tracy.....Don "Red" Barry
J. Richard Spencer .....Ian Keith
Lucy Randall .....Helen MacKellar
Lynn Parsons .....Linda Johnson
Emmett Lynn, Wade Crosby, Ted Adams, Fern Emmett, Bud Geary, Bob Kortman, Ken Duncan.

Queen Victoria

(Wilcox-Renown)

Royal Biography

The success, in their original form, of "Victoria the Great" and "Sixty Glorious Years," was considerable, on the British box office at any rate, and it was not a bad idea to cash in once again on the patriotic mood of the moment by resurrecting Her Royal Highness as interpreted by Miss Anna Neagle. Both films were exceptionally long, but the new version as sponsored by the independent British renting house, Renown Pictures Corporation, condenses them both into the reasonable compass of 84 minutes.

The result is, of course, episodic and hurried, but the editing and condensation have been done with care and the resultant chronicle is both vivid and moving. The picture's technical qualities wear exceedingly well and stand up to present day levels. Here its reissue is at the right time, and British audiences will find some parallels with present day history.

The first half is in monochrome and the latter half, with Highland Games in Balmoral, pageantry at St. Pauls, war in Africa, and many of the Royal Palaces passing across the screen in Technicolor, has a picturesque sweep.

Anna Neagle's performance still stands out as a dramatic tour de force, and is no less moving than on first showing. Camerawork, sound and staging remain of high standard.

In Britain the film has been widely booked—two of the major circuits are showing it—and should coincide with the mood of the moment. Abroad it should have both entertainment and propaganda value.

Previewed in the West End theatre where it is having a first release the film received an excellent audience reception, registered its emotional passages with the hardboiled, and whilst voted by exhibitors a very commercial proposition, seemed to please the critics by its lingering freshness. Reviewer's Rating: Good.—AUBREY FLANAGAN.

Release date, not set. Running time, 84 min. General audience classification.
Queen Victoria .....Anna Neagle
Prince Albert .....Anton Walbrook
C. Aubrey Smith, H. B. Warner, Walter Rella, Felix Aymer, Charles Carson, C. V. France, Greta Wegener.

The Old Chisholm Trail

(Universal)

Fight for Water Rights

There are several points to distinguish this western from others in Universal's series starring Johnny Mack Brown. The villain is an attractive young woman with a heart of flint, the real hero is a steer named "Oswald," and comic relief is afforded by a hypnotist and a grunting Indian.

Otherwise it is a story of ranchers driving their cattle over land with no access to water. The lake is on the property of a grasping woman, and the "lost river" runs somewhere underground. Johnny Mack Brown, one of the cattle owners, wins Tex Ritter to his side in a fist fight and proceeds to sink a well and outwit the

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

woman, ably assisted by Fuzzy Knight and the trick steer.

There is a good bit of hand-to-hand fighting, including a hair-pulling match between the ladies, and enough riding and shooting to maintain a fair pace. The Jimmy Wakely Trio interrupts for several pleasantly sung ballads including "Beautiful Dreamer," "The Lone Star Trail" and "Little Sweetheart of the Rio Grande."

Elmer Clifton directed his own story, and Oliver Drake was associate producer.

Seen at the New York theatre, where a large morning audience followed the action appreciatively. Reviewer's Rating: Fair.—E. A. CUNNINGHAM.

Release date, December 11, 1942. Running time, 60 min. PCA No. 8830. General audience classification.
Dusty Gardner .....Johnny Mack Brown
Montana Smith .....Tex Ritter
Fuzzy Knight, Jennifer Holt, Mady Correll, Earle Hodgins, Roy Barcroft, Edmund Cobb, Budd Buster and the Jimmy Wakely Trio.

The Rangers Take Over

(Producers Releasing Corp.)

Western

Another action drama of horse rustling and the adventures of the Texas Ranger in enforcing the law, this features Dave "Tex" O'Brien and Jim Newill. Fast riding keeps the routine plot moving at a pace to satisfy Western fans.

Jim Newill is the sergeant at a Rangers' border post when "Tex" O'Brien, the captain's son, arrives to join the group. The captain refuses to grant the new Ranger any special favors. After a fight with a horse rustler, "Tex" is unable to prove the man's guilt and is dismissed. He joins up with the rustlers, keeping Newill informed of their plans. The outlaws, however, kidnap his father, and a hard chase and gun battle ensue before they are brought to justice. "Tex," forgiven by his father, rejoins the Rangers.

Albert Herman directed the film, and Alfred Stern and Arthur Alexander produced. Among the songs featured are "The Rangers Take Over," "High in the Saddle" and "Roll Out, Cowboy."

Seen at the Daly Theatre in Hartford where an audience of Western fans applauded. Reviewer's Rating: Fair.—AL WIDEM.

Release date, December 25, 1942. Running time, 60 min. PCA No. 8988. General audience classification.
Tex Wyatt .....Dave O'Brien
Jim Steele .....Jim Newill
Guy Wilkerson, Iris Meredith, Forrest Taylor, Stan Jolley, Charles King, Carl Matthews and Cal Shrum and his Rhythm Rangers.

King Arthur Was a Gentleman

(Gainsborough - G. F. D.)

War Comedy

It happens to them all, and it has happened to Arthur Askey, one of Britain's Ten Best, that he be persuaded from the brand of comedy which has made him famous into a supposedly more "appealing" type of role, with less of the familiar screwball and a transparent tendency towards the Chaplinesque. The experiment is not always a foregone success, and there will be many among the Big Hearted One's apostolate who will prefer the old fashioned to the new style comedy cocktail. None the less the film, despite its renovated gags and its check on Askey's exuberance, has plenty of sound entertainment material in its music, excitement, and names, though unknown across the Atlantic, which are family by-words here, and should register with those provincial audiences which have been in the established habit of swelling the Askey grosses to over £100,000 per film.

The film has a wartime setting with Askey as a driver of a Bren-gun carrier, who thinks an old sword is Excalibur and takes on as much bravery as one of King Arthur's Knights, slashes his way to military victory and romance, at home on the barrack square, and in a pantomime Libya.

Arthur is always the Chaplinesque little man overcome by circumstance and his companions, driving a Bren-gun carrier into rivers and orderly rooms, capturing Jerries, escaping from jail and meriting the Sergeant's ire. Some of the gags have a venerable wheeze in the joints but the action sequences are fast and some will find them funny.

Max Bacon's portly comedy is a sound popular ingredient; Jack Train does some grand imitations and Mesdamoiselles Dall and Shelton look and act lively, and sing with spirit some songs of which "Honey On My Mind" is probably the most likely success.

Val Guest and Marriott Edgar scripted and Marcel Varnel directed.

The laughter which punctuated the film at the press preview consolidated the view that despite the venerable gags and the padding you can entertain some of the audience all of the time and all of the audience some of the time. Critical diehards, however, were not ready to accept the film as the best Askey material. Reviewer's Rating: Fair.—A. F.

Release date, not set. Running time, 98 min. General audience classification.
Arthur Askey, Max Bacon, Evelyn Dall, Anna Shelton, Jack Train.

REPUBLIC REISSUES EIGHT AUTRY FILMS

The absence of Sergeant Gene Autry from the cameras will not mean his absence from the screen this year. Republic plans to reissue eight of his films, made during the past five years. The tentative schedule was announced as: "Boots and Saddles", January 15th; "South of the Border", March 1st; "Gaucho Serenade", April 15th; "Ride, Tenderfoot, Ride", June 1st; "Tumbling Tumbleweeds", July 15th; "Mexicali Rose", September 1st; "In Old Monterey", October 15th, and "The Old Barn Dance", December 1st.

The first, "Boots and Saddles", was originally released on October 4, 1937. It features the cowboy star as a ranch foreman selling horses to an Army post and singing his songs to the Colonel's daughter. In addition to Gene Autry, the cast includes his sidekick, Smiley Burnette, and Judith Allen, Ra Hould, Guy Usher and Gordon Elliot.

PARATROOPS (OWI)

Victory Short

How our parachute troops train is here told compactly, with excellent photography, narration and music. It is a fine combination of the informative and the entertaining. Some sequences, especially those showing the paratroopers learning to ski, are of positive beauty. The men are toughened physically before learning to handle their parachutes and leave their ships. Then comes the first real jump, together with the first real practice landing. Specially picked units are then trained in the skills of landing in snow, traveling on snow, living in it. Not shown, for obvious reasons, are the tactics. However, what is disclosed is sufficient to hold attention securely. No exhibitor need fear his patrons will find this government short dull.—F. E. S.

Release date, January 21, 1943. 9 *minutes.*

CONQUER BY THE CLOCK (RKO)

Victory Film

Frederic Ullman, Jr., short subjects producer for RKO Radio, who already has three splendid war shorts to his credit in the RKO series "This Is America," has produced a Victory film for the Office of War Information, "Conquer by the Clock," which is one of the "America Speaks" group.

This 11-minute film, directed by Slavko Vorkapich and written by Phil Reisman, Jr., is being distributed for the OWI on a non-profit basis by the War Activities Committee. Its theme is time. It is a visual plea for war industry workers and for American industrial magnates to stay on the job and keep rolling the materials and equipment needed for our armed forces. Its message is compelling, and producer, director and writer have handled the material expertly and forcefully.—J. E. S.

Release date, December 18, 1942 11 *minutes*

SPEED UP ON STIRLINGS
(Shell Film Unit - British M. O. I.)

This presents in actuality a recorded impression of the assembling of one of Britain's giant bombers. Though the *prima facie* end is to expound the way problems of speeding up are tackled, the film is in essence and in its likely appeal just a simple but very competent record of an industrial process. Probably the Germans know a great deal about our Stirlings. The British public seeing this will know a lot too.—A. F.

20 *minutes*

Shadow of a Doubt

(Universal)

A Study in Murder

The entrance of a murderer into the home of a normal, middle-class American family, as their long-cherished "Uncle Charlie," sets off a story of fear and suspicion in the best Hitchcock manner. It is a tense film for all of its 108 minutes, with excellently sustained character and mood, and promises to grip audience attention to the final frame.

The screenplay shows in its economy of word and scene the care that Thornton Wilder, Sally Benson and Alma Reville have taken with Gordon McDonell's story. The presentation and performance of supporting and featured players carry the unmistakable brand of Alfred Hitchcock, "Suspicion" and "Saboteur."

The warped mind of the criminal dominates the scene. His ruthlessness and frantic dread break through the veneer of charm and confidence which he has assumed and arouse the reluctant doubts of his niece. These are confirmed quickly and overwhelmingly by the appearance of detectives, the small details which escape his notice, and his own over-zealousness to cover his tracks. With her realization of the hideous truth, the film is a struggle between her desire for justice without hurting her family and his determination to silence her at any cost.

Joseph Cotten is excellent as the murderer. cool and malevolent. In the role of the niece, Teresa Wright adds another to her growing list of fine characterizations. Patricia Collinge is impressive as the mother, who remains oblivious to all but delight in rediscovering her brother. And Macdonald Carey, Henry Travers, Hume Cronyn, Wallace Ford and Edna May Wonacott are all very competent in the smaller roles.

Photography and musical background are cleverly attuned to theme and mood, and the background is enhanced by the realism of the setting, many scenes having been filmed on the spot in New York and Santa Ross, Calif. Jack Skirball produced.

Previewed at the home office projection room.

Reviewer's Rating: *Good.*—E. A. CUNNINGHAM.

Release date, January 15, 1943. Running time, 108 min. PCA No. 9011. Adult audience classification.

Charles Oakley .....Joseph Cotten
Charlie Newton .....Teresa Wright
Macdonald Carey, Henry Travers, Patricia Collinge, Wallace Ford, Hume Cronyn, Edna Mae Wonacott.

(*Review reprinted from last week's* HERALD)

Chetniks

(20th Century-Fox)

Jugoslavia's Fighting Guerrillas

Life and death, literally, is the drama woven into this action story for Twentieth Century-Fox by producer Sol Wurtzel. It shows excitingly, yet with warm and human incident, the continuing fight against Germans in Jugoslavia by guerillas under the leadership of General Draja Mihailovitch.

True accounts, some from front pages, some from the underground, provide incidents that are factual and current reenactment of guerilla sabotage, raids, brave cunning, and suffering in the Jugoslav mountains. There is a picture also of Nazi firing squads and brutality. But these people, fierce in will for freedom, meet even this with a last shouted challenge.

Added to this current, almost documentary background, is a moving emotional problem. Draja, played by Philip Dorn, faces the terrible choice between his cause and the lives of his wife and children. There is suspense and skilled acting in his decision.

Anna Sten, as his wife, and Merrill Rodin and Patricia Prest, the children, are convincing, too, when their roles deliver them to the Gestapo. A mother and children's surrender in order to save the army could scarcely fail to grip audiences.

From the crack of a patriot rifle, slaying the Nazi commander at headquarters in the opening scene, there is swiftly moving action. Axis supplies are raided, and the guerillas send impudent taunts, even as the news has reported. In finale the guerillas storm a hostage town, winning a seaport and saving the wives and children of both the commander and his guerillas. It is done by a clever strategm and courage.

The leading parts are admirably played by Dorn, a newcomer from England, Miss Sten, the children, and John Shepperd and Virginia Gilmore as young lovers. The Nazis are in the stock Reich villain vein, but this seems to augment their patterned brutality. Emotion and dramatic interest keep propaganda subordinate.

Louis King's direction keeps action and story properly paced while Mr. Wurtzel's production adds much valuable detail to the story written by Jack Andrews and Edward E. Paramore. The "Song of the Chetniks" is a stirring musical background.

Produced at the home office to a press and National Board of Review audience which followed with a frequently anxious attention. Reviewer's Rating: *Good.*—JOHN STUART, JR.

Release date, February 5, 1943. Running time, 73 min. PCA No. 8853. General audience classification.

General Mihailovitch .....Philip Dorn
His Wife .....Anna Sten
Their Children .....Merrill Rodin, Patricia Prest
Colonel Brockner .....Martin Kosleck
John Shepperd, Virginia Gilmore, Felix Basch, Frank Lackteen and Leroy Mason.

(*Review reprinted from last week's* HERALD)

The Meanest Man in the World

(20th Century-Fox)

Benny in Less Than an Hour

With shortages popping up in every hand, there may be foundation for expectancy that the customers who are always so right will take in their stride this 57-minute feature offering Jack Benny, Priscilla Lane, Rochester and others commonly seen in product of Grade A running time, but it's a problem for showmen to conjure with in their programming. The film stacks up as a small A or a big B, a long short or a short feature, and in either or any case as a romp for Benny in the field of humor to which he has accustomed his fans, not his best nor his worst offering, but certainly his most perplexing contribution to the theatre man's flow of screen ware.

The script by George Seaton and Allan House is from a play of the same title produced some years ago by George M. Cohan which is telescoped here to the dimensions and trim of a protracted skit. It casts Benny as a small town lawyer who goes to New York and acquires no clients until he gets himself a newspaper reputation as a legalistic brute given to evicting aged women, literally stealing candy from children and delighting generally in the inflicting of distress. This fame brings him a rich client but places him in trouble with his fiancee, at which point the tale goes off on a tangent and terminates in a pistol wedding played, as the whole of it is, for laughs.

Rochester, as the lawyers' manservant, accompanies the principal steadily and collects as many or more laughs. Priscilla Lane plays the fiancee, and Anne Revere amuses as the secretary. Others have little to do.

Production is by William Perlberg and direction by Sidney Lanfield, both of whom engage commonly in enterprises of greater dimension and substance.

Previewed at the Ritz theatre, Hollywood, to a mixed audience attracted by the billed attraction, "Random Harvest," Benny fans in the gathering could be located by their laughter, which was louder than it was frequent. Foyer comment disparaged the offering. Reviewer's Rating: *Fair.*—W. R. WEAVER.

Release date, not set. Running time, 57 min. PCA Certificate No. 8851. General audience classification.

Richard Clark .....Jack Benny
Janie .....Priscilla Lane
Shutro .....Rochester
Edmund Gwenn, Matt Briggs, Anne Revere, Margaret Seddon, Helene Reynolds, Lyle Talbot, Don Douglas, Harry Hayden, Arthur Lost.

(*Review reprinted from last week's* HERALD)

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

ADVANCE SYNOPSES

THUNDERING TRAILS (Republic)

Western

PRODUCER: Lou Gray. Directed by Jack English.

PLAYERS: Tom Tyler, Bob Steele, Jimmie Dodd, Charles Miller, Nell O'Day.

SYNOPSIS

Two brothers, one a member of the Texas Rangers and the other duped into becoming a member of the State Police which is the cat's-paw of a scheming judge, are pitted against each other when their father is killed guarding a gold shipment. Another of the "Three Mesquiteers" series, the picture has the brothers eventually reconciled and joining forces to best the jurist's gang.

STAGE DOOR CANTEEN (Lesser-United Artists)

Musical

PRODUCER: Sol Lesser. Directed by Frank Borzage.

PLAYERS: Edgar Bergen and Charlie McCarthy, Jack Benny, Ray Bolger, Ethel Merman, Ethel Waters, Merle Oberon, Mary Pickford, Katharine Cornell, Tallulah Bankhead, Alfred Lunt and Lynn Fontanne, Jane Cowl, Kenny Baker, Helen Hayes, Marlene Dietrich, Helen Mencken, Loretta Young, Paul Muni, Johnny Weissmuller, Bonita Granville and others, with bands of Kay Kyser, Benny Goodman, Freddie Martin, Xavier Cugat, Guy Lombardo, Count Basie, and with George Jessel and Bert Lytell as masters of ceremonies.

SYNOPSIS

Revolving about the activities of the famed entertainment spot in New York for service men, "Stage Door Canteen" will have a definite romantic story about which the various personalities are grouped. The name people will appear as acts and anecdote tellers, hostesses and bus boys at the canteen, with a cast of virtual unknowns portraying the dramatic roles. The names listed above are not complete, and some of those to be seen have never before appeared in front of motion picture cameras.

A portion of the profits of the film will go to service men's and actors' welfare organizations.

THE LAST RIDE (Warners)

Melodrama

DIRECTED by D. Ross Lederman.

PLAYERS: Richard Travis, Eleanor Parker, Jack LaRue, Cy Kendall, Wade Boteler.

SYNOPSIS

When two persons are killed by an accident caused by a tire blowout, investigation shows that the tires on the automobile were from the "black market." Assigned to break the black market ring, a young detective crashes through a series of incidents, which include his purposeful discharge from the force, gaining the confidence of the gang, and bringing them to justice, despite the fact that his younger brother is one of the criminals.

WE'VE NEVER BEEN LICKED (Universal)

College-War Drama

PRODUCER: Walter Wanger. Directed by John Rawlins.

PLAYERS: Richard Quine, Noah Beery, Jr., Anne Gwynne, Martha O'Driscoll, Edgar Barrier, William Frawley, Harry Davenport.

SYNOPSIS

For the first time, the achievements of Texas A. and M. College, which has contributed more officers to the United States Army than any other institution, is brought to the screen. Filmed with the cooperation of the university which offered its facilities, this Wanger production tells, in the story of one of its students, the type of training offered by the college. After defending the actions of the Japs in the Pacific some time prior to Pearl Harbor, the student is considered disgraced when he presumably fails in his duties of guarding a laboratory where a secret war formula is being developed. He joins forces with the two Jap students expelled with him, and after Pearl Harbor, is discovered to be issuing anti-Allied propaganda from Tokio. Getting into a plane by a ruse, he overcomes the Jap pilot, switches the plane's radio wavelength to that of an American squadron, directs them to the Jap fleet and then, himself, destroys a Jap carrier by diving the plane at it.

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Min.)		
	1942-43		
4421	Phony Cronies (Brendel)	8-27-42	899
4422	Carry Harry (Langdon)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up (Downs)	10-2-42	974
4409	College Belles (Gloveslinger)	10-16-42	998
4424	Sappy Pappy (Clyde)	10-30-42	1010
4402	Sock-a-bye Baby (Stooges)	11-13-42	1046
4425	Ham and Yeggs (Brendel)	11-27-42	1046
4426	Piano Mooner (Langdon)	12-11-42	1094
4410	The Great Glover (Gloveslinger)	12-25-42	..
4403	They Stooge to Conga (Stooges)	1-1-43	1094
4428	His Wedding Scare (Brendel)	1-15-43	..
	COLOR RHAPSODIES (7 Minutes)		
	1942-43		
4501	Song of Victory	9-4-42	926
4502	Tito's Guitar	10-30-42	1010
4503	Toll Bridge Troubles	11-27-42	1046
4504	King Midas Junior	12-18-42	..
4505	Slay It with Flowers	1-8-43	..
	PHANTASIES CARTOONS (Average 9 Min.)		
	1942-43		
4701	The Gullible Canary	9-18-42	950
4702	The Dumb Conscious Mind	10-23-42	1010
4703	Malice in Slumberland	11-20-42	1046
4704	Chilly Polly	12-18-42	..
4705	The Vitamin G Man	1-22-43	..
	COMMUNITY SING (Series 7) (9 Minutes)		
	1942-43		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler" (Baker)	9-17-42	950
4653	No. 3—College Songs	10-15-42	1010
4654	No. 4—Service Songs	11-12-42	1007
4655	No. 5—Songs of the States	12-11-42	1094
4656	No. 6—MacDonald's Son	1-1-43	..
	QUIZ REELS (Average 10 Min.)		
	1942-43 (Series 3)		
4601	Kitchen Quiz No. 1	8-21-42	899
	PANORAMICS (10 Minutes)		
	1942-43		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	998
4903	Our Second Front	12-11-42	1078
4904	Merchant Seamen	1-15-43	..
	TOURS (10 Minutes) 1942-43		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974
	SCREEN SNAPSHOTS (Series 22) (10 Minutes)		
	1942-43		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998
4854	No. 4	11-26-42	1046
4855	No. 5	12-25-42	1094
	WORLD OF SPORTS (10 Minutes)		
	1942-43		
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	11-6-42	1010
4803	Winter Paradise	12-8-42	1094
	KATE SMITH (18 Minutes)		
	1942-43		
4751	America Sings With Kate Smith	8-21-42	899
	FAMOUS BANDS (10 Minutes)		
	1942-43		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	998
4953	Shep Fields	12-23-42	1094
	AMERICA SPEAKS		
4961	Wings for the Fledgling	12-31-42	1094

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (Average 20 Minutes)		
	1942-43		
A-401	Keep 'Em Sailing	11-28-42	1022
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
	1942-43		
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-8-42	1010
T-413	Glimpses of Ontario	12-5-42	1118
T-414	Land of Orizaba	1-2-43	..
	PETE SMITH SPECIALTIES (10 Minutes)		
	1941-42		
S-371	It's a Dog's Life	8-22-42	877
S-372	Victory Vittles	9-19-42	950
S-373	Football Thrills of 1941	9-26-42	998
S-374	Calling All Pa's	10-24-42	998
	1942-43		
S-461	First Aid	1-2-43	1118
S-462	Marines in the Making	12-26-42	1118
	PASSING PARADE (10 Minutes)		
	1941-42		
K-387	The Magic Alphabet	10-10-42	995
K-388	Famous Boners	10-24-42	1010
K-389	The Film That Was Lost	10-31-42	994
	1942-43		
K-481	Madero of Mexico	11-28-42	1022
	MINIATURES (10 Minutes)		
	1941-42		
M-336	The Greatest Gift	9-5-42	926
M-337	ATCA	10-3-42	994
M-338	The Good Job	10-10-42	994
M-339	Listen, Boys	10-17-42	998
	1942-43		
M-431	The Last Lesson	12-19-42	1118
M-432	People of Russia	12-26-42	1118
M-433	Brief Interval	11-28-42	1022
	OUR GANG COMEDIES (Average 11 Min.)		
	1941-42		
C-399	Rover's Big Chance	8-22-42	856
C-400	Mighty Lak a Goat	10-10-42	998
	1942-43		
C-401	Unexpected Riches	11-28-42	1022
	TECHNICOLOR CARTOONS (8 Minutes)		
	1941-42		
W-352	The Blitz Wolf	8-22-42	950
W-353	The Early Bird Dood It	8-29-42	950
W-354	Chips Off the Old Block	9-12-42	950
W-355	Fine Feathered Friend	10-10-42	1010
W-356	Wild Honey	11-7-42	1022
	1942-43		
W-441	Barney Bear's Victory Garden	12-26-42	1118

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
	1942-43		
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	1070
L2-3	No. 3	2-12-43	..
	FASCINATING JOURNEYS (Color) (10 Minutes) 1941-42		
M1-2	Indian Temples	9-4-42	926
	SUPERMAN COLOR CARTOONS (Average 8 Minutes) 1941-42		
W1-9	Superman in Terror on the Midway	8-28-42	877
W1-10	Superman and the Japoteurs	9-18-42	950
W1-11	Superman in Showdown	10-16-42	974
W1-12	Superman in Eleventh Hour	11-20-42	1070
	1942-43		
W2-1	Superman in Destruction, Inc.	12-25-42	1118
W2-2	Superman in the Mummy Strikes	1-29-43	..
W2-3	Superman in Jungle Drums	3-5-43	..
	HEDDA HOPPER'S HOLLYWOOD (10 Minutes) 1941-42		
Z1-5	No. 5	8-14-42	877
Z1-6	No. 6	9-18-42	950
	HEADLINERS (Average 10 Minutes) 1942-43		
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	1010
A2-3	Hands of Women	12-11-42	1070
A2-4	Mitchell Ayres & Orch.	1-15-43	..
A2-5	Ina Ray Hutton & Orch.	3-19-43	..
	MADCAP MODELS (Color) (Average 8 Minutes) 1941-42		
U1-6	The Little Broadcast	9-25-42	998
	1942-43		
U2-1	Jasper and the Haunted House	10-23-42	1010
U2-2	Jasper and the Choo-Choo	1-1-43	..
U2-3	Bravo Mr. Strauss	3-12-43	..
	POPEYE THE SAILOR (7 Minutes) 1941-42		
E1-11	You're a Sap, Mr. Jap	8-7-42	859
E1-12	Alona on the Sarong Seas	9-4-42	926
	1942-43		
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	1007
E2-3	Me Musical Nephews	12-25-42	1070
E2-4	Spinach for Britain	1-22-43	..
E2-5	Seein' Red, White 'n Blue	2-19-43	..
E2-6	A Jolly Good Furlough	3-26-43	..
	POPULAR SCIENCE (Color) (10 Minutes)		
	1942-43		
J2-1	No. 1	10-2-42	974
J2-2	No. 2	11-27-42	1010
J2-3	No. 3	2-5-43	..
	SPEAKING OF ANIMALS (Average 9 Minutes)		
	1941-42		
Y1-5	At the Dog Show	8-28-42	926
Y1-6	In South America	9-25-42	974
	1942-43		
Y2-1	Speaking of Animals and Their Families	12-18-42	1070
	SPORTLIGHTS (Average 10 Minutes)		
	1941-42		
R1-13	Timber Athletes	9-11-42	926
	1942-43		
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	1007
R2-3	Modern Vikings	1-8-43	..
R2-4	Trading Blows	2-12-43	..
R2-5	Hike or Bike	3-19-43	..
	VICTORY SHORTS (15 Minutes)		
	1942-43		
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-22-42	946
T2-3	The Price of Victory	12-3-42	1018
T2-4	The Aldrich Family Gets Into Scrap	..	..

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color) (7 Minutes)		
	1941-42		
24,108	T-Bone for Two	8-14-42	856
24,109	How to Play Baseball	9-4-42	926
24,100	The Vanishing Private	9-24-42	974
24,111	Olympic Champ	10-9-42	998
24,112	How to Swim	10-23-42	1010
24,113	Sky Trooper	11-6-42	1022
24,114	Pluto at the Zoo	11-20-42	1070
24,115	How to Fish	12-4-42	1094
24,116	Bellboy Donald	12-18-42	1118
	DISNEY SPECIALS		
	Der Fuehrer's Face	12-18-42	1067
	Education for Death	1-5-42	1067
	INFORMATION PLEASE (Average 11 Min.) 1941-42		
24,210	No. 10 John Carradine	8-14-42	877
24,211	No. 11 Russell Crouse	9-11-42	974
	SPORTSCOPE (Average 8 Min.)		
	1942-43		
34,301	Show Horse	9-11-42	974
34,302	Touchdown Tars	10-9-42	998
34,303	Winter Setting	11-6-42	1022
34,304	Q-Men	12-4-42	1094
33,305	Basketeers	1-1-43	1118

Prod. No.	Title	Rel. Date	P.D. Page
	PICTURE PEOPLE (10 Minutes)		
	1941-42		
24,413	Hollywood on the Hudson	8-14-42	926
	EDGAR KENNEDY (Average 17 Min.)		
	1942-43		
33,401	Two for the Money	8-14-42	926
33,402	Rough on Rents	10-30-42	1010
33,403	Duck Soup	12-18-42	1118
	LEON ERROL (Average 16 Min.)		
	1942-43		
33,701	Mail Trouble	8-4-42	926
33,702	Deer, Deer	10-23-42	1010
33,708	Pretty Dolly	12-11-42	1094
	JAMBOREES (Average 9 Min.)		
	1942-43		
34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	998
34,403	Ray McKinley & Orch.	10-30-42	1022
34,404	Dick Stabile & Orch.	11-27-42	1070
34,405	Enric Madriguera & Orch.	12-25-42	1094
	VICTORY SPECIALS		
	1942-43		
34,201	Conquer by the Clock	10-27-42	1114
34,202	Spit, Grit and Rivets	..	..
	FAMOUS JURY TRIALS (Average 18 Min.)		
	1942-43		
33,201	The State vs. Glen Willet	9-18-42	974
33,202	The State vs. Thomas Thomas Crosby	11-13-42	1070
	THIS IS AMERICA (Average 19 Min.)		
	1942-43		
33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	1031
33,103	Army Chaplain	12-18-42	1102

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	ADVENTURES NEWSCAMERAMAN (Average 9 Min.)		
	1942-43		
3201	Along the Texas Range	10-9-42	974
3202	Climbing the Peaks	1-29-43	..
	MAGIC CARPET (9 Minutes)		
	1942-43 (Color)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-28-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	11-28-42	1022
3156	Strange Empire	1-1-43	..
3157	Land Where Time Stood Still	2-26-43	..
	SPORTS REVIEWS (Average 9 Min.)		
	1942-43		
3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughters	11-20-42	1022
3302	When Winter Comes	12-18-42	..
3303	Steelhead Fighters	1-15-43	..
3304	Back to Bikes	2-12-43	..
	TERRYTOONS (TECHNICOLOR) (7 Minutes)		
	1942-43		
3551	All Out for "V"	8-7-42	926
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
3555	The Mouse of Tomorrow	10-16-42	1046
3556	Nancy in Doing Their Bit	10-30-42	..
3557	Frankenstein's Cat	11-27-42	..
3558	Barnyard WAAC	12-11-42	..
3559	Scrap for Victory	1-8-43	..
3560	Barnyard Blackout	2-5-43	..
3561	Shipyard Symphony	2-19-43	..
	SPECIAL		
3567	Somewhere in the Pacific	12-25-42	..
3568	He Dood It Again	1-22-43	..
	TERRYTOONS (Black & White) (7 Minutes)		
	1942-43		
3501	The Big Build-Up	9-4-42	926
3502	Ickle Meets Pickle	11-13-42	1046
	THE WORLD TODAY (9 Minutes)		
	1942-43		
3401	Our Last Frontier	9-11-42	..
	MARCH OF TIME (Average 20 Minutes)		
	1942-43		
V9-1	The F.B.I. Front	9-11-42	911
V9-2	The Fighting French	10-9-42	946
V9-3	Mr. and Mrs. America	11-6-42	1007
V9-4	Prelude to Victory	12-4-42	1055
V9-5	The Navy and the Nation	1-1-43	1102
	DRIBBLE PUSS PARADE (9 Minutes)		
3901	Monkey Doodle Dandies	12-4-42	1046
	VICTORY FILM		
3801	It's Everybody's War	11-6-42	1031

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD IN ACTION (Two Reels)		
	1941-42		
...	Our Russian Ally	8-14-42	784
....	Hitler's Plan	8-4-42	854
....	Road to Tokyo		896
....	Inside Fighting China	10-2-42	896
....	Mask of Nippon	11-6-42	971
....	Fighting Freighters	1-9-43	1055
....	Paratroops	2-12-43	..

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	COLOR CARTUNE (Average 7 Min.)		
	1942-43		
7241	Andy Panda's Victory Garden	8-7-42	926
7242	The Lean Stranger	10-19-12	998
7243	Air Raid Warden	12-21-42	1118
7244	The Screwball	2-15-43	..
	SWING SYMPHONIES		
	1942-43		
7231	Yankee Doodle Swing Shift	9-21-42	899
7232	Boogie Woogie Sioux	11-30-42	1046
7233	"Cow-Cow Boogie"	1-4-42	..
	STRANGER THAN FICTION (9 Minutes)		
	1941-42		
8384	Mile of Dough	8-10-42	877
8385	Smoke Painter	8-31-42	899
	PERSON—ODDITIES		
	1942-43		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	1046
7374	Double Talk Girl	11-16-42	1007
7375	Designed by Fannie Hurst	12-14-42	1118
7376	Let Huey Do It	1-25-43	..
7377	She's A-1 in the Navy	2-8-43	..
	VARIETY VIEWS (9 Minutes)		
	1941-42		
8365	Crater City	8-17-42	856
	1942-43		
7351	Trouble Spot of the East	9-7-42	899
7352	Canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	1010
7355	Western Whoopee	12-26-42	899
7356	Winter Sports Jamboree	1-8-43	..
7357	Mother of Presidents	2-1-43	..
	MUSICALS (Average 18 Min.)		
	1942-43		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	1007
7125	Chasin' the Blues	1-13-43	1046
7126	Hit Tune Jamboree	2-10-43	..
	VICTORY FEATURETTES		
	1942-43		
0995	Keeping Fit	10-26-42	968
0996	Arsenal of Might	2-22-43	..
	2-REEL SPECIAL		
7111	Roar, Navy Roar	11-25-42	1046
7110	"Eagle Vs. Dragon"	..	..

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR SPECIALS (Average 20 Min.)		
	1942-43		
8001	A Ship Is Born	10-10-42	1010
8002	Fighting Engineers	1-2-43	1118
8003	Young and Beautiful	2-13-43	..
8004	Eagles of the Navy	3-13-43	..
	BROADWAY BREVITIES (20 Minutes)		
	1942-43		
8101	The Spirit of Annapolis	8-5-42	926
8102	The Nation Dances	8-26-42	874
8103	The Spirit of West Point	11-28-42	1007
8104	Beyond the Line of Duty	11-7-42	1010
8105	Vaudeville Days	12-19-42	1070
8106	The Man Killers	..	..
8107	Little Isles of Freedom	1-30-43	1078
8108	Our African Frontiers	2-27-43	..
	HOLLYWOOD NOVELTIES (10 Minutes)		
	1942-43		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	1022
8303	Stars on Horseback	..	..
8304	So You Think You Need Glasses	12-26-42	1118
8305	This Is Your Enemy	1-23-43	..
	THE SPORTS PARADE (10 Minutes)		
	1942-43		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	1007
8403	The Right Timing	10-31-42	1022
8404	Cuba, Land of Adventure and Sport	1-9-43	1070
8405	America's Battle of Beauty	11-21-42	1070
8406	Horses! Horses! Horses!	12-12-42	1070
8407	Sporting Dogs	2-26-43	..
	MELODY MASTERS BANDS (10 Minutes)		
	1942-43		
8501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	1007
8503	U. S. Marine Band	11-14-42	1007
8504	Borrah Minevitch and his Harmonica School	12-26-42	1118
8505	U. S. Navy Band	1-16-43	..
	LOONEY TUNES CARTOONS (7 Minutes)		
	1941-42		
7614	The Duektator	8-1-42	856
7615	Eatin' on the Cuff	8-22-42	877
7616	The Impatient Patient	9-5-42	877
	1942-43		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	1022
8603	My Favorite Duck	12-5-42	1007
8604	Confusions of a Nutzy Spy	1-23-43	1007
8605	To Duck or Not to Duck	2-6-43	1070
8606	Hop and Go	2-6-43	..
	MERRIE MELODIES CARTOONS (Color) (7 Minutes)		
	1941-42		
7723	Foney Fables	8-1-42	856
7724	The Squawkin' Hawk	8-8-42	877
7725	Fresh Hare	8-22-42	877
7726	Fox Pop	9-5-42	877
	1942-43		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-4	956
8703	The Hare Brained Hypnotist	10-31-42	1007
8704	A Tale of Two Kitties	11-21-42	1007
8705	Ding Dog Daddy	12-5-42	1007
8706	Case of the Missing Hare	12-12-42	1007
8707	Coal Black and de Sebben Dwarfs	1-16-43	1007
8708	Pigs in a Polka	2-6-43	1070
8709	Tortoise Wins by a Hare	2-20-43	..
8710	Fifth Column Mouse	3-6-43	..
8711	Flop Goes the Weasel	..	..

Prod. No.	Title	Rel. Date	P.D. Page
	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Bomber		509
	Pots to Planes		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		...
	Winning Your Wings		874
	Keep 'Em Rolling		874
	Mr. Gardenia Jones		874
	Your Air Raid Warden		770
	Vigilance		771
	Out of the Frying Pan		926
	Salvage		940
	Manpower		971
	Japanese Relocation		971
	Dover		1010
	Fuel Conservation		1040
	Colleges at War		1078
	Community Transportation		1102
	Paratroops		1114
	U. S. TREASURY DEPT. (Released Through National Screen)		
	The New Spirit		529
	WAR ACTIVITIES COMMITTEE (Released Through 20th-Fox)		
	Battle of Midway		812
	BRITISH MINISTRY OF INFORMATION		
	21 Miles		971
	Control Room		1018
	C. E. M. A.		1018
	Fighting French Navy		1070
	Lift Your Head Comrade		1094
	Letter from Ulster		1094
	Speed Up on Stirlings		1114
	MISCELLANEOUS		
	Movie Quiz, No. 1 and 2 (Movie Quiz Distributing)		854
	Shock Troops for Defense (Brandon Films)		871
	Scrap for Victory (Brandon Films)		871
	Quebec (Canadian Film Board)		1070
	Kokoda Battle Front (Australian Dept. of Information)		1070
	Sword of the Spirit (Verity Film)		1055

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4120	The Secret Code (15 Episodes)	9-4-42	899
4140	The Valley of Vanishing Men (15 episodes)	12-27-42	..

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
281	King of the Mounties (12 episodes)	10-10-42	998
282	G-Men vs. the Black Dragon (15 Episodes)	1-2-43	1022

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
7881-92	Junior G-Men of the Air (12 episodes)	8-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	950
7681-93	Adventures of Smilin' Jack (13 episodes)	1-5-43	994

SHORTS

advance synopses and information

SUPERMAN IN DESTRUCTION, INC. (Para.)

(*W*2-1)

Sabotage in a munitions plant offers a story to provoke the spirit of competition between reporters Lois Lane and Clark Kent. Lois is on the trail of the crime when she is discovered and concealed in a loaded torpedo. Kent assumes the guise of Superman in time to save her and foil the saboteurs.

Release date, December 25, 1942 8½ *mins.*

BELLBOY DONALD (RKO)

Disney Cartoon (24,116)

Donald, a bellboy serving on the motto that the customer is always right, is sorely tried by Junior, son of Pete. Most of his troubles center around the elevator, above, below and even half-way in. His patience finally gives out after an abrupt and flattening descent. Donald collars Junior, assures himself that the job is no longer his and gives in to his natural impulses.

Release date, December 18, 1942 *7 minutes*

MARINES IN THE MAKING (MGM)

Pete Smith (S-462)

Made with an all-Marine cast, this release describes the strenuous training routine of the leatherneck recruit. Coach Dick Hanley of football fame—now Major Richard E. Hanley—gives a demonstration of the Marines' equipment for hand-to-hand combat, including jiu jitsu and the use of the bayonet. There is a solemn presentation too of the Marines' "Creed of the Rifle."

Release date, December 26, 1942 *9 minutes*

THE FIGHTING ENGINEERS (WB)

Technicolor Special (8002)

Filmed at Fort Belvoir, Va., in cooperation with the U. S. Engineering Corps., this subject tells the story of the training and duties of that branch of the armed services. Screen actors Richard Travis, Robert Armstrong and James Flavin are featured in combat scenes simulating the fighting on the Solomons, and showing the contribution of our Engineers to recent successes there.

Release date, January 2, 1943 20 *minutes*

DESIGNED BY FANNIE HURST (Univ.)

Person Oddities (7375)

The emphasis is upon oddities in this issue although the well-known personality of Fannie Hurst is included. This writer has made a hobby of collecting antique religious objects which are photographed in her home. Other oddities are a children's trolley set up in the back yard; a private cemetery which becomes the property of each President of the United States; dolls made from pipe cleaners and a town (Dayton, Nev.) on wheels.

Release date, December 14, 1942 *9 minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 1116-1117.

THE LAST LESSON (MGM)

Miniature (M-431)

In the memory of some elder Frenchmen is the last attempt of a victorious Germany to stamp out French culture and spirit. Then as now the country was occupied, but the love of liberty, equality and fraternity survived and will not be destroyed today.

Release date, December 19, 1942 10 *minutes*

GLIMPSES OF ONTARIO (MGM)

FitzPatrick Traveltalk (*T*-413)

The tour of Canada's Province of Ontario starts at St. Thomas in the great grain belt, moving on to the business city of Toronto, the capital at Ottawa with its fine Parliament buildings and catching historic monuments and scenes of sport and play on the Ottawa river.

Release date, December 5, 1942 *9 minutes*

BORRAH MINEVITCH AND HIS HARMONICA SCHOOL (WB)

Melody Masters (8504)

A school for harmonica players is the hobby of Borrah Minevitch, master of the mouth organ. In this musical subject, instructor and students offer a concert including such favorites as "Bugle Call Rag," "Always in My Heart," "Begin the Beguine" and "American Patrol."

Release date, December 26, 1942 10 *minutes*

PEOPLE OF RUSSIA (MGM)

Miniature (M-432)

Two glimpses of Russia are presented here, one set of films from 1932 and another from 1940. The tremendous strides made in these eight years and the temper and outlook of the people are evidence of the strength which has held off the armies of Germany in the last two years of war.

Release date, December 26, 1942 10 *minutes*

FIRST AID (MGM)

Pete Smith (S-461)

A trio of former screen stars, Sally Eilers, Leila Hyams and Eileen Percy, demonstrate proper first aid technique as representatives of the Beverly Hills chapter of the American Red Cross. Dave O'Brien and Edna Harris offer a convincing illustration of what *not* to do in an emergency.

Release date, January 2, 1943 10 *minutes*

AIR RAID WARDEN (Univ.)

Color Cartune (7243)

Andy Panda is an efficient air raid warden with a well-equipped post before the appearance of a goat. The damage after this encounter includes an alarm siren, two traffic lights, a battery, and an unmistakable illumination within the animal. A swinging steel girder carries both aloft where they are mistaken for enemy aircraft and eventually shot down.

Release date, December 21, 1942 *7 minutes*

SO YOU THINK YOU NEED GLASSES (WB)

Hollywood Novelty (8304)

George O'Hanlon plays Joe MacDoakes again in this story written and directed by Richard L. Bare. This time it's eye trouble, discovered in a friendly game of bridge by his wife. Bi-focals are prescribed and bought, tremendous affairs which his brother-in-law removes. Then he tries treatments which prove so successful that he is accepted for service in the Army.

Release date, December 26, 1942 10 *minutes*

DUCK SOUP (RKO)

Edgar Kennedy (33,403)

Edgar Kennedy finds himself unexpectedly in the hands of a medical man all because his brother-in-law has decided to sell him insurance. Turned down for a nervous condition and offered medicine for his ailment, Edgar decides he is being poisoned. This suspicion is aggravated when he hides from his family and is mistaken for a burglar. In the scuffle, he finds great satisfaction in knocking out the brother-in-law, only to have a law suit on his hands.

Release date, December 18, 1942 17 *minutes*

BARNEY BEAR'S VICTORY GARDEN (MGM)

Cartoon (*W*-441)

Barney Bear with an upsurge of patriotism decides to plant a victory garden in spite of the unpromising soil. A bomber helps break ground for him, but his next assistant is not so helpful. A mole makes an underground maze, consuming the root vegetables before they are harvested. Barney tries to rout him with a hose but is disastrously defeated.

Release date, December 26, 1942 8 *minutes*

BASKETEERS (RKO)

Sportscope (34,305)

The 52-year-old game of basketball, devised at Springfield College by James Naismith, is brought up to date in this sports issue. Coach Clare Bee of Long Island University illustrates the technique of the fast, modern game with the aid of a striped ball. The reel is completed with shots of a game between his team and that of Brigham Young of Utah.

Release date, January 1, 1943 *9 minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD

Short Subject Release Chart with Synopsis Index can be found on pages 1116-1117.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 1103-1104.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*— REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	.. ..	...	1081	...
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	.....	..	983	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	...	936	...
Aerial Gunner	Para.	....	Chester Morris-Richard Arlen	Not Set	....	.....	...	1091	...
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	.....	...	936	
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Not Set	....	.....	...	1091	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927		
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 13,'42	81m	Dec. 12,'42	1053	871	...
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	....	Mickey Rooney-Lewis Stone	Not Set	92m	Dec. 5,'42	1042	796	...
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	...
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Feb. 26,'43	....	.....	...	1104	...
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1082
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	984
Arizona Stagecoach	Mono.		The Range Busters	Sept. 4,'42	58m	.....	...	...	...
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	.....	...	...	...
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	.....	...	1019	...
Avengers, The (British) (formerly Day Will Dawn)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	...	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	...
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	...	1058	...
Bad Company	Univ.	....	Dead End Kids	Not Set	....	.....	...	1055	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	...	...
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	1034
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	64m	.....	...	...	...
Bataan Patrol	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	...	...	...
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	...	...
Battle for Siberia (Russian)	Artkino	..	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	.	...
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	....	.....	...	1078	...
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	...	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 22,'43	....	.....	...	1104	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945	..	...
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	.....	...	1033	...
•Billy the Kid, Sheriff of Sage Valley	PRC	..	Buster Crabbe-Al St. John	Oct. 2,'42	55m	Dec. 5,'42	1043	1031	...
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	...
Bombardier	RKO	...	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	.....	...	912	...
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	...	...
Boots and Saddles (Reissue)	Rep.	....	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	...	...
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	...	...
•Boss of Hangtown Mesa	Univ.	...	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	...	...
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	.....	...	794	...
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	..	...
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	.....	...	983	...
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	....	.....	...	1019	...
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	...	1034
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	...	.....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	...	...
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	...
Cat People	RKO	313	Simone Simon-Tom Conway	Jan. 1,'43	73m	Nov. 14,'42	1005	962	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed — M. P. Herald Issue	Reviewed — Product Digest Page	Advance Synopsis Page	Service Data Page
Chatterbox	Rep.	....	Joe E. Brown-Judy Canova	Not Set	....	.....	...	...	...
Chetniks, the Fighting Guerrillas (formerly Fighting Chetniks)	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	...
Cheyenne Roundup	Univ.	....	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	...	...	...
China	Para.	....	Loretta Young-Alan Ladd	Block 4	....	.....	...	1091	...
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	...
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898		...
City Without Men	Col.	....	Linda Darnell-Doris Dudley	Jan. 14,'43	....	.....	...	1009	...
Coastal Command (British)	Para.-Crown	...	War Documentary	Not Set	73m	Nov. 14,'42	1005	...	...
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	...
Coney Island	20th-Fox	...	Betty Grable-George Montgomery	Not Set	....	.....	...	995	...
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	.....	...	...	...
Corregidor	PRC	....	Otto Kruger-Elissa Landi	Mar. 1,'43	....	.....	...	1104	...
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	.....	...	...	...
Cosmo Jones in the Crime Smasher (formerly Adventures of Cosmo Jones)	Mono.	...	Edgar Kennedy-Frank Graham	Jan. 22,'43	....	.....	...	1055	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	.....	...	...	...
Crash Dive (color)	20th-Fox	.	Tyrone Power-Anne Baxter	Not Set	....	.....	...	962	...
Crime By Night	WB	..	Jane Wyman-Jerome Cowan	Not Set	....	.....	...	1091	...
Criminal Investigator	Mono.	..	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	...
•Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	1082
Crystal Ball, The	UA	...	Paulette Goddard-Ray Milland	Jan. 1,'43	....	.....	...	960	...
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	...
Dawn on the Great Divide	Mono.	..	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	...
Day Will Dawn (British) (now The Avengers)	Soskin-Gen'l	...	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Deadline Guns	Col.	.	Russell Hayden-Bob Wills	Not Set	....	.....	...	1081	...
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 5,'43	....	.....	...	...	...
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	66m	.....	...	1031	...
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25 '42	62m	Sept. 12,'42	898	..	...
Desert Song, The (color)	WB		Dennis Morgan-Irene Manning	Not Set	...	.....	...	872	...
Desperados, The (color)	Col.		Randolph Scott-Glenn Ford	Not Set	....	.....	...	871	
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969		...
Dixie	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	...	1091	...
Dixie Dugan	20th-Fox	....	James Ellison-Lois Andrews	Not Set	....	.....	...	1082	...
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Jan.,'43	86m	Nov. 15,'42	1005	...	...
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	...
•Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	.	...
DuBarry Was a Lady	MGM	.	Lucille Ball-Red Skelton	Not Set	....	.....	...	1019	...
•EAGLE Squadron	Univ.	..	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	1082
Edge of Darkness	WB		Errol Flynn-Ann Sheridan	Not Set	...	.....	...	982	..
•Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	..
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	...	...
•Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1034
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney, Jr.	Jan. 8,'43	61m	Oct. 17,'42	960	..	
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach		William Tracy-Jean Porter	Nov. 20,'42	....	.....	...	796	..
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	....	.....	...	...	...
Find, Fix and Strike (British)	Ealing-ABFD	...	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
First of the Few, The (British)	Howard-Gen'l	...	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	...	1058	...
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	....	.....	...	983	
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	...	1082
•Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	984
Follies Girl	PRC	....	Wendy Barrie-Gordon Oliver	Mar. 15,'43	....	.....	...	1104	...
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA		Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.		Deanna Durbin-Edmond O'Brien	Not Set	...	.....	...	936	
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1034
Fortress on the Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	...	...
For Whom the Bell Tolls (color)	Para.		Gary Cooper-Ingrid Bergman	Not Set	....	.....		855	
Frankenstein Meets the Wolf Man	Univ.	..	Lon Chaney-Bela Lugosi	Not Set	....	.....	...	1055	...
From Here to Victory	RKO	..	Cary Grant-Laraine Day	Not Set	....	.....	...	1081	...
•Frontier Marshal Along the Sundown Trail	PRC		Bill (Radio) Boyd-Art Davis	Oct. 19,'42	60m	.....	...	...	...
•Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	.....	..	1033	...
•GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	984
•General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911		..
Gentle Annie	MGM	....	Robert Taylor-Susan Peters	Not Set	....	.....	...	1043	...
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1034
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1034
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	.	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...

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•Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	..	
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	..	1034
Goose Steps Out, The (British)	Ealing-UA	.	Will Hay	Not Set	78m	Aug. 29,'42	870		
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	..	..
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 15,'43	62m	Nov. 15,'42	1006	995	
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	
Great Without Glory	Para.		Joel McCrea-Betty Field	Not Set	..	..	..	912	
HAIL to the Rangers	Col.	..	Charles Starrett	Not Set	..	..	..	1055	..
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	..	1082
Happy Go Lucky (color)	Para.	..	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	97m	Sept. 19,'42	923	796	
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	..	
He Hired the Boss	20th-Fox	.	Stuart Erwin-Evelyn Venable	Not Set	..	..	..	986	
He's My Guy	Univ.	....	Dick Foran-Irene Hervey	Not Set	..	..	..	..	
Hello, 'Frisco, Hello	20th-Fox	.	Alice Faye-John Payne	Not Set	..	..	..	..	
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	
Henry Aldrich Gets Glamour	Para.	..	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	
Henry Aldrich Swings It	Para.	.	Jimmy Lydon-Charlie Smith	Not Set	..	..	..	1104	
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	..	1082
Hi, Buddy	Univ.	....	Dick Foran-Harriet Hilliard	Not Set	..	..	..	1079	
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	..	1082
High Explosive	Para.	.	Chester Morris-Jean Parker	Not Set	..	..	..	983	..
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	
•Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	
Hit Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Not Set	..	..	..	1043	
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	..	1082
Hitler's Children	RKO	..	Tim Holt-Bonita Granville	Feb. 26,'43	83m	Jan. 2,'43	1089	986	..
•Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	1034
Human Comedy, The	MGM	....	Mickey Rooney-James Craig	Not Set	..	..	..	1019	
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
•I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	..	
I Married a Witch	UA		Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1034
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	..
In the Rear of the Enemy (Russian)	Artkino	..	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	..	..
•Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	..	..
In Which We Serve (British)	Two Cities-UA		Noel Coward-Bernard Miles	Dec. 25,'42	113m	Oct. 17,'42	957	..	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	
It Ain't Hay	Univ.	. . .	Abbott & Costello	Not Set	..	..	..	1058	
I Walked with a Zombie	RKO	. .	Frances Dee-Tom Conway	Not Set	..	..	..	1057	...
JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	..	
•Jackass Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
•Joan of Ozark	Rep.	104	Judy Canova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	..	..
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	..
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Jan.,'43	79m	Oct. 31,'42	981	912	1082
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Oct. 23,'42	69m	Aug. 8,'42	903	796	
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	..	1034
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	69m	..	..	1009	..
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	100m	Dec. 19,'42	1065	936	.
King Arthur Was a Gentleman (British)	Gains.	..	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	..	..
•King of the Stallions	Mono.	..	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	..	..	..	962	..
Lady Bodyguard	Para.	..	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1007	574	...
Lady in the Dark	Para.	. .	Ginger Rogers-Ray Milland	Not Set	..	..	..	1091	.
Last Ride, The	WB	..	Richard Travis-Eleanor Parker	Not Set	..	..	..	1115	..
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	69m	..	..	986	.
Law of the Northwest	Col.	..	Charles Starrett-Shirley Patterson	Not Set	..	..	..	1018	
Let the People Sing (British)	Anglo		Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599		
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1082
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	..	..
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	.	
Living Ghost, The	Mono.		James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982		
London Blackout Murders	Rep.	210	John Abbott-Mary McLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	..	..
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	55m	..	..	1058	
•Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	58m				
Lone Rider in Outlaws of Boulder Pass	PRC	..	George Houston-Al St. John	Not Set	..	..	..	1033	
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	..	..	1018	
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	..	..	..	1019	
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m			797	
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042		
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	..	1082

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Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	...
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	.....	...	1031	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	...	...
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	...
Mashenka (Russian)	Artkino	.	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	...	...
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	...
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915		...
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	...	1079	...
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	...	1058	...
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	...
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	...	
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	1034
Moon Is Down, The	20th-Fox	....	Cedric Hardwicke-Margaret Wyncherly	Not Set	....	.....	...	1091	...
Moscow Strikes Back (Russian)	Rep.		Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	1034
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	...
Mr. Justice Goes Hunting	MGM	....	Frank Morgan-Jean Rogers	Not Set	....	.....	...	1079	...
•Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Aug.,'42	133m	May 16,'42	661	527	1034
Mrs. Wiggs of the Cabbage Patch	Para	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	.
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	.....	...	...	...
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970		.
Murder in Times Square	Col.	....	Edmund Lowe-Marguerite Chapman	Not Set	....	.....	...	1079	...
My Friend Flicka (color)	20th-Fox	.	Roddy McDowall-Preston Foster	Not Set	....	.....	...	962	...
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	...
•My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	1082
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	.....	...	1091	...
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	...
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	...	...
Next of Kin, The (British)	Ealing-UA	...	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	...	...
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	...	...
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970		...
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	...
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	64m	Oct. 31,'42	981	960	...
No Place for a Lady	Col.	....	William Gargan-Margaret Lindsay	Not Set	....	.....	...	1057	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	..	855	.
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	1082
OFF the Beaten Track	Univ.	...	Ritz Brothers-Carol Bruce	Not Set	..	.....	..	794	...
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	...	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	...
On The Beam	Univ.	. . .	Gloria Jean-Ian Hunter	Not Set	....	.....	...	986	...
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	...
One Dangerous Night	Col.	....	Warren William-Eric Blore	Jan. 21,'43	....	.....	...	983	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	...	1082
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1034
•Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	...	...
•Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	58m	Nov. 28,'42	1030	...	...
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	.....	...	872	...
Ox Train (now Omaha Trail)	MGM	....	James Craig-Dean Jagger	Sept.-Nov.,'42	....	.....	...	796	...
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1082
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	...	1058	...
•Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	984
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	...	...
•Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854		
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	.....	...	971	...
•Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	.....	...	1033	...
Pittsburgh	Univ.	....	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	...	1082
•Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	...
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	...	...
Powers Girl	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	...	...
Power of the Press	Col.	....	Guy Kibbee-Lee Tracy	Jan. 28,'43	....	.....	...	1055	...
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	...	986	...
•Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	.....	..		
Presenting Lily Mars	MGM		Judy Garland-George Murphy	Not Set	....	.....	..	962	.
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	1082
Princess O'Rourke	WB		Priscilla Lane-Robert Cummings	Not Set	....	.....	...	962	...
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
•Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	...	1079	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	.
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	...	...
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	70m	Dec. 19,'42	1066	983	.
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	....	.....	.....	1009	
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	...
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	...	..
Red River Robin Hood	RKO		Tim Holt	Not Set	57m	Oct. 17,'42	960	. .	..
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Jan.,'43	102m	Dec. 5,'42	1041	872	.
Rhythm of the Islands	Univ.	....	Allan Jones-Jane Frazee	Not Set	....	.....	....	....	...
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	. .
Riders of the Northwest Mounted	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1019	..
•Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	.
Ridin' Double	Mono.	....	King-Sharpe-Terhune	Not Set	....	.....	....	1019	...
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	...
Ridin' Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	.....	....	1058	...
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1034
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	....	1057	...
•SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
Saludos Amigos (color)	RKO	....	Disney South American feature	Jan. 8,'43	43m	Dec. 19,'42	1065	...	...
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	....	.....	....	1091	...
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839		.
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	...
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	..
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	.	...
Secrets of the Underground	Rep.	....	John Hubbard-Virginia Grey	Dec. 18,'42	72m	.....	....	1009	...
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	...
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 22,'43	62m	Nov. 14,'42	1006	962	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Nov., '42	98m	Aug. 15,'42	902	...	1034
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Jan. 15,'43	68m	Jan. 9,'43	1114	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes and the Secret Weapon (formerly Sherlock Holmes Fights Back)	Univ.	....	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	...	...
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	.....	....	983	...
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	88m	Nov. 14,'42	1005	936	...
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 5,'43	76m	Jan. 16,'43	1113	...	...
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
Slightly Dangerous (formerly Nothing Ventured)	MGM	....	Lana Turner-Robert Young	Not Set	....	.....	....	1057	...
•Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	.....	....	1043	...
Somewhere I'll Find You	MGM	301	Clark Gable-Lane Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	....	1104	...
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	78m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1082
•Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Squadron Leader (British)	RKO	....	Eric Portman-Beatrice Varley	Not Set	100m	Nov. 28,'42	1030	...	...
Stage Door Canteen	UA	....	Stage and Screen Stars	Feb. 26,'43	....	.....	....	1115	...
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	.....	....	797	...
Stand By for Action (formerly Clear for Action)	MGM	316	Charles Laughton-Robert Taylor	Dec.-Jan.,'43	109m	Dec. 12,'42	1053	871	...
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	...
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healey	Nov. 20,'42	60m	July 4,'42	914	...	..
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	....	772	...
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	...	...
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
TAKE My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1034
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...
•Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	1034
Tarzan Triumphs	RKO	....	Johnny Weissmuller-Frances Gifford	Not Set	....	.....	....	983	...
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	.....	....	986	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	100m	Dec. 19,'42	1065	946	...
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	....	.....	....	1018	...
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	...

Title	Company	Prod Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Date Page
That Nazty Nuisance	UA-Roach	...	William Tracy-Joe Sawyer	Not Set	....	.....	...	1019	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	...
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	..
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	96m	Jan. 2,'43	1102	872	...
•This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	1034
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
Three Hearts for Julia	MGM	....	Ann Sothern-Melvyn Douglas	Not Set	90m	Jan. 9,'43	1101	1009	...
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1034
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	...
•Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	....	.....	...	1115	...
•Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
•Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	...	...
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	...	1058	...
Trail Riders	Mono.	....	King-Sharpe-Terhune	Dec. 4,'42	55m	.....	...	1018	...
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	...
Truck Busters	WB	....	Richard Travis-Ruth Ford	Feb. 6,'43	....	.....	...	...	...
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	...	1079	...
Two Fisted Justice	Mono.	....	King-Sharpe-Terhune	Jan. 8,'43	....	.....	...	1031	...
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	...	...
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	.....	...	1009	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
VALLEY of Hunted Men	Rep.	262	Tyler-Steele-Dodd	Nov. 13,'42	....	.....	...	1031	...
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	...	...
Vengance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	...	...	...
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1034
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1082
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	...	Bette Davis-Paul Lucas	Not Set	....	.....	...	986	...
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	73m	Dec. 12,'42	1053	...	...
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	...	...
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	...	...
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	...	...
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	Not Set	....	.....	...	1115	...
When Johnny Comes Marching Home	Univ.	....	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	...	...
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Jan.,'43	74m	Oct. 31,'42	981	946	1082
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1082
White Savage	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	...	1079	...
Who Done It?	Univ.	7002	Abbott & Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	1082
•Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	984
World at War	WAC	..	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	...
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	...	1079	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	...
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1034
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
•Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	.....	...	1019	...
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	...	...
You Can't Beat the Law	Mono.	....	Edward Norris-Joan Woodbury	Not Set	....	.....	...	1081	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1034
Young and Willing	UA	....	William Holden-Susan Hayward	Jan. 29,'43	....	.....	...	663	...
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	....	.....	...	1081	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1103.

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REVIEWS

(In Product Digest)

Border Patrol

Man of Courage

You Can't Beat the Law

Billy the Kid in the Mysterious Rider

ADJUSTMENTS *for* WAR:

Further Raw Stock cuts impend as Government demands more film

Exhibition hard hit by Fuel Oil Crisis in eastern states

Sales Policies and contracts Geared to Rationing Needs

FIRST RUN BOOKINGS IN 'A' THEATRES SET FOR WESTERNS

ARBITRATION CASES DOWN 43% IN SECOND YEAR

VOL. 150, NO. 5

JANUARY 30, 1943

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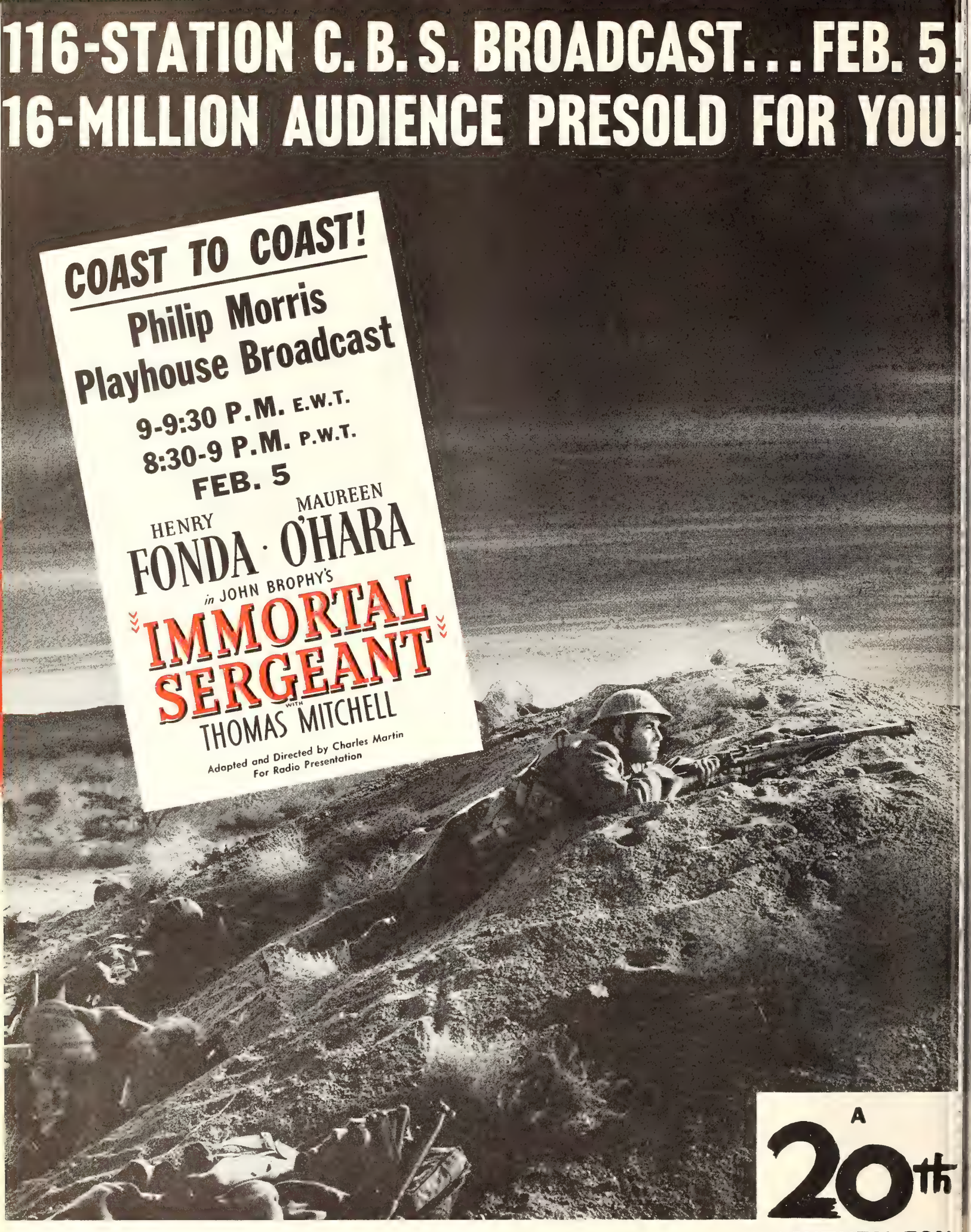
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WESTERNS

THERE is the challenge of adventure and exploration in showmanship in the project to bring "westerns" back to the big time, announced in the news pages of this issue of The Herald.

Consistently down all the years that order of production known by the trade name "western" has been an important, constant contributor to the box office. The first westerns were made with livery stable nags on the great plains of Long Island. And the fact is that that hardy classic, "The Great Train Robbery", of 1903, first story picture, was a western, too, pictured in the wilds of Essex Park in New Jersey.

The western picture reached its zenith early in the feature era in the works of Mr. William S. Hart. And in the years between we saw the terrific rise in box-office importance of Mr. Tom Mix. Currently one notes the high status of Mr. Gene Autry, rated among the ten best money makers in The Herald's polls—that, if memory is correct, without ever a Broadway run.

It seems entirely probable that the western picture was pushed into a minor category considerably more by the attitude of the industry than by the box-office customers. The outdoor pictures did not become expensive in the same ratio as the techniques of Hollywood, which became complex and costly. The sales pressure went where the costs went. Then the westerns tended to deteriorate. But out in the hinterlands and in the less sophisticated areas the customers have held on. They still like the "shoot 'em ups"—motion pictures with motion.

There is a certain quality of coincidence in the fact thaf this project is in the hands of United Artists, so many years so conspicuously engaged in the merchandising of product from the other end of the scale. And apparently United Artists is not reversing the policy but rather is aiming to reverse the field.

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WHO SELLS WHAT?

WAY back in the black tent days of the screen, newly invented breakfast foods were among the great advertisers—Egg-o-See, Malta Vita and Force. A fortnight ago the death of Mrs. Minnie Hanff Ayers, who wrote those merry jingles about what Force did for "Sunny Jim," proclaimed from newspaper, car card and billboard, has brought reminiscences from oldsters. Mr. Ernest St. Elmo Calkins, advertiser, author and philosopher, amusedly recalls of that colossal and conspicuous campaign that "it was the quaint character rather than the breakfast food that was sold."

"Sunny Jim" in the days of '98 was also a well defined endeavour to endow advertising with entertainment appeal to emotions, rather than with "reason why" address to the intelligence of the consumer. Now we are told that the entertainment sold itself and not merchandise. Probably when the accounts are all added up and the returns are in that will be found quite as true of much of the costly "name" radio advertising of the present era. Surely Charlie McCarthy or Kate Smith, just for example, are tremendously better known than any of the brands of their sponsors, and few members of the radio audience can today remember all the wares for which the stars of the air have appeared.

In a certain analogy one can readily remember in our realm of the motion picture many and many a promoter and exploiteer who sold himself instead of the product, and often at the expense of the product. In fact there are now current specimens of costly literature and sundry trade gadgeteerings calculated to do just that. Some of them are obvious to laymen and most of them obvious to showmen.

△ △ △

PROBABLY NOT

THE art of motion picture criticism and commentary has created a curious order of address to the screen. It requires the discovery of pretexts and topics of discussion so that words may be laid on paper. Any weekend examination of the more literate magazines and newspapers will reveal an amazing effort to discover significances to write about.

An honest endeavour of the sort turns up in an earnest consideration of "Tennessee Johnson", pertaining to which Mr. Bosley Crowther in the New York Times remarks: "Apparently the simple purpose in the back of the Metro writers' heads was to prove that Andy Johnson was not the washout that is commonly believed, mainly because he was the only President that our Congress has ever impeached, but was actually a badly misused patriot who fell a victim to political circumstance."

It is more likely that the simple purpose of those writers was to put together a picture calculated to entertain the customers, of whom exceedingly few ever heard of Mr. Johnson and, if they did, they thought it was either Jack or Hugh.

△ △ △

PEACE PLAN

EXAMINATION of the public prints reveals that there are many and divergent ideas about what this war is about and what its objectives may be. While there remains time for entries, your editor will file a set of requirements for the peace. Final and real victory will be had when a reasonably competent and diligent citizen, free of debt and taxes paid, may sit down, on occasion, to this: two real Manhattans, cherrystone clams with cocktail sauce, a three-inch t-bone steak (from a 1,400-pound steer, well hung), black on the outside and maroon red on the inside, broiled nine minutes on a side, cottage fried potatoes, green asparagus with drawn butter (and lots of it), two seidels of Michelob, leaf lettuce with a dressing of real olive oil, malt vinegar and garlic, apple pie made with Rhode Island Greenings, a big wedge of Wisconsin full-cream cheddar two years old, coffee ad lib., Laranaga panatella—and nothing to do until tomorrow.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

As the Escrow Flies

ACTORS whose earnings above the $67,200 figure annually would have been placed in escrow pending outcome of the continuing uncertainty regarding application of the $25,000 ceiling on net incomes, decided Monday night to go on record in disapproval of the plan, which had been advanced in the course of conferences in Washington between representatives of the Treasury Department and emissaries from Hollywood. The decision was reached at a meeting in Hollywood presided over by James Cagney, president of the Screen Actors Guild, and the directors of that organization were instructed to notify the Treasury Department of the position taken.

Under the escrow plan, payments to talent in excess of the limit figure would have been placed in escrow pending establishment of the directive's validity, the sum in escrow either passing then to the Treasury or reverting to the individual but in no case reverting to the studio.

The decision taken on Monday night was predicated on the principle that the escrow plan would not "settle the right or wrong of curtailing income by imposing a ceiling on salaries"; that the plan would place actors "at a disadvantage with respect to actor-producers and producers, both of whom derive part of their income from their percentage interest in the product"; and that the plan "tacitly implies the validity of current contracts, whereas a legitimate question still exists as to whether a contract is valid so long as the financial terms of the contract be fulfilled."

Not Very Well

OVERWORK was reported Monday to have caused the collapse in Hollywood of Orson Welles, prodigious young man of screen and radio. The Columbia Broadcasting System cancelled a radio program which he had spent the night writing and the actor, author, producer took to his bed for a short rest. His recent activities have included several radio commitments, much concern about the disposition of several hundred thousand feet of film made in Brazil last year for RKO and the Coordinator of Inter-American Affairs, a part in Twentieth Century-Fox's "Jane Eyre," and a U. S. judgment for $3,000 in back income taxes.

CIAA Readjusts

NO LONGER on the film staff of the Coordinator of Inter-American Affairs at New York this week were Charles E. McCarthy, former director of advertising and publicity for Twentieth Century-Fox, and Philip Dunne, a 20th Century-Fox screen writer. Their resignations were reported to have been accepted by Nelson Rockefeller, coordinator, and Francis Alstock, director, following one of the most tumultuous intramural staff realignments since the good neighbor film program was launched two years ago.

Mr. McCarthy had been an executive assistant to Mr. Alstock. Mr. Dunne succeeded Kenneth Macgowan as head of the division's eastern story and production unit. There are indications that Mr. Alstock plans wholesale realignment of eastern production activities. Karl Macdonald, of the Warner foreign department, who has been working part time for the Coordinator, moved into a full time executive spot in the New York office. Tom Kilpatrick, a writer and producer, also came east from Hollywood to join the New York production staff. He had done screenplays for Paramount, Republic and Columbia and at one time mined gold in Mexico.

"RITZ" treatment is planned for Westerns abroad Page 13
SALES policy and contract adjustments are slight Page 14
TOTAL of 1942 admission tax collections is $146,372,271 Page 26
EASTERN fuel oil crisis is blow to exhibition Page 28
FURTHER reductions in raw stock are foreseen for 1943 Page 33
"RANDOM HARVEST" gets seventh week play at Music Hall, New York Page 36
HOLLYWOOD is at impasse over 48-hour week issue Page 41
ARBITRATION cases dropped off in past year by 43 per cent Page 43
PRODUCERS offer 75 films for use on Army transports Page 44
DIFFICULT year is forecast for exhibitors in England Page 47
MOMAND takes stand in anti-trust case in Oklahoma City Page 48
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No Profit, No License

"IF YOUR theatre gives you no profit, you must close it."—that, in effect, is the essence of a bill now in the Tennessee legislature, and under study by the major circuits' home offices and officials of the Motion Picture Producers and Distributors of America.

The bill, brought in by Senator Cantrell and representatives Wood and Tollett, prohibits operation of theatres at a loss to stifle competition. In New York Wednesday, it was understood that "stifling of competition" was not defined. Nor was it known who sponsored the bill.

Curiosity about that grew when it was learned the bill also prohibits block booking, the making of exclusive contracts, and "excessive" distribution of passes.

Ballot Problem

MEMBERS of the Sound Recording Committee of the Academy of Motion Picture Arts and Sciences, which views the films nominated by the studios, one each, and makes the selection of the one to receive the award for recording merit, are faced with the problem of what to do about a reissue that got into the list. It is "The Gold Rush," the Charles Chaplin reissue for which the comedian prepared a score and some stretches of dialogue, the first reissue to appear in this division of Academy nominations. Other pictures nominated for best sound recording are "Arabian Nights," Universal; "Bambi," Disney; "Flying Tigers," Republic; "Friendly Enemies," Small; "Mrs. Miniver," MGM; "Once Upon a Honeymoon," RKO Radio; "Pride of the Yankees," Goldwyn; "Road to Morocco," Paramount; "This Above All," Twentieth Century-Fox; "Yankee Doodle Dandy," Warners, and "You Were Never Lovelier," Columbia.

Special Service

"NEGROES AT WAR," a 72-page pictorial information booklet for American Negroes, prepared by the Office of War Information, will be distributed by more than 400 theatres catering to Negro patronage. Cooperating with the Government through the War Activities Committee, the theatres expect to aid in the distribution of more than 2,000,000 copies of the publication. Operators of Negro theatres are asked to send distribution pledges to Si Fabian, chairman of the WAC theatres' division, at New York.

Evolution at the "Met"

EARLY this week Henry A. Wallace, the most militantly articulate of all Vice-Presidents, gave utterance in Washington to a design to level off, and level up, all the people of the United States into one middle class.

Not too irrelevantly, even if not connected, on Wednesday came a story in the New York *Times* that the Metropolitan Opera Association was planning, when war priorities might permit, to eliminate the parterre boxes, better known as "the diamond horseshoe," once sacred to the New Yorkers and cosmopolites of fortune, and to replace those boxes with common plush seats available to the commonplace customers.

The Metropolitan has a special sort of interest to the motion picture world, in that it was once the design of the promotion of Rockefeller Center to make it the national home of the opera. Social and art politics got in the way. The end result was the Music Hall, based on Samuel L. Rothafel's hope of cosmic vaudeville and ultimately rescued from debacle by M. H. Aylesworth's expedient of making it into a super-movie theatre supported by production policies which "Roxy" thought he had left behind.

The "Met" dates from 1883, when it was established in behalf of new rich who could not find room among the crusty box holders of the Academy of Music in Fourteenth street. The first, and one of the few, motion picture personages to hold a box at the "Met" was the late Henry Norton Marvin, president of the American Mutoscope & Biograph Company.

Mae Time Again

BACK to screen parts this week comes Mae West, of the curved figure and curved intonation of "Come up 'n' see me some time." Columbia announced that she had been signed for Gregory Ratoff's production of "Tropicana." Her last screen role was with W. C. Fields in "My Little Chickadee" in 1940. She made her screen debut in 1932 with "Night After Night" soon after she had attracted much attention in New York by stage productions of her own plays, "Sex" and "Diamond Lil." For the last two years she had been touring the country in very personal appearances.

"Outlaw" Stymied

HOWARD HUGHES' long and much discussed picture, "The Outlaw," announced for world premiere this week, Friday, at the Geary theatre in San Francisco, had its unveiling postponed for a week, it was disclosed by the Russell Birdwell office in Hollywood Tuesday, due to wet grounds and related causes. Specifically it turned out to be impracticable to obtain transportation accommodations for the Hollywood press contingent which had been counted upon, although formal invitations had not been issued, to journey to the site of the screening.

Last week's climatic disturbances, no longer a military secret, were said to have put transportation lines in a snarl precluding the possibility of getting the critics to the scene of the event on the scheduled date. Passage for them, it may now be told, was booked for them individually in their respective names.

As of Tuesday the Birdwell publicity organization in charge of the picture and its promotion, stood pat on its previous announcement that the film would be presented to observers of any and all kinds for the first time at its public premiere and nowhere else. Release of advance information pertaining to the transportation of the press to cover the opening had given rise to speculation in Hollywood circles regarding eventuations. The last migration of critics to a premiere, that of RKO's "The Navy Comes Through" in San Francisco was achieved without public announcement in advance of the event.

In this issue

TRADE WINDS

initiating a column

by RED KANN

In which he reports on "Showtime," the radio show by which the Interstate Circuit promotes the pictures.

Written from Dallas.

More Bookkeeping

WHETHER the pay-as-you-go tax plan, in some version, would reach enactment before March 15th, was of pressing concern, this week, to wage earners, and to exhibitors, for whom it would vastly extend bookkeeping problems.

Chairman Doughton, of the House Ways and Means Committee, promised Monday that the plan would be the "first order of business" and consideration was expected this week. Even the Treasury Department in recent weeks came to advocacy of tax collection out of current pay.

Propaganda Lesson

HOLLYWOOD producers, writers and others professionally interested in the processes of production were given an object lesson in the propaganda technique employed by the enemy on Tuesday night when the Motion Picture Society for the Americas and the Coordinator of Inter-American Affairs presented to invited guests at the Filmarte Theatre the first of "Two Evenings of German Propaganda Films 1934-41." John Abbott, director of the Museum of Modern Art, and husband of Iris Barry, curator of the Museum's Film Library, provided an explanatory address in advance of the screening.

The 900-seat theatre was filled to capacity for the screening and an overflow audience of almost equivalent number waited outside despite a steady downpour of rain for a repeat screening. The program presented included shortened versions of the Nazi Party's Nuremberg Congress production made in 1934, a documentary demonstrating Goering's development of the Luftwaffe, the invasion of Poland as filmed for English speaking nations and excerpts from newsreels covering Hitler's visit to Paris after the fall of France.

Walter Wanger, president of the Society for the Americas, introducing Mr. Abbott, said, "It is felt that these films will make clear to you the nature of the enemy propaganda which we in this industry have to combat." The second evening of German propaganda films is scheduled for Tuesday next.

Newspapers Fall

MRS. DENNIS MULLANE, Staten Island housewife, gave a wrong answer on a radio quiz program Sunday night. As the consequence on his "Truth or Consequences" program, Ralph Edwards, master of ceremonies suggested that listeners to the National Broadcasting Company network each send Mrs. Mullane one penny to buy a War Bond for her son in the Marines. By Wednesday she had been deluged by 80,000 letters.

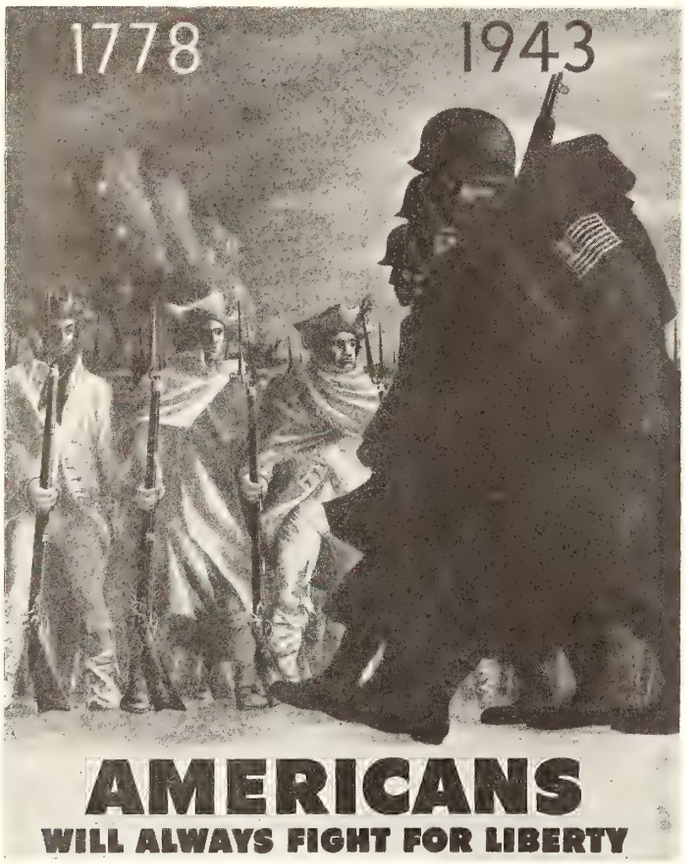
Newspapers bit hard at the story. This appeal to the multitudes by a rival medium was still front page copy Wednesday. The New York *Sun* gave it page one. Even the New York *Times* was overboard for half a column, with art. The canny *Daily News*, with 3,000,000 New York circulation, thought much, much less of the story.

The listening masses, it appeared, had chipped in with several thousand dollars. Wednesday NBC took over the mail opening job.

There were indications that the broadcasters would not overlook the opportunity to crow.

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THIS WEEK the Camera observes:



■ FOR THEATRES in February: one of three new posters from the Office of War Information to all theatres pledged with the War Activities Committee. Others are a War Bond message, and a warning against careless talk about ship movements.

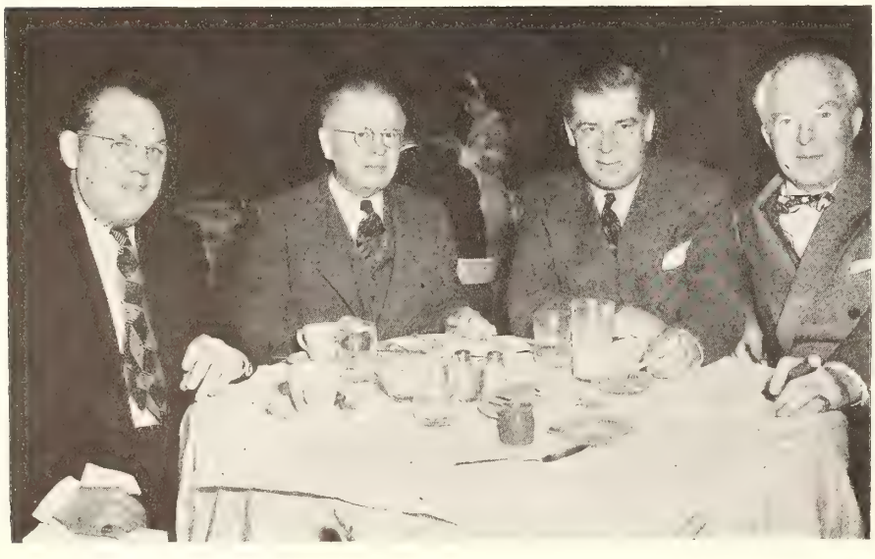


By Staff Photographer

TO RECRUIT WAACS, MGM's Times Square globular booth, of World's Fair significance, is rededicated. William Ferguson, exploitation director, hands notification to Catherine Clayberger, with Major Thomas Cronan, WAAC New York recruiting head, and a group of WAACS and AWVS watching.



TED O'SHEA, seated, left, son of E. K. O'Shea, MGM eastern and southern division manager, is a brand new Marine. He was received by Captain Harry Miller, formerly of the company and now New York recruiting officer. Spectators are Mrs. O'Shea, Ted's mother; Patricia, his sister, and Max Cohen, exhibitor and friend.



HOLLYWOOD LUNCH, left: Edward Burnell, Chicago exhibitor; Y. Frank Freeman, vice-president in charge of Paramount studio operations; W. A. ("Al") Steffes, Minnesota circuit owner and exhibitor leader, and Harry Sherman, United Artists producer.



■ PROMOTION, as manager's assistant, came last week to Mary Mahoney, above, former cashier at the Evergreen circuit's Orpheum Theatre, Portland, Oregon. She will aid Mike Newman of the Liberty theatre, also in Portland.

MANAGER of the Dream theatre, Sedro-Woolley, Wash., is the new title of Mrs. Emma Abbott Ridgeway, who, as the daughter of E. G. Abbott, pioneer showman of the northern part of the state, grew up in the business.





By Staff Photographer

A NEW YORK VISITOR this week was Armando Trucios, Warner Brothers Panama branch manager. Mr. Trucios noted increasing acceptance of the group selling method by Latin-American exhibitors, and observed that his company was a leader in that selling.

AT THE "YOLANDA" screening in New York are the producer, Manuel Reachi, and Senora Artemesa Calles, daughter of the former Mexican president, Plutarcho Calles. The picture, made in Mexico, may be distributed here.



By Staff Photographer

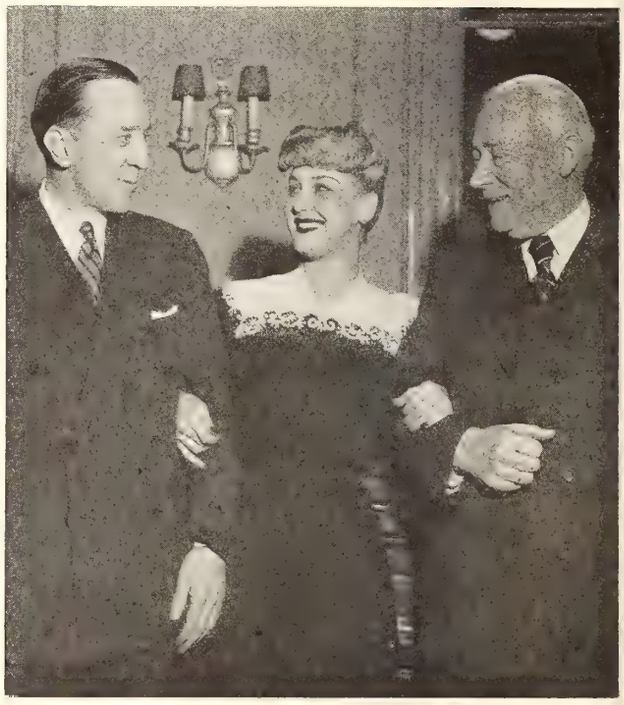


■ BLOOD for the Red Cross Bank from Boston's theatrical American Legion unit, the Lieutenant A. Vernon Macaulay Post. Nearly 50 gave a pint each. Above, technician Mary Sullivan checks pulse of Benjamin Stein, while others watch.



FAREWELL from his associates was tendered last week in New York to Henry Rosenwald, owner of art theatres and president of Trio Films, before he left for service in the Army. Among those present: Martin Lewis, Irwin Lesser (both of Trio), Mrs. Dorothy Winnick, Lieutenant Maxwell Winnick, Max Ginsberg.

■ GUESTS OF HONOR, at a New York Advertising Club weekly "celebrity" luncheon were Francis Harmon, of the War Activities Committee, who was guest speaker, and Ann Savage, Columbia starlet. They pose, below, with John A. Zellers, vice-president of Remington Rand and president of the Club.





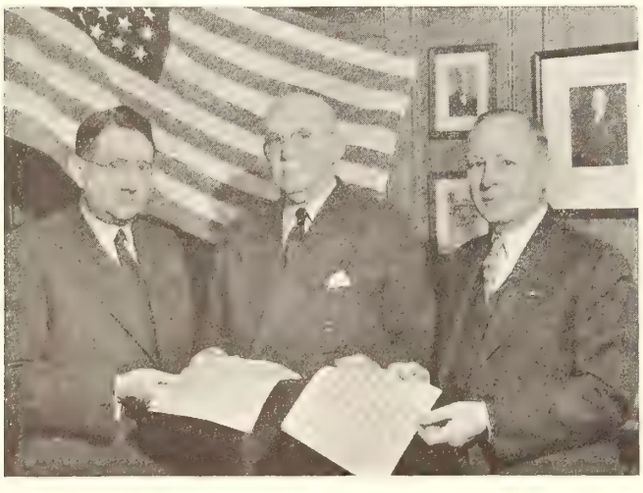
PRESIDENT of the New York Athletic Club is G. B. J. Frawley, above, sales executive of Paramount, and formerly active in Wall Street.



By Staff Photographer

A NEW SALES POST came last week to William Sussman, above, at National Screen Service, New York. He is former sales executive of 20th-Fox.

FIRST United Nations Week stamps arrive in Buffalo, and are purchased, below, from Postmaster Daniel Driscoll, center, by Vincent McFaul, city drive chairman, and Charles Taylor, WAC Buffalo public relations chairman.





Staff Photo

THERE are fewer pictures for Latin America but exhibitors there are learning better showmanship, reported Peter Colli, Warner Central America supervisor, on a New York visit last week.



By Staff Photographer

DESPITE prior claims of the Community Chest, Cleveland's United Nations Week was successful, with the help of William Skirball, exhibitor leader and drive chairman. Mr. Skirball visited New York this week.

'RITZ TREATMENT' SET FOR WESTERN FILM ABROAD

U. A. Merchandising Plan Aims at First Runs in Foreign Key Cities

A new merchandising plan for Western films is being evolved by a major producing company which will give them first run bookings and advertising in the foreign market and may open the doors of first run theatres in the United States to screen product of the Old West formula. Not since the days of William S. Hart has the Western played Class "A" first runs.

The new plan is being launched by United Artists to garner greater grosses and to exploit new production values of Westerns in the foreign market. It includes the establishment of a first run theatre for this product in every key city in foreign countries where American major film companies are still doing business. Its success in the foreign field undoubtedly will develop extension of the idea for the home market.

William S. Hart's pictures were the only ones which ever achieved exhibition in the "de luxe" theatres in key cities. Not even Tom Mix, another popular star of the silent screen, made the first runs. The old Triangle, a first run on Broadway which originally was known as the Knickerbocker, exhibited all the Hart pictures in New York.

With the emergence of the motion picture to the talking stage, the Western film persevered, its popularity continued and new two-fisted, gun-totin' stars were brought to the limelight, among them Gene Autry, thrice winner in the annual Motion Picture Herald-Fame poll of the top ten money-making stars. Mr. Autry's singing cowboy sagas never played Class "A" theatres, although they have been exhibited in other first runs such as the Globe in New York.

Spectacle films and extravaganzas of the Old West, including "Old Ironsides," "Stagecoach" and "Arizona," which attained success in the large first-run theatres were not representative of the formula-Western which marked the popularity of Hart and his successors.

U. A. Is Planning to "Ritz" Westerns

Last week, MOTION PICTURE HERALD reported on increased domestic circuit and independent bookings of Westerns and increased production budgets scheduled for these action pictures by a number of film companies. This week, in New York, Arthur Kelly, vice-president in charge of foreign distribution for United Artists, set in motion an advertising and exploitation program for the eight Harry Sherman Westerns which the company purchased last year from Paramount designed to open new revenue possibilities for all distributors of Western pictures.

In his office Monday, Mr. Kelly, explained the plan, saying, "We are going to 'Ritz' the Westerns. Action entertainment has never been given the luxurious theatre setting it deserves. United Artists is putting into operation a plan to remedy this situation," he said.

The company, reported its foreign department head, recently took a poll and decided that Western stories, like detective stories, are read by 50 per cent of the literate population. Readers represent a cross-section of every walk of life—doctors, lawyers, teachers, ministers, soldiers, workers and housewives. The poll showed that despite their interest in Western fiction, many film fans will not go to see Western pictures for the reason that they are generally shown in the "shooting gallery" type of theatre.

"To reach this vast, untapped audience, to attract millions of new patrons to quality Westerns," United Artists is going to pioneer and promote a first run theatre to exhibit Westerns in every important key city in every South American country, in England, Australia, Sweden, India, North Africa and every other territory where American films product is exhibited.

A series of five institutional advertisements designed for newspapers in the different countries and prepared in the language of each country has been designed. The company plans to spend $50,000 on the advertising and exploitation program. In London alone, UA will spend £2,000 on the campaign. The ads are keyed to attract patrons to a particular theatre which is to be established as "the luxury home of quality action pictures." The new treatment of the ads heralding Westerns in a "luxurious setting," is calculated to remove the stigma from Westerns and to sell all elements of the public on their unsurpassed entertainment value.

This is the first time a major film company has gone after first run money for this kind of product and it is hoped that the plan will open a new field for all distributors of the product in foreign territories. Mr. Kelly estimates that in England, for example, a Western grosses approximately £3,000 or £4,000, but under the new plan, a picture could gross in the neighborhood of £25,000.

The first theatre to take advantage of the idea, it was reported by United Artists, is the Pavilion, in London. According to present plans, the Pavilion and others to follow, will book a Western for extended playing time, from three to four weeks. Dates for the schedule of eight Sherman pictures will be set one month apart. In addition to the Sherman productions, UA will book product of other American companies for the theatre, either on a flat rental basis or a percentage deal.

A supplemental plan designed to help in attracting attention to the first run Western theatre has been prepared by United Artists, patterned on the subscription-list ticket selling operation of the Theatre Guild, legitimate stage producing company in New York. Under this plan, the theatre will sell blocks of tickets to organizations in advance of release date of the picture, staggering ticket sales to correspond with the booking time of the picture.

In a memorandum sent to managers of all UA foreign offices outlining the advertising-exploitation program, Mr. Kelly said that Harry Sherman's Westerns which emphasize quality in action pictures, have increased in annual grosses from $150,000 to $200,000 per film. He reported that the average Hopalong Cassidy film in production costs average from $89,000 to $110,000. He pointed out, however, that "practically no Western ever got a cent of first run money—if it did, it was so small one could put it into the corner of one's eye."

Mr. Kelly was confident "that in the right kind of theatres, backed by persuasive and imaginative ads, we will be able to sell the idea that our quality Westerns are Grade-A entertainment, as different from the ordinary type of Western as chalk is from cheese. And we will cash in accordingly."

The five institutional ads, which combine both class and mass appeal are to be placed by foreign managers for the company, who are to promote the idea to exhibitors, over a period of ten days or two weeks in advance of the first Harry Sherman release in their individual territories.

The company expects to recoup its expenditure on the campaign from first run rentals. It is understood that UA may also ask distributors of other Western product to share proportionately in the ad campaign, when, as and if their product is booked into the first run theatre of the foreign key city.

U. S. Gratified Over Plan For South American Ads

In connection with the institutional advertising campaign in South America, it is understood that the Office of the Coordinator of Inter-American Affairs has expressed gratification that United Artists will take ad space in South American newspapers. The Coordinator's office, according to reports, for the past year or more, has been urging American industrial firms, as well as American major film companies, to put more money into newspaper ads thereby extending through at least one tangible medium the goodwill program of the U. S. Government. Details of the UA ad campaign have been forwarded to the Coordinator's office in Washington, it was learned.

Insofar as the Latin American market for Western product is concerned, according to some observers, Westerns have been bringing in good grosses for years, for some companies, but it is expected that the impetus of first run bookings in key situations probably will react beneficially on smaller theatre grosses.

TWO WESTERNS GET BROADWAY HOLDOVERS

For the first time in many years, two Westerns were held over at Broadway theatres recently. Both pictures were Harry Sherman productions released by United Artists and included in the 10-picture purchase deal made by that company with Paramount last year. At the Globe theatre, "Silver Queen" ended a two-week engagement last week. "American Empire", which opened at the Rialto on January 12th, played one week and was held over four extra days, closing January 23rd.

SALES POLICY, CONTRACT ADJUSTMENTS SLIGHT

Executives Encounter No Dislocation of Selling Due to Driving Ban

Wholesale disruptions in motion picture selling, forecast by many as an immediate consequence of the recent ban on pleasure driving in 17 eastern states, have not materialized. After three weeks' experience under the curb on automobile use, distribution spokesmen predicted that it would force very few theatres to close.

Adjustments on contracts, clearances, booking changes and shifts in sales methods are being made in the normal course of business, home office and exchange sales heads asserted. But these shufflings of outstanding contracts have been few, they said.

Established policies for handling exhibitor requests for adjustments still stand, the sales officials of all the major distributors indicated. When an exhibitor is entitled to a rebate, or renegotiation of a contract because of wartime conditions, he will get it, they promised. But, as always, each situation will be studied on its merits.

No need has been shown for special procedure to take care of complaints arising from gasoline rationing, fuel shortages or other wartime factors, executives said. Critical business decreases from these causes are the exception, not the rule, they added.

Very few theatres have notified exchanges that they are closing their doors for the duration, it was said. "Probably not more than a couple of dozen in the entire 17-state area have shut," one executive said. He declared the figure is not much above ordinary seasonal or management mortality.

Midweek closings, and the elimination of matinees are more prevalent. But they still have not reached the proportions of a major wave. Most of these theatres are in small, subsequent run, rural situations. Some neighborhood houses in metropolitan areas have closed in the midweek, or dropped matinees to save fuel. But most are keeping averages up with exceptional weekend grosses, it was claimed.

Estimates Closings at 3.2% in One Area

A New York district manager estimated full and partial closings in his territory at less than 3.2 per cent of his 1,600 or more potential accounts. The figures corresponded closely with reports from other companies.

Spokesmen for MGM declared that the company would continue its established policy of hearing all complaints from exhibitors and leaving the adjustment of difficulties to branch managers. William F. Rodgers discussed these wartime problems at Chicago last week at a meeting with Metro sales forces.

He again told the field men that they had full power to make any adjustments which circumstances warranted. He told them to be sure of facts, and then to go ahead and do everything possible to help an exhibitor legitimately in need of assistance to keep his doors open. These instructions have been relayed to all eastern exchange managers, it was said.

Similarly RKO, Paramount and Twentieth Century-Fox officials reported that the companies had seen no need to deviate from established adjustment policies. Exhibitor complaints of rationing, fuel or transportation difficulties will be met as they arise, spokesmen said. The extent of rebates, cancellations or other changes will depend on circumstances, they added, declining to make any generalizations of company policies.

Customary reticence to discuss rebate or contract adjustment procedure was evident. The salesmen pointed to the deluges of exhibitor demands, most of them unwarranted, which had followed many previous public pledges for new deals on contracts. Although declining to be quoted, they were, however, in general agreement, that their companies would take all possible steps to keep a theatre open.

"Particularly in wartime, we want to keep every screen lighted," one sales executive said. "No exhibitor with a reasonable request should hesitate to present it. But we are still not going to let the chiselers use an emergency to knock prices down."

Exchange managers in New York reported that they had received very few complaints from exhibitors, or reports of rationing troubles. The territory embraces virtually every type of situation, from largest first run to small rural house. The majority are grossing consistently high, it was said.

Henry Randel, office manager for Paramount, cited "ten or a dozen" cases of exhibitors who reported part-time closing, usually during the midweek. Not more than 25 demands for adjustments, out of 800 or more accounts, had been received since the ban on pleasure driving, he said.

Most of these were from small theatres in upstate New York or Long Island. New Jersey rural houses have held up pretty well, according to Mr. Randel. Only theatres in very small towns, of less than 5,000 population, have been seriously hit by the driving ban.

Arthur Abeles, at the Twentieth Century-Fox exchange, reported a similar situation. Only a few relatively small accounts, have reported closings, he said. No demands for adjustments attributable to rationing have been received, he added.

The declarations of MGM and RKO sales forces were very similar. Troubles in certain rural areas are more than offset by bigger business in the cities and neighborhoods, it was said.

Warners Conducting Study of Sales

Warner Bros. currently is conducting a national study of sales, with Ben Kalmenson, general sales manager, now on the road to check up personally on branch operations. Home office spokesmen said that they had not heard of any requests for adjustments, and said that if any had been made because of extraordinary wartime problems, they were handled in routine fashion.

All branch and sales managers were agreed that business is holding up generally in surprising fashion, despite gas rationing, closings and other problems. Even in Connecticut, where theatres have agreed to close on one day of the week, they said that record grosses undoubtedly will keep most houses above average.

No booking problems are anticipated from the Monday closings, they added. Theatres, of course, will not be charged for film on days they are dark, managers said. But where possible, bookings will be set so that prints will not be wasted on these days. In cases of extended, or preferred time theatres will not be expected to hold prints an extra day, to make up for the Monday closing, it is generally understood.

Managers, in fact, said that they would prefer to have the picture sent on to its next playdate, as agreed, rather than hold it to make up for the lost day. This would keep booking and changeover schedules intact.

Remarking on the few theatres which have sought adjustments, one manager of a New York branch said that rationing had merely spread business over a wider area. First run houses have had an overflow problem in the Broadway area, he said.

Now many patrons prefer key theatres in Brooklyn or other neighborhoods. In turn, many patrons who formerly traveled to these houses have switched to theatres nearer home. The result has been an audience shift and business increase down the line.

MGM CONTINUES LARGE BLOCKS

MGM will continue to release its pictures in blocks larger than five, spaced several months apart, home office sales officials indicated this week. They had just returned from a visit to the studios. William F. Rodgers, vice-president and general sales manager, led the delegation, and conducted a regional sales conference at Chicago.

The third MGM block, tentatively scheduled for early March, will consist of from 10 to 12 pictures. "The Human Comedy" probably will be sold separately as a special. Howard Dietz, director of advertising, due in New York this week, will confer with sales chiefs on a campaign which will present Mickey Rooney in one of his first dramatic roles.

first WITH THE most OF THE best!

The Paramount Company





first WITH THE most OF THE best!

In the New York Times list of "20 best films of 1942," there are five Paramount pictures—"WAKE ISLAND," "SULLIVAN'S TRAVELS," "THE MAJOR AND THE MINOR," "LOUISIANA PURCHASE" and "ROAD TO MOROCCO." Paramount is first with the most of the best.



first WITH THE most OF THE best!

In the New York Daily News "10 best films of 1942," three are from Paramount—"WAKE ISLAND," "HOLIDAY INN" and "ROAD TO MOROCCO." Paramount is first with the most of the best.



first WITH THE most OF THE best!

In the National Board of Review's list of the "10 best films of 1942," there are three Paramount pictures—"WAKE ISLAND," "THE MAJOR AND THE MINOR" and "SULLIVAN'S TRAVELS." Paramount is first with the most of the best.

first WITH THE most OF THE best!

In the National Board of Review's list of "10 most popular films of 1942," Paramount has three—"WAKE ISLAND," "THE MAJOR AND THE MINOR" and "HOLIDAY INN." Paramount is first with the most of the best.



first WITH THE most OF THE best!

The Young Reviewers of the National Board of Review and the nationwide Four Star Clubs, in their "10 best films of 1942" have chosen three from Paramount—"WAKE ISLAND," "REAP THE WILD WIND" and "THE MAJOR AND THE MINOR." Paramount is first with the most of the best.



first WITH THE most OF THE best!

In Showmen's Trade Review "Leaders of the Industry" issue, they have selected six Paramount pictures among the first 25 top pictures released between January 1, 1941 and November 1, 1942—"REAP THE WILD WIND," "THE FLEET'S IN," "HOLIDAY INN," "WAKE ISLAND," "BEYOND THE BLUE HORIZON" and "LOUISIANA PURCHASE." Paramount is first with the most of the best.



first WITH THE most OF THE best!

Box Office in its issue of October 31st says Paramount is first for 1942 with "hits" delivered—14—and first in "general company performance" with a box office average of 116% for its pictures. Paramount is first with the most of the best.



first WITH THE most OF THE best!

Variety in its annual, out January 1st, 1943, says "Paramount tops the biggies"—"Paramount led in the group of companies that had seven-figure class at the boxoffice." Paramount is first with the most of the best.

If it's a

Paramount

Picture...

it's the

BEST SHOW IN TOWN



"WAKE ISLAND"

E MAJOR AND THE MINOR"

"ROAD TO MOROCCO"

E PALM BEACH STORY"

IORITIES ON PARADE"

"THE GLASS KEY"

"WILDCAT"

HE FOREST RANGERS"

S. WIGGS OF THE CABBAGE PATCH"

NRY ALDRICH, EDITOR"

"STREET OF CHANCE"

Paramount's Terrific twenty-one

"REAP THE WILD WIND"

"STAR SPANGLED RHYTHM"

"HAPPY GO LUCKY"

"WRECKING CREW"

"THE AVENGERS"

"HENRY ALDRICH GETS GLAMOUR"

"MY HEART BELONGS TO DADDY"

"LUCKY JORDAN"

"LADY BODYGUARD"

"NIGHT TRAIN FROM CHUNGKING"

Pictures in release from
September 25th, 1942 to May 7th, 1943

1 "WAKE ISLAND"



BRIAN DONLEVY · MACDONALD CARE
ROBERT PRESTON
William Bendix · Walter Abel · Albert Dekke
Directed by John Farrow

A BEST TEN

2 "PRIORITIES ON PARADE"



ANN MILLER
Johnnie Johnston · Jerry Colonna · Vera Vagu
Directed by Albert S. Rogell

3 "THE MAJOR AND THE MINOR"



GINGER ROGERS · RAY MILLAN
Robert Benchley · Directed by Billy Wilder

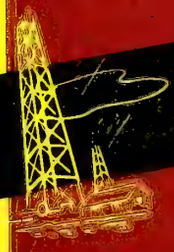
A BEST TEN

4 "THE GLASS KEY"



BRIAN DONLEVY
VERONICA LAKE · ALAN LAD
William Bendix · Directed by Stuart Heisler

5 "WILDCAT"



RICHARD ARLEN · ARLINE JUDGE
William Frawley · Larry "Buster" Crabbe
Directed by Frank McDonald

6 "THE FOREST RANGERS"
In Technicolor



FRED MacMURRAY
PAULETTE GODDARD
SUSAN HAYWARD
Lynne Overman · Eugene Pallette
Directed by George Marshall

7 "ROAD TO MOROCCO"



BING CROSBY · BOB HOPE
DOROTHY LAMOUR
Anthony Quinn · Dona Drake
Directed by David Butler

A BEST TEN

8 "MRS. WIGGS OF THE CABBAGE PATCH"



FAY BAINTER · HUGH HERBERT
VERA VAGUE · Caroline Lee · Betty Brewe
Directed by Ralph Murphy

9 "HENRY ALDRICH, EDITOR"

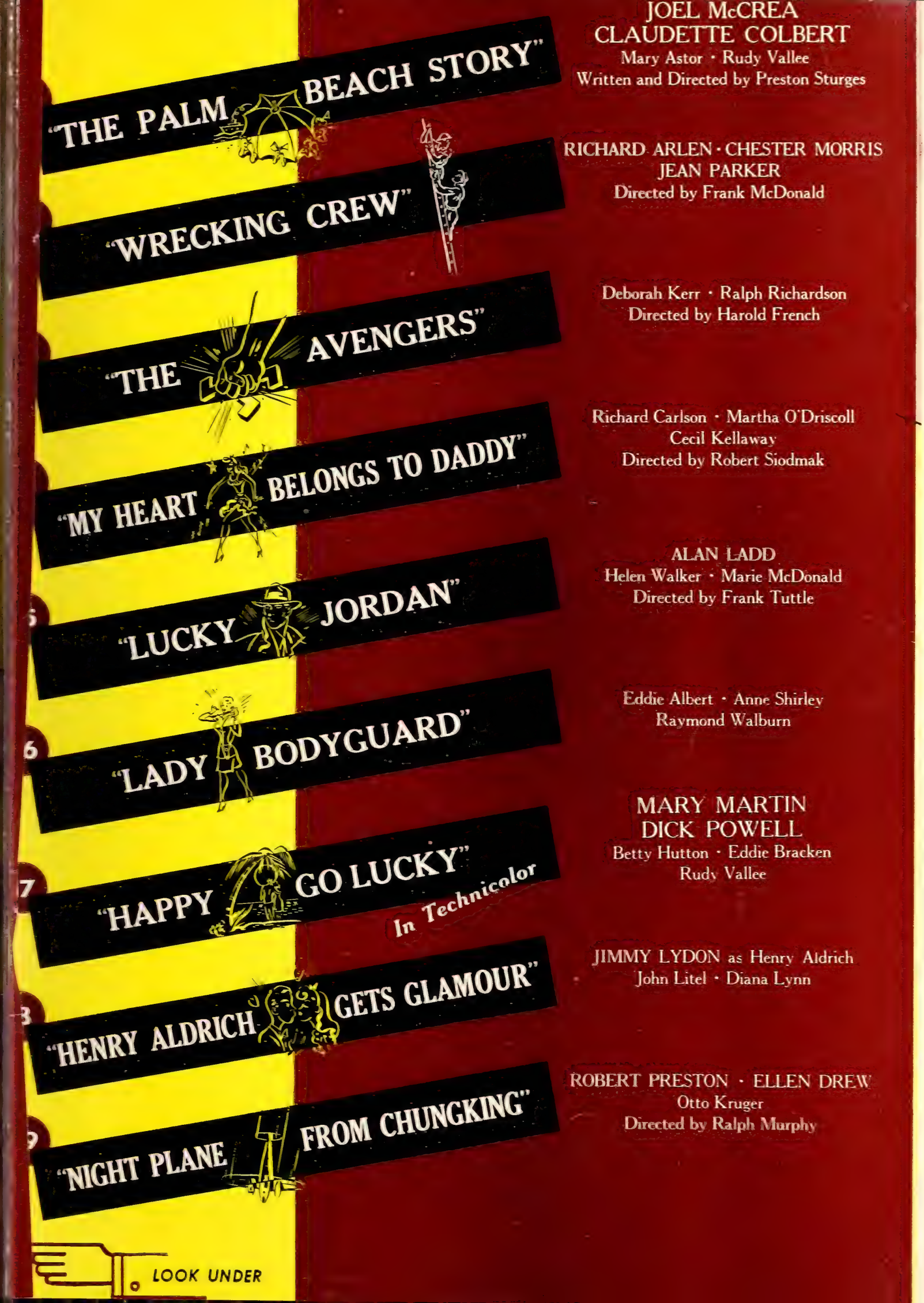


JIMMY LYDON as Henry Aldrich
Charles (Dizzy) Smith
Directed by Hugh Bennett

10 "STREET OF CHANCE"



BURGESS MEREDITH
CLAIRE TREVOR
Directed by Jack Hively


"THE PALM BEACH STORY"
JOEL McCREA
CLAUDETTE COLBERT
Mary Astor · Rudy Vallee
Written and Directed by Preston Sturges
"WRECKING CREW"
RICHARD ARLEN · CHESTER MORRIS
JEAN PARKER
Directed by Frank McDonald
"THE AVENGERS"
Deborah Kerr · Ralph Richardson
Directed by Harold French
"MY HEART BELONGS TO DADDY"
Richard Carlson · Martha O'Driscoll
Cecil Kellaway
Directed by Robert Siodmak
5
"LUCKY JORDAN"
ALAN LADD
Helen Walker · Marie McDonald
Directed by Frank Tuttle
6
"LADY BODYGUARD"
Eddie Albert · Anne Shirley
Raymond Walburn
7
"HAPPY GO LUCKY"
In Technicolor
MARY MARTIN
DICK POWELL
Betty Hutton · Eddie Bracken
Rudy Vallee
8
"HENRY ALDRICH GETS GLAMOUR"
JIMMY LYDON as Henry Aldrich
John Litel · Diana Lynn
9
"NIGHT PLANE FROM CHUNGKING"
ROBERT PRESTON · ELLEN DREW
Otto Kruger
Directed by Ralph Murphy
LOOK UNDER

1 "WAKE ISLAND"



A BEST TEN

BRIAN DONLEVY · MACDONALD CARE
ROBERT PRESTON
William Bendix · Walter Abel · Albert Dekker
Directed by John Farrow

ANN MILLER
Johnnie Johnston · Jerry Colonna · Vera Vagu

2 "F

3

4

5

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7 "R

8 "MR

9 "HE

10 "STREET OF

1 "WAKE ISLAND"

BRIAN DONLEVY · MACDONALD CAREY
ROBERT PRESTON
William Bendix · Walter Abel · Albert Dekker
Directed by John Farrow

2 "PRIORITIES ON PARADE"

ANN MILLER
Johnnie Johnston · Jerry Colonna · Vera Vague
Directed by Albert S. Rogell

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GINGER ROGERS · RAY MILLAND
Robert Benchley · Directed by Billy Wilder

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DOROTHY LAMOUR
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FAY BAINTER · HUGH HERBERT
VERA VAGUE · Caroline Lee · Betty Brewer
Directed by Ralph Murphy

9 "HENRY ALDRICH, EDITOR"

JIMMY LYDON as Henry Aldrich
Charles (Dizzy) Smith
Directed by Hugh Bennett

10 "STREET OF CHANCE"

BURGESS MEREDITH
CLAIRE TREVOR
Directed by Jack Hively

20

Cecil B. DeMille's "REAP THE WILD WIND" in Technicolor

starring
RAY MILLAND · JOHN WAYNE · PAULETTE GODDARD
with
Raymond Massey · Lynne Overman · Robert Preston · Susan Hayward
Produced and Directed by CECIL B. DeMILLE

21

"STAR SPANGLED RHYTHM"

starring BING CROSBY * BOB HOPE * FRED MacMURRAY
FRANCHOT TONE * RAY MILLAND * VICTOR MOORE
DOROTHY LAMOUR * PAULETTE GODDARD * VERA
ZORINA * MARY MARTIN * DICK POWELL * BETTY
HUTTON * EDDIE BRACKEN * VERONICA LAKE
ALAN LADD * ROCHESTER * and 27 MORE STARS

Directed by GEORGE MARSHALL

Twenty-one AND THEY'RE TERRIFIC

T 3 pictures in TECHNICOLOR

1. "REAP THE WILD WIND," Cecil B. DeMille's spectacular, romantic drama. 2. "HAPPY GO LUCKY," that slap-happy calypso musical—blazing with color. 3. "FOREST RANGERS," with the thrills, comedy, romance and a marquee cast.

E XCELLENCE

Excellence. Four pictures in the "best 10" and "best 20" polls: "WAKE ISLAND," "REAP THE WILD WIND," "THE MAJOR AND THE MINOR" and "ROAD TO MOROCCO."

R HYTHM

Four musicals—"STAR SPANGLED RHYTHM," the greatest all-star musical ever made, "ROAD TO MOROCCO," "HAPPY GO LUCKY" and "PRIORITIES ON PARADE."

R EAP THE WILD WIND

"REAP THE WILD WIND," the picture that has been reaping more shekels for the exhibitor than any other picture Paramount has ever released—Cecil B. DeMille's "REAP THE WILD WIND."

I MPACT

"WAKE ISLAND," the picture that has had more impact on America today than any other made and has had a terrific punch on the boxoffice—the picture that all America wants to see and is proud of.

F UN . . .

Fun for everyone in these grim times—for those who see "ROAD TO MOROCCO," "FOREST RANGERS," "HAPPY GO LUCKY," and the Aldrich Family pictures.

I T . . . . .

Alan Ladd, the boy who has more it than you can shake a stick at—in two Paramount hits, "THE GLASS KEY" and "LUCKY JORDAN."

C OMEDY

Two of the greatest comedies ever released—"THE MAJOR AND THE MINOR," Ginger Rogers' and Ray Milland's top picture, and "THE PALM BEACH STORY," Preston Sturges' finest picture with his top cast.

in

1943

The Paramount Company



Motion Picture Herald
January 30th, 1943

TRADE WINDS

by RED KANN

DALLAS

THIS is a story in two parts. It tells how smart showmanship recognized competition at the near point of collision, developed respect for its merits, turned the advantages to general good and, very likely, fabricated a workable pattern applicable and adaptable elsewhere.

The beginnings go back six or seven years. Those were the days, good memories will recall, when radio was stepping out and, inevitably, on picture toes. The days when national advertisers, handsomely disgorging their money, were raiding Hollywood for talent and persuading film observers, who probably would prefer that their predictions of that day rest undisturbed, to remark the end of the business was clearly in sight. They failed to realize the staying power of the industry, and that wasn't the first time they were wrong.

If anyone will bother to look, and nobody will, the recorded history of those times, however, will reveal one man, at least, thought otherwise. He happens to be Karl Hoblitzelle, president of the Interstate Circuit. Consistent has been his contention radio could, and would, help the job of running theatres provided no one became silly, grew panicky or failed to appreciate how the two transmission belts of entertainment—film and broadcasting—might be converted into a handwashing proposition.

The fact, therefore, is that Interstate's high command has held on to a reasoned and reasonable evaluation of radio all through these six or seven years, but got around to doing something about it in August of '41.

This is how:

Hoblitzelle had a thirty-fifth anniversary brewing. Thirty-five years since he had come to the Texan empire and an occasion for fuss and celebration. Actually, it was to be Interstate's party, but, when you say Interstate, it's the same as saying Hoblitzelle and Bob O'Donnell—Robert J.

There were daily meetings. The heads belonging to Raymond Willie, Bob's brother, Bill; John Q. Adams, John Moroney, Frank Starz and Ray Beall, among others, were closeted intimately and closely. It all had to do with ways and means.

'Round and 'Round Went Radio

PERSISTENTLY running through Willie's head, more emphatically than the others, was radio. No doubt reflecting Hoblitzelle's general sentiments, and O'Donnell's, too, was the realization that implicit in broadcasting was a tie-in of specific values to theatre operation. He was thinking long and hard then in terms of spot announcements, canvassed the state's radio stations, lined up the rates and discovered the cost rolled into a neat total of dollars and more than anyone around Interstate was prepared to spend.

Causing pause, also, was the realization the spots were shy on sustaining values and that, while they might fulfill their assignment, there was nothing of a cumulative result in them.

Consciously skipping many details and bee-lining it for a short cut, this is the highlight history out of which "Showtime", the circuit's half-hour Sunday afternoon show over the four stations of the Texas Quality Network, was born. January 31st marks the sixty-ninth broadcast. No breaks, no interruptions since the program took its maiden, and somewhat faltering, bow.

Largely experimental at the outset and, as fate or otherwise would have it, decision to go further rested on an accident. Initial air charges were computed on the wrong rate. Consequently, Interstate had a credit due it. Rather than take the cash, Willie saw the opportunity to forge on until the money was eaten up. By that time, enough public response had asserted itself on the plus side to clinch the decision about proceeding on a regular basis.

But it wasn't easy, as Interstaters will verify. They were playing around with something new. Evidently, showmen handling theatres and celluloid were one thing and showmen trying to make a dent with audiences neither seen nor heard was another. But the persistence, and the conviction, were there.

Today, the program maintains its own orchestra of twenty-six, a chorus of mixed voices, a male quartet, a girl trio, soloists, its exclusive music arranger and constitutes a phase of the circuit's activities which gets loving attention from enthusiastic and careful hands and minds.

Today, too, "Showtime" imports names from points as far removed as Chicago. It costs approximately $1,200 to $1,500 a week in talent and air time. It blankets all of Texas except the far western stretches of this huge domain. It reaches half way into Oklahoma, has been heard on the western boundaries of Louisiana and Arkansas and occasionally in New Mexico. According to the Hooper radio survey, its audience averaged 356,130 home listeners in the May-September period of last year, but today Interstate is confident the total is up by another 100,000.

The Plot Behind the Plot

IT employs as standard practice the name bands used on the stages of the chain's ace houses here in Dallas, in Fort Worth, in Houston and in San Antonio. Whenever Interstate books, and it has, units like Horace Heidt, Abe Lyman, Phil Harris, Ted Fio Rito, Wayne King and Jan Garber, the deal includes air appearances in "Showtime".

Points of broadcast origin are the cities in which the bands appear. Since the hot lickers play the four keys, they are on the air four times in as many weeks. In turn, that means from twenty-four to twenty-eight nationally known bands are fed listeners over the period of a year. Maybe that's a lot of the same thing to you, but the Interstaters have the proof their ether audiences think the idea is squarely on the beam.

Hopefully, this is interesting as far as it has gone. But where do pictures come in? They come in like this:

The circuit—beginning, middle and end—is in the theatre business. It is prospering—and how it is prospering!—out of pictures and that's the way it wants it to be. This radio activity is important stuff, but essentially sideline stuff designed to bolster its theatres and not to keep actual and potential audiences out of them.

This is why the foundational line is a persistent and constant plugging of attractions, here and coming. They dress it up by surrounding the ballyhoo with music and fun. Yet that never crowds out an average of six plugs for as many attractions in every broadcast. Sometimes the device is nothing more nor less than the language of the usual film trailer translated into exciting narration bounced through the air. And it works.

It works so well that, since the first of the year, seven major distributors are splitting costs with Interstate. United Artists is included out right now, but the probability is not for long.

■ *Why they have joined hands with Hoblitzelle-O'Donnell, et al, what the nationwide implications are and more about the practical results of this radio-film romance, deep in the heart of Texas, must now tide over until next week.*

1942 Admission Tax Is $146,372,271

December Collections Hit $15,922,909, a Record; '41 Total $87,819,800

Record-breaking December collections of $15,922,909 brought the Government's revenue from the Federal admission tax in 1942 to $146,372,271, it was reported last weekend by the Internal Revenue Bureau.

The month's receipts were some $4,600,000 above the November total of $11,310,821, the report showed.

Collections for the year were $58,500,000 above the $87,819,800 recorded for 1941. Through 10 months of 1941, however, exemptions from the admission tax, including the 20 cent minimum, still were in effect.

The increase in business represented by the higher December collections was spread throughout the country, although the revenue from the Third New York (Broadway) District increased $2,000,000 over November.

Collections in that district were $3,378,752 for the final month of the year, against $1,317,362 for the preceding month. The bulk of the increase was in box office collections, which rose from $1,193,458 to $3,186,086, but $14,983 was collected on tickets sold by brokers, against $8,734 in November; $2,511 on tickets sold in excess of the established price, against nothing; $51 on permanent use or lease of boxes and seats, against nothing, and $175,120 from admissions to roof gardens and cabarets against $115,170.

A survey of the year showed that in only one month, February, did admission tax collections fall below $10,000,000. No comparison of receipts by months with those of 1941 was possible because of the change in the tax which was reflected in returns for November and December of that year.

MONTHLY REVENUE FROM ADMISSION TAX

The totals of admission tax collections during each month of the years 1942 and 1941, as reported by the Internal Revenue Department, are as follows:

	1942	1941
January	$11,355,639	$6,583,277
February	9,769,397	6,495,283
March	10,592,455	7,104,956
April	10,788,463	5,627,394
May	11,803,921	6,955,991
June	11,550,144	5,880,649
July	12,484,881	6,760,861
August	12,436,303	7,330,283
September	13,662,336	6,444,950
October	14,694,996	6,812,275
November	11,310,821	10,411,197
December	15,922,909	11,412,678
Total	$146,372,271	$87,819,800

Half Theatre Units Had '40 Taxable Net

More than half of the motion picture theatre corporations operating in the United States had taxable income on their 1940 operations but less than one-third of the production corporations paid taxes, it is disclosed by an analysis of returns of the Internal Revenue Bureau.

Of the 4,049 theatre corporations, the bureau reported, 2,164 had taxable income, reporting $463,848,000 in total receipts and $45,629,000 in gross income, on which they paid income taxes of $8,346,000 and declared value excess profits taxes of $43,000. These companies, it was shown, paid dividends in cash and assets other than their own stock in the amount of $24,945,000.

Another 1,750 corporations reported total receipts of $124,096,000 but showed a deficit for tax purposes of $5,654,000. This group paid dividends of $129,000. The remaining 135 companies were inactive.

Of 633 production corporations reporting, 189 showed total receipts of $346,668,000 and net income of $33,354,000, on which they paid income taxes of $4,179,000 and excess profits taxes of $31,000. The group reported $12,390,000 paid in dividends. There were 76 inactive corporations. The remaining 368 companies reported total income of $72,242,000 and a deficiency of $4,867,000. They paid dividends of $201,000.

The report also covered the operations of radio broadcasting and television corporations. Returns were filed by 650 companies, 64 of which were inactive; 389 showed total receipts of $153,273,00 and net income of $26,746,000, on which they paid income taxes of $6,075,000 and excess profits taxes of $45,000, reporting dividends of $12,944,000; the remaining 197 reported total income of $7,862,000 and a deficit of $1,022,000, reporting dividends of $6,000.

Frank C. Walker Gets LL.D. At Manhattan College

Frank C. Walker, Postmaster General and newly elected chairman of the Democratic National Committee, received the honorary degree of Doctor of Laws on Monday at the 90th commencement exercises of Manhattan College. Archbishop Francis J. Spellman presided at the exercises.

"Hitler's Children" to Paramount

"Hitler's Children," the Edward Golden-RKO production, has been booked to play the Paramount theatre, New York, opening February 24th, according to an announcement by Ned Depinet, president of RKO Radio Pictures. This feature will be the first RKO picture ever to play the Paramount.

Coe to Speak on Film War Role

Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors Association, will address the Advertising Club of Boston on the industry's war role on February 16th. It is believed that it will be the first of a series of speeches which Mr. Coe will make to various other public and trade groups throughout the country,

The MPPDA board of directors and the Industry Service Bureau are also planning an institutional advertising campaign, it has been reported, which will further the efforts of placing the industry's war contributions before the press and public. A field press force already has been organized to carry out this detail and its members, Gordon White, Mark Larkin and Duke Hickey, are expected to link their work with Mr. Coe's appearances in different territories.

Mr. Coe's talk in Boston will cover the entire range of war activities in which the industry is engaged, it was disclosed, and may possibly set a pattern for subsequent addresses.

Arthur DeBra, director of research for the MPPDA, addressed the Worcester Board of Motion Picture and Theatre Review Thursday night. Besides board members, who are in charge of local censorship, civic leaders were present.

RKO Lists Nine Films For National Release

RKO Radio Pictures has announced that "Hitler's Children" was released nationally last Friday, and that it has scheduled eight other pictures for national release.

The films are as follows: "Hitler's Children," January 22; "Fighting Frontier," January 29; "They Got Me Covered," February 5; "Journey Into Fear," February 12; "Two Weeks to Live," February 19; "Cinderella Swings It," February 26; "The Pride of the Yankees," March 5; "Tarzan Triumphs," March 12; "Forever and a Day," March 19.

"Paratroops," OWI Short, Is Now in Release

The film unit of the Office of War Information released "Paratroops" nationally on January 21st, it was reported this week, and it will be distributed by the motion picture division of the War Activities Committee.

The film demonstrates the type of training which a paratrooper undergoes, and describes the various phases of his schooling in marksmanship, skiing and the use of machine guns.

Otterson Resigns

John E. Otterson, one time president of Winchester Repeating Arms Company, Simons Hardware Company, Electrical Research Products and many foreign subsidiaries of Western Electric Company, also Paramount Productions, Inc., and Paramount Pictures Distributing Corporation, on Monday last resigned from his latest presidency, with the New Jersey Shipbuilding Corporation. The financial press said he was to devote more time to his other interests. He will continue as chairman of the board of the shipbuilding concern.

Report Chase—20th-Fox Deal

Purchase of the Chase National Bank interest in National Theatres Corporation by Twentieth Century-Fox is reported under discussion. The talks this week were said by *Motion Picture Daily* to have reached the stage of arranging details of the transaction, with Lehman Brothers mentioned as a possible third party. The reported price is $13,000,000.

COAST FLASH!
GREER GARSON
IS MAKING THE
APPEAL TRAILER!

THE WHITE HOUSE
WASHINGTON

December 12, 1942

Dear Mr. Schenck:

I am delighted to learn, through Basil O'Connor, of the generous offer which you and your associates have made in connection with the 1943 fund-raising effort of the National Foundation for Infantile Paralysis.

I think you know how much I value the magnificent performance of the motion picture theatres in the National Foundation's 1942 Campaign, and I hope that this year's effort will be equally as successful.

Sincerely yours,

Franklin D. Roosevelt

Mr. Nicholas M. Schenck,
1540 Broadway,
New York City.





"HE REMEMBERED! WON'T YOU?"

The gallantry of showmen throughout the land has again been evidenced in the returns of pledge cards for this year's fight against infantile paralysis. If *your* pledge is not in, please send it today. You will receive a showman's press book —and what a trailer! Few will resist Greer Garson's appeal. Your patrons know how splendid this work is. They will give gladly so that the little girl on this page and thousands of her fellow sufferers may walk again!

MAIL YOUR PLEDGE TO
MARCH OF DIMES
ASTOR HOTEL
N. Y. • Room 173

MARCH OF DIMES, FEBRUARY 18th to 24th

EASTERN FUEL OIL CRISIS IS BLOW TO EXHIBITION

Connecticut, Rhode Island Houses Close One Day a Week to Save Fuel

The fuel oil crisis on the east coast hit hard at exhibition this week, bringing one day a week closings for theatres in Connecticut and Rhode Island and the threat of similar shutdowns in nearby states. Balancing this blow, however, was the fact that the eastern ban on pleasure driving did not bring the anticipated severe effect on box office grosses.

National fuel oil rationing may be ordered soon, Petroleum Administration officials said Tuesday, in Washington. The Office of Price Administration will introduce such rationing February 1st on the West Coast. It was added the ban on pleasure driving is not likely to be lifted in the near future.

Connecticut and Rhode Island showmen this week began to close one day per week, in compliance with state executive and fuel oil administration requests which were interpreted as orders. The purpose behind the requests of Connecticut Governor Baldwin and Rhode Island Governor J. Howard McGrath was to save fuel in the two northeastern states which among the 17 in the east severely rationed have suffered most from oil scarcity.

However, pointing out that most theatres in their state are not heated by oil, Connecticut exhibitors this week protested.

The Connecticut "order" to close was in reality a plea, two weeks ago, over the radio. It was asked that theatres close two days per week. Later, Wesley A. Sturges, State Fuel Administrator, advised Herman Levy, chairman of a joint exhibitors' committee, that one day per week would be sufficient, the day to be selected by the exhibitor.

He asked, however, that the exhibitor inform patrons by "public display" of his intention. He added also that he recognized theatres as aids to the public weal, and that the OPA'S ban on pleasure driving had hurt places of amusement.

Meanwhile, in Rhode Island, Governor McGrath's order for curtailment of operation by one-seventh was being met this week. Theatre managers in Providence last week adopted a plan of later openings, and uniform 11 P.M. closing. They will begin operation Mondays through Fridays at 1:20 P.M.; Saturdays, at 11 A.M.; Sundays, at 2 P.M. It was expected out-of-town houses would operate on similar schedules.

Rhode Island Plan Aimed At Saving All Fuel

Regarded as an interesting phase of the Governor's order of last week was its application to all places of amusement, even if heated by coal. It was said by executive spokesmen that the intention was to save all fuel.

Warner theatres in Hartford have announced earlier openings and closings. The Strand, Plainville, has eliminated three matinees a week, and all Tuesday performances.

The Roger Sherman, New Haven, announced it will close Tuesdays; and the Paramount, Thursdays. All the Hamden, Conn., theatres have decided to close Wednesdays, including the Dixwell Playhouse, Strand and Whitney.

The Rialto, Windsor Locks, is closing every afternoon but Friday, Saturday and Sunday, and the Colonial, Southington, all but Wednesday and the weekend. At the Colonial and Capitol, Bridgeport, Wednesday afternoon closings have been instituted, and at Shelton, Wednesday and Thursday.The Hippodrome, Rialto and American, Bridgeport, ended all matinees except Saturday and Sunday.

In Hartford, over the weekend, Louis A. Cohen, who manages Loew's Poli, and is chairman of the committee arranging staggering of theatre closings in the city, announced the following closing schedule:

Monday: Webster, Rivoli and State.

Tuesday: Allyn, Warner Colonial, Daly, E. M. Loew's, Loew's Poli, Crown, Princess, Warner Regal, Warner Strand and Astor.

Wednesday: Loew's Poli Palace, Warner Central, Proven Pictures, Warner Lenox, Eastwood and Webb Playhouse.

Thursday: Warner Lyric and Warner Rialto.

All theatres, according to the schedule, will present regular performances Friday, Saturday and Sunday.

In New Britain, the following schedule was announced for the closings: Tuesday, Palace; Wednesday, Arch Street, Embassy, Roxy; Thursday, State and Strand.

Most Hartford department stores were closed Monday. In New Britain, department stores were also closed that day.

The Boston Opera will have no spring season. This was decided because so many patrons use automobiles to travel from Maine, New Hampshire, Vermont, Rhode Island and western Massachusetts.

Closing Trend Apparent In Albany Area

The trend to close midweeks is already apparent in the Albany territory, where theatres in Manchester Depot, Vermont, Pine Plains and Copake, N. Y., have all eliminated Tuesday, Wednesday and Thursday shows and are operating over the weekends. Two theatres, the Essex in Essex, and Hunter, in Hunter, N. Y., have closed until early summer because of the ban on pleasure driving.

William Benton's Community theatre, Saratoga Springs, went dark after Tuesday's performances. Anchor-point of the Benton Theatre Circuit, the Community, could not be converted to coal, heating engineers decided. In announcing the closing, Mr. Benton said it would be for at least five weeks, but general opinion was that it would be dark through spring.

The pleasure driving ban, combined with fuel shortages and the unusually cold weather prevailing all month in upstate New York, has seriously hurt neighborhood and rural locations.

The Edge Moor, Wilmington, will close Monday, Tuesday and Wednesday, for the duration. Other theatres are planning changes.

COLD, RATIONING HIT GROSSES

Albany film salesmen returning to exchanges from trips in rural New York State report that cold weather, the ban on pleasure driving, and the cumulative effect of rationing has hit some theatres so hard they take in less than five dollars during a weekday. One theatre, it was related, on a Wednesday night had only four patrons.

Snow and severe cold likewise seriously affected theatre attendance in approximately one-half the country last week. Attendance decreases in some northern and midwestern areas were reported as high as 75 per cent. Film deliveries were interrupted, and a number of salesmen stranded.

Allied Questions Rationing

Taking issue with frequent public references to theatres as "unessential," Allied States Association, in a bulletin of January 25th raised the question of savings allegedly effected by the closing of theatres.

It is pointed out that each family which comes to the theatre saves fuel at home; that, therefore, in the aggregate, by going to the theatre they are saving far more than could be saved if the theatre were to close.

It added: "Not only do families leaving for the theatre turn down the heat; they also turn off the lights, thereby reducing the consumption of fuel at the power house.

"It would seem that public officials, if they want to conserve fuel, should urge the people to congregate in places of amusement, and absorb comfort from a central plant."

Allied suggested exhibitors advise patrons to turn down home plants before attending, and concluded: "This side of the argument has not been sufficiently stressed. It is up to the exhibitors to see to it that it is properly understood in their communities—especially by local officials."

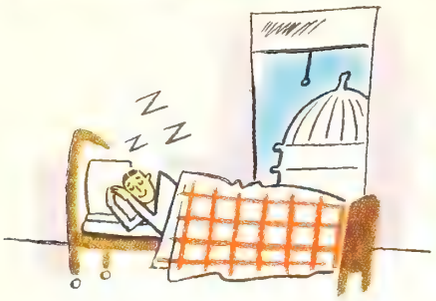


SAMUEL GOLDWYN

LAUGHINGLY PRESENTS

ANOTHER TOP MONEY SHOW

If you want something F



...OB IS AN
...NDERCOVER MAN
...N WASHINGTON ...

... AND THE SPIES
ARE THICK
AS FLIES...



... THEN THE
PLOT THICKENS..



← Hope thicke
the plot!

21,900,000 READERS OF
LIFE
WILL SEE THE FULL-COLOR
DOUBLE TRUCK REPRODUCED
HEREWITH IN THE ISSUE
OF FEB. 8, 1943

NY this is a honey...

Samuel Goldwyn
LAUGHINGLY PRESENTS

OB HOPE Dorothy LAMOUR

THEY GOT ME COVERED

Directed by DAVID BUTLER
Screen Play by HARRY KURNITZ
Original Story by LEONARD Q. ROSS and LEONARD SPIGELGASS
AN R K O RADIO RELEASE

YOU'LL GET A GREAT BANG OUT OF IT!

AND BEFORE THE FINAL GONG HOPE PRACTICALLY WINDS UP IN A "SARONG"

(No Kidding!!) This is their FUNNIEST AND MOST EXCITING

Opening Soon

RADIO CITY MUSIC HALL



DISTRIBUTED B

R K O
RADIO
PICTURES

FURTHER RAW STOCK CUTS FORESEEN FOR 1943

Industry Told Demand of U. S. Agencies Makes Film More Critical

Warnings that still less film will be available during 1943 for the entertainment motion picture industry were brought back from Washington last week by members of the producers advisory committee, following meetings with the War Production Board.

Government officials made no promises of specific predictions on the amount of film which would be allocated to the industry during the second and subsequent quarters of the year. But those who attended the sessions on Thursday and Friday left Washington with the impression that still further slashes in raw stock quotas are not far off.

WPB officials seemed to be paving the way for announcement of new curbs on film use, delegates from New York and Hollywood said.

Harold B. Hopper, chief of the WPB motion picture section, told the committee that rapidly increasing Army, Navy, Board of Economic Warfare and other government agency film needs have made the commodity more critical than ever.

The whole film supply situation, from manufacturer to screen was canvassed at the meetings. Thursday the film manufacturers advisory committee met with Mr. Hopper to discuss their probable output during ensuing months, and to seek ways of increasing this production. Friday representatives of producers and distributors discussed further economy in film use.

Much of the meeting time of the producers advisory committee was spent in discussion of how the quotas recently set for the first quarter of 1943 are being met. Order L-178, revised, of the WPB on January 1st cut initial 1943 consumption of film by 25 per cent of 1941 levels for the larger producers. Small independents must slash at least 12 per cent from their 1941 total.

All Possible Economies Are Being Made

Representatives of the industry were reported to have told the WPB that every possible economy in production and distribution is being made to comply with this order. There was also some speculation on what further cuts could be made to accommodate the additional reductions hinted at by the government spokesmen.

Although the discussion was general, avoiding mention of individual company quotas, it was reported that representatives of the small and independent producers and distributors protested against their inclusion in a flat 25 per cent reduction. Proportionally it would be a much greater hardship on the small producer, they said. They pointed out also that the 1941 standard was based on a relatively low level of production.

These reports of new reductions ahead already have stirred protest from at least six producers. These are understood to include RKO, Universal, United Artists, Monogram, Republic and Producers Releasing Corporation. Spokesmen have said that they regard the 1941 basis as giving a substantial advantage to the five major distributors, inasmuch as independent production was relatively low during that season.

Print Reduction Is Small Despite Film Shortage

Despite forecasts in some quarters last autumn that curtailment of raw film stock by the War Production Board would result in large scale reduction early this year by major distributors of the number of prints made for each feature, the cut has been slight thus far. According to a number of exchange operation managers in home offices, it was reported this week that print availability remains about the same as last year for every big-budget production and that reductions thus far have been made only in connection with smaller scale pictures.

It is estimated that about 300 to 350 prints are made for each large feature by most of the major companies, including MGM, Paramount, RKO, Twentieth Century-Fox and Warners, and that this number currently obtains for 1943 releases. The number of prints for smaller features, which varies from 40 to 50 per film, has been reduced but slightly. It is estimated that the cuts are not more than 10 per cent over last year in this direction.

Print availability for the balance of the 1942-43 season and for next season, however, probably will take a sharp decline, it is said, pending further raw stock cuts by the WPB. Most of the distributors report, meanwhile, that difficulties in print transportation, resulting from gasoline shortages throughout the country, have been adjusted and that operation continues for the most part without any serious interference.

Protest Deferred Pending Meeting

Active protest to the War Production Board has been deferred, however, until the advisory committee again meets with the WPB in February. At that time these companies expect to have ample statistical support for their position.

The film manufacturers' representatives in their session with Mr. Hopper and his staff were urged to seek further ways of increasing output of 16mm. and 35mm. film. This must be done, however, without using critical material for new machines, and without interference with film production for the services.

In New York, representatives of the two largest film makers, Eastman and duPont, pointed out that their plants had been operating in excess of rated capacity for months. They expressed doubt that much more footage could be squeezed from overworked machines and staffs. Also, they were pessimistic over increasing inroads on commercial business by high priority government orders.

Film manufacturers for some time have been anxious for the establishment of some agency to coordinate high priority orders for films. The Army, with a vast training film, aviation photography, and Signal Corps motion picture program, is understood to be by far the largest government purchaser. However, the Navy and Marine Corps also are rapidly expanding their motion picture sections. The newly reorganized photographic section of the Naval Bureau of Aeronautics, construction of laboratory facilities at the Navy Department and new tactical interest in motion pictures have greatly increased Navy orders.

A centralized film purchasing commission, industry sources said, would eliminate duplication and wasteful buying. Although in hearty accord with military theories of "too much rather than too little" film, some observers say that much film bought by the services never will be exposed.

In support of this they mention a film warehouse in the New York area. Heavily guarded, it is understood to be crammed with government film purchased months ago. Little of it is moved out. Normally 35mm. film should be used within a year of manufacture, experts said.

Newsreel Reductions Studied by Committee

The producers advisory committee informed the WPB of agreements to hold newsreels to an average of 750 feet per issue, as reported in MOTION PICTURE HERALD on December 19th. These cuts are now in effect, and have been made without disruption or loss of news coverage, editors said. Reduction in the number of prints of newsreels is expected to increase their play off span from three weeks to four.

The question of waste was brought up at the meeting in a report showing that the internal footage used in technicolor is much higher than the two per cent figured for black and white. The committee will study the question further, before asking WPB exceptions for the color process.

Increased demand for film through the Board of Economic Warfare is understood to be in behalf of the film making agencies of Allied and friendly nations in South America, and elsewhere. Virtually all Latin American print stock, as well as film for North Africa, Australia, India, China and elsewhere comes from the United States.

Deliveries of film for prints or camera have

(Continued on following page, column 1)

Further Slash In Raw Stock Seen in 1943

(*Continued from preceding page*)

not been seriously delayed in the first month of 1943, film companies reported. It takes longer to deliver prints, home office executives said, but because of varying regional release dates this has presented no difficulties.

Most companies are well ahead of their release schedules in ordering prints. With a heavy backlog of pictures being cut or in production in Hollywood, some observers see a tendency to build up as large a print and film reserve as possible from current quotas, against the possibility of further cuts during later quarters.

Among those attending the conference were: Thomas Connors, Twentieth Century-Fox; N. P. Rathvon and Sidney Kramer, RKO; Barney Balaban and W. D. Cokell, Paramount; A. W. Schwalberg and Joseph Hazen, Warners; Thomas Mead and John J. O'Connor, Universal; N. P. Ritchey, Monogram; W. G. Brennan, Columbia; W. C. Ament, Pathe News; Arthur Lee, Art Lee Corporation; Alan Cummings and J. Robert Rubin, Loew's; O. H. Briggs, Producers Releasing; Herman Robbins, National Screen; Edmund Reek and Anthony Muto, Movietone; Gradwell L. Sears, United Artists; R. B. Murray, Army Motion Picture Service; Captain Harry Davidow, resources and products division, War Department, and Dudley P. Felt, director of the WPB consumers durable goods division.

Armour Arrives in London To Represent Disney

Reginald Armour, managing director of Walt Disney Productions, has arrived in London, and will represent the company in Europe, Africa and the Near East. He also will work in conjunction with the film divisions of the Office of the Coordinator of Inter-American Affairs and the Office of War Information.

Mr. Armour formerly was assistant general manager of the RKO Radio studios in Hollywood, and until 1940 was European manager for the company. He also was executive assistant to George J. Schaefer, former president of RKO. Mr. Armour's arrival in England marked the successful conclusion of a series of efforts to reach his post. He had been prevented on two previous occasions from reaching his destination after embarking on ships which had met with mishaps.

Paramount To Stress Color in Ads

Paramount will use newspapers and magazines in two and four-color layouts when it places its advertising for the musical production in Technicolor, "Happy Go Lucky," it was announced last week by Robert M. Gillham, director of advertising and publicity.

Four other Technicolor pictures are in preparation or have been completed, and Mr. Gillham announced that extensive merchandising plans utilizing the color theme have been planned for the promotion of these films, which include: "For Whom the Bell Tolls," "Lady in the Dark," "Riding High" and "Dixie."

Mr. Gillham left for the coast last week for conferences with studio executives, to discuss merchandising plans on "For Whom the Bell Tolls."

RKO Sets Release Date

RKO Radio announced that "Fighting Frontier," was to be nationally released on January 29th. The film is the third of a series starring Tim Holt.

Pennsylvania Allied Unit Elects Governors

Eastern Pennsylvania Allied, at its fifth annual meeting in Philadelphia last week, elected the following as governors for three-year terms: Leo Posel, E. B. Gregory, Charles Stiefel, Harry Chertoff and Charles Moyer. Alternate governors elected for a one-year term were: George L. Ickes, Melvin Koff and Norman Lewis. Immediately after the meeting adjourned, the board of governors met and organized for 1943. Ben Fertel succeeded himself as treasurer, E. B. Gregory continued as secretary and Joseph Conway as chairman of the finance committee.

Sidney E. Samuelson was reelected business manager and Morris Wax as national director, with Harry Chertoff as alternate national director. To intensify and continue the campaign for new members, Melvin Koff was named chairman of the membership committee.

At the membership meeting reports presented by Mr. Fertel, Mr. Gregory and Mr. Samuelson indicated that the association was in excellent financial condition and that it had greatly increased its membership during 1942. Another report gave full details of the National Allied Caravan. The meeting unanimously approved all the reports.

RKO Drive Captains Visit Los Angeles Branch

Robert Wolff and Harry Gittleson, captains of the RKO "Ned Depinet" sales drive, visited the Los Angeles exchange last week and conducted a sales meeting which was attended by the local sales force and J. H. MacIntyre, western district manager.

A special reel, prepared under the direction of S. Barret McCormick, director of advertising and publicity, was shown, and included messages from Ned E. Depinet, president of RKO Radio, Charles W. Koerner, vice-president in charge of studio operations, Edward Alperson, general manager of theatres, and Si Fabian, president of Fabian Theatres.

Special Exploitation Unit Organized by 20th-Fox

Twentieth Century-Fox has organized a new department to be known as the "Special Exploitation Department," which will be operated from the coast studios under the supervision of Richard Condon, formerly eastern publicity manager. The department will be a branch of the eastern advertising and publicity staff, of which Hal Horne is director, but will work in conjunction with the western publicity department, which is headed by Harry Brand.

Mr. Condon is expected to leave for the coast shortly with a group of field publicity men, and Jack Goldstein will replace him as eastern publicity manager.

John J. Scully To Manage Universal Boston Office

John J. Scully has been appointed head of the Boston branch of Universal Pictures to succeed Paul Barron, who lost his life in the Cocoanut Grove fire recently.

Mr. Scully was the advance man for the first road show motion picture, D. W. Griffith's "Hearts of the World," which was released during World War I. He was later associated with Famous Players-Lasky Corporation, Educational Film Exchanges, and was at one time in charge of sales for Gaumont-British in the East with headquarters in New York.

Harmon Speaks on Films

Francis S. Harmon, executive vice-chairman of the War Activities Committee, addressed the Advertising Club of New York last Wednesday. His subject was "Movies Go to War."

Exhibitor Group Planning Board Of Conciliation

The Indignant Exhibitors Forum, in Cincinnati, is planning to organize a producer-distributor-exhibitor conciliation board for the solution of all exhibitor-distributor problems, and not merely a part of them, it is learned.

Under the operation of the suggested board, which would be administered by men familiar with the industry's problems, who have no "axe to grind," film rentals should no longer be "an arbitrary figure established by the distributor with a take-it-or-leave-it attitude, but would consider the exhibitor's ability to pay, and always maintain a position that the exhibitor should be permitted to remain in business," declared Willis Vance, independent circuit operator in Cincinnati, chairman of the organization.

Other matters for the board's consideration would be extended playing time, spread-eagle playdates, moveovers and other practices.

"If these bad situations were not eliminated by the board, at least they would be thrown open to debate," Mr. Vance said.

Pennsylvania Allied Holds Meeting in Pittsburgh

The Allied Theatre Owners of Pennsylvania opposed the playing of 50 per cent pictures at a meeting in Pittsburgh last week, it was reported. A motion also was adopted to obtain a refund on the chain store and theatre tax of 1937, recently declared unconstitutional.

The theatre owners endorsed the government scrap campaigns and pledged support in future drives. Local theatre advertising in newspapers will be consolidated in the future under a caption, "Allied Independent Theatre Owners," it also was disclosed.

Wilkinson Named President Of Connecticut MPTO

George H. Wilkinson, Jr., operator of the Wilkinson, Wallingford, Conn., was elected president of Connecticut MPTO at the annual election meeting last week. Irving C. Jacocks, Jr., former president, and operator of the Branford theatre, is the new treasurer, Adolph G. Johnson, vice-president, and Herman M. Levy, reelected executive secretary.

Elected to the board of directors for the year were Hy Fine, B. E. Hoffman, Arthur H. Lockwood, Edwin Raffile, A. C. Robbins, Jr., Peter Perakos, Louis Schaefer, Harry F. Shaw, Lou Brown, Irwin Wheeler, and all the officers.

New Jersey Allied Calls Special Meeting

A joint special legislative meeting has been scheduled for February 1st in Trenton by the Allied Theatre Owners of New Jersey for members of the North and South Jersey units, to discuss the anti-blind checking bill which is expected to be introduced in the legislature next week. A similar measure was introduced in the Ohio legislature recently.

Senator Harold Eastwood, majority leader of the New Jersey Senate, is scheduled to address the group at a luncheon before the meeting, and it was reported that State Attorney General David Wilentz might also be present.

"Covered" to Music Hall

"They Got Me Covered," new Samuel Goldwyn comedy released by RKO, starring Bob Hope and Dorothy Lamour, will open at Radio City Music Hall following the run of "Random Harvest."

RKO RADIO PICTURES, Inc.

TRADE SHOWINGS

of

"TWO WEEKS TO LIVE"

BRANCH	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Fox Projection Rm.	1052 Broadway	Tues. 2/2	11:00 A.M.
Atlanta	RKO Projection Rm.	191 Walton St.	Tues. 2/2	11:00 A.M.
Boston	RKO Projection Rm:	122 Arlington St.	Tues. 2/2	11:00 A.M.
Buffalo	Fox Projection Rm.	290 Franklin St.	Tues. 2/2	11:00 A.M.
Charlotte	Fox Projection Rm.	308 So. Church St.	Tues. 2/2	11:00 A.M.
Chicago	RKO Projection Rm.	1300 So. Wabash Ave.	Tues. 2/2	11:00 A.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 6th St.	Tues. 2/2	8:30 P.M.
Cleveland	Fox Projection Rm.	2219 Payne Ave.	Tues. 2/2	11:00 A.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Tues. 2/2	11:00 A.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Tues. 2/2	11:00 A.M.
Des Moines	Fox Projection Rm.	1300 High St.	Tues. 2/2	11:00 A.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Tues. 2/2	11:00 A.M.
Indianapolis	Fox Projection Rm.	326 No. Illinois Ave.	Tues. 2/2	11:00 A.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote	Wed. 2/3	11:00 A.M.
Los Angeles	RKO Projection Rm.	1980 So. Vermont Ave.	Tues. 2/2	11:00 A.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Tues. 2/2	11:00 A.M.
Milwaukee	Warner Projection Rm.	212 W. Wisconsin Ave.	Tues. 2/2	11:00 A.M.
Minneapolis	Fox Projection Rm.	1015 Currie Ave.	Tues. 2/2	11:00 A.M.
New Haven	Fox Projection Rm.	40 Whiting St.	Tues. 2/2	11:00 A.M.
New Orleans	Fox Projection Rm.	200 So. Liberty St.	Tues. 2/2	11:00 A.M.
New York	RKO Projection Rm.	630 Ninth Ave.	Tues. 2/2	11:00 A.M. & 2:30 P.M.
Oklahoma City	Fox Projection Rm.	10 No. Lee St.	Tues. 2/2	11:00 A.M.
Omaha	Fox Projection Rm.	1502 Davenport St.	Wed. 2/3	11:00 A.M.
Philadelphia	RKO Projection Rm.	250 No. 13th St.	Tues. 2/2	11:00 A.M.
Pittsburgh	RKO Projection Rm.	1623 Blvd. of Allies	Tues. 2/2	11:00 A.M.
Portland	Star Preview Rm.	925 N. W. 19th St.	Tues. 2/2	11:00 A.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Wed. 2/3	11:30 A.M.
Salt Lake City	Fox Projection Rm.	216 E. 1st St.	Tues. 2/2	11:00 A.M.
San Francisco	RKO Projection Rm.	251 Hyde St.	Tues. 2/2	11:00 A.M.
Seattle	Jewel Box Projection Rm.	2318-2nd Ave.	Tues. 2/2	11:00 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Tues. 2/2	11:00 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Tues. 2/2	11:00 A.M.

"Harvest" in Seventh Music Hall Week

Runner-Up to "Miniver" in Gross, Attendance; Six Week Total $681,000

Runner-up to "Mrs. Miniver," the MGM war feature which broke the 10-year record of Radio City Music Hall in playing time, attendance and grosses, is another MGM film, "Random Harvest," which began its seventh week at that theatre on Thursday. Starring Greer Garson and Ronald Coleman, "Harvest" already has been seen by 840,661 persons, up to last Sunday night, and is estimated to have grossed in the first six weeks of its engagement ended Wednesday night, $681,000, averaging $113,500 per week, running ahead of "Miniver."

According to the management, "Mrs. Miniver" grossed $1,006,253 in its 10-week run, an average of $100,625 per week. If the picture remains for eight weeks, a possibility reported at midweek, it will run a close second to the total revenue record achieved by "Miniver," in spite of the two-week difference.

"Random Harvest" has topped the six-week records set by only three other films at the Music Hall, "Rebecca," United Artists, with a $532,910 gross; "The Philadelphia Story," MGM, $566,472; and "Woman of the Year," MGM, $525,000. The first picture to establish an all-time record for the theatre in a single week was RKO's "Top Hat," which grossed $131,007 in one week in 1935.

In addition to the star billing and production values of "Harvest," as well as the public interest resulting from book sales as a best-seller, the latter film had the advantage of playing the Music Hall during two record-breaking weekends, Christmas and New Year's, compared to the one holiday weekend hit by "Miniver" on Memorial Day last May. Other important factors in analyzing the "Harvest" record is that the theatre is playing more shows per week than were presented with "Miniver," which was a two-hour feature; also the fact that Greer Garson, who starred in the war film, also stars in the current Music Hall attraction and has brought many to the house.

$4,836,000 Total Gross for Year

Both pictures are responsible for a goodly portion of the $4,836,000 total gross in 1942 reported by the theatre management on its 15 feature attractions for the year. This compared with 26 pictures shown in 1941 and 47 exhibited in the first year of its existence, 1932.

The theatre also reported this week that attendance figures during 1942 reached 7,020,000 persons, an average of 135,000 visitors weekly, and that the average weekly gross was about $93,000.

In addition to the three MGM films which set records, "Harvest," "Miniver," and "Woman of the Year," the following features were shown at the Music Hall last year: RKO's "Ball of Fire," three weeks; "Bedtime Story," "Columbia, one week; Paramount's "Reap the Wild Wind," five weeks, including the Easter week holiday; "We Were Dancing," MGM, one week; "Saboteur," Universal, two; "Tortilla Flat," MGM, two; "Bambi," RKO, two; "Talk of the Town," Columbia, four; "Tales of Manhattan," 20th Century-Fox, four; "My Sister Eileen," Columbia, three; "Once Upon a Honeymoon," RKO, two, and "You Were Never Lovelier," Columbia, two.

Goldwyn Film Follows "Harvest"

Following the "Harvest" run, Samuel Goldwyn's production for RKO, "They Got Me Covered," starring Bob Hope and Dorothy Lamour, will be the theatre's next attraction. MGM's "Keeper of the Flame," with Katharine Hepburn and Spencer Tracy, is scheduled to follow.

In Los Angeles, "Harvest" completed on Wednesday 12 theatre weeks, setting a hold-over-moveover record en route, MGM reported. Following a quadruple opening at the State, Chinese, Ritz and Carthay Circle, the picture remained at the latter house for a second week and moved over from the other theatres to the United Artists, Wilshire and Four Star. The Carthay Circle and Four Star engagements continued for two additional weeks to make a total of 12 since the first New Year's week showings.

Both new product and holdovers played to strong box office receipts over the weekend, Broadway theatres reported Monday.

Paramount's "Star Spangled Rhythm," the all-star musical, began its fifth week at the Paramount Tuesday; United Artists' "In Which We Serve," the Noel Coward production, started its sixth week at the Capitol on Thursday; at the Strand, Warner Bros. "Yankee Doodle Dandy," entered its sixth week on Friday; another Warner release, "Casablanca," began its 10th week Thursday at the Hollywood. Warner Bros. this week said the picture already has been set for holdovers in all 53 situations of its general release.

Holdovers on "Commandos" Strong

Other Broadway holdovers included: "China Girl," 20th Century-Fox, second week, Roxy; Universal's "Shadow of a Doubt," entered its third week at the Rivoli Tuesday; "Commandos Strike at Dawn," Columbia, began its third week at Loew's Criterion on Wednesday. According to the company, the latter film, in its 10 pre-release engagements, has been booked for holdover time in Lawrence, Mass.; Pittsburgh, Portland, Me.; Miami, Seattle, Springfield, Mass.; Buffalo, Allentown and Johnstown, Pa.

Ned E. Depinet, president of RKO Radio, reported this week that "Hitler's Children," is playing to "phenomenal business" in Ohio, Indiana, Kentucky and West Virginia, the area of the 50-city premieres held on January 14th. In every situation the picture is either being held over for extended playing time or, where previous commitments interfere, it has already been booked for early return days, according to the announcement.

Report Big "Casablanca" London Gross

In its first week at the Warner and Regal theatres in London, "Casablanca" did a record business "despite the air raids" last week, Warner Bros. reported last Friday. The picture topped the first week gross of "Yankee Doodle Dandy" at the Warner, the company said. Warner also reported that London's film theatres generally did good business in spite of the severe raids.

Paramount announced this week that "Lucky Jordan," starring Alan Ladd, which had its pre-release opening at the Rialto theatre last Saturday, had set a new all-time attendance record for that house.

"Air Force," the Warner Bros. feature which will have its world premiere at the Hollywood theatre next Wednesday night, February 3rd, will be highlighted on the "Army Hour," the radio program broadcast over the National Broadcasting Company coast-to-coast network on this Sunday afternoon, January 31st. An extensive radio exploitation campaign for the picture was prepared by the company in advance of its opening.

Something new in premieres was launched Tuesday night by Columbia when it held a "dawn opening" of "Commandos Strike at Dawn," at the Pantages and Hillstreet theatres in Los Angeles. More than 1,000 war workers of the Lockheed Aircraft plant attended, and the company reported that 20 civilian defense organizations in the city sent representatives to the showing, which started at midnight and lasted until 5 A.M. The company also scheduled a dawn debut for the same film in Boston, at the RKO theatre, for February 11th. Breakfast will be served to the war worker audience in attendance and the show will start at 8 A.M.

Honor Gillis and Engel

Maxwell Gillis and Joseph Engel will be given a testimonial luncheon on February 1st by the Motion Picture Associates in Philadelphia at the Ritz-Carlton Hotel. The luncheon is in honor of Mr. Gillis' promotion to Republic district manager, and Mr. Engel, former Columbia salesman who succeeded him as branch manager of the Republic exchange in Philadelphia. Al Cohen is chairman of the arrangements committee.

Named Warner Publicist

Don M. Walker has been appointed to the Warner Brothers field publicity staff, and will make his headquarters in Kansas City, it was announced by Mort Blumenstock, director of advertising and publicity in the east. Mr. Walker succeeds Ted Tod, who was transferred to Chicago.

Set Pre-release Date

The first pre-release date for "Immortal Sergeant," the Twentieth Century-Fox film, was set for January 28th at the Orpheum Theatre in Tulsa. It was expected to be shown with day and date engagements the following day at the Uptown, Esquire and Fairway theatres in Kansas City, the company said.

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ANN MILLER

BOB CROSBY and HIS BAND



COUNT BASIE and HIS BAND

FREDDIE SLACK and HIS BAND with ELLA MAE MORSE

DUKE ELLINGTON and HIS BAND

FRANK SINATRA

MILLS BROS.

THE RADIO ROGUES

ANN MILLER scintillating dancing star!

BOB CROSBY AND HIS BAND great "Dixieland" band of the air waves!

FREDDIE SLACK AND HIS BAND with ELLA MAE MORSE America's favorite "champagne hour" musi

DUKE ELLINGTON AND HIS BAND voted "Swing Ba Of The Year"

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FRANK SINATRA Radio's exciting romantic vocalist!

THE RADIO ROGUES merriest of all mimics!

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Songs by COLE PORTER
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with
RANDOLPH SCOTT · GLENN FORD · CLAIRE TREVOR
EVELYN KEYES · EDGAR BUCHANAN
Screen play by Robert Carson · Produced by HARRY JOE BROWN · Directed by CHARLES VIDOR

"DESTROYER"
STARRING
EDWARD G. ROBINSON
with GLENN FORD · MARGUERITE CHAPMAN
EDGAR BUCHANAN · CRAIG WOODS · LEO GORCEY · REGIS TOOMEY
Original Screen Play by Lieutenant-Commander Frank Wead
Directed by WILLIAM A. SEITER · Produced by LOUIS EDELMAN

JEAN ARTHUR · JOEL McCREA
in GEORGE STEVENS'
"THE MORE THE MERRIER"
WITH CHARLES COBURN

COLUMBIA PICTURES

HOLLYWOOD AT IMPASSE ON 48-HOUR WEEK ISSUE

See Manpower Commission Directive Establishing Longer Work Week

by VANCE KING
Hollywood Bureau

Unable to reach an agreement for a voluntary shift to a 48-hour week, labor and management in Hollywood this week apparently looked toward the War Manpower Commission and other government agencies for a directive putting the production branch of the art-industry on an "essential" basis and arbitrarily establishing the longer work week.

A unanimous agreement of all unions was required by producer representatives to a plan which would establish the 48-hour work week, but at least three of the workers' groups balked at the voluntary procedure.

The chief point on which the impasse was reached involved the matter of two hours' pay per week.

The producers' representatives, meeting with union officials, insisted that in the shift from the 36-hour week (most union contracts in Hollywood call for such a work week), overtime starts at 40 hours in a cumulative week.

They wanted the overtime to start after the sixth hour each day. In other words, on an eight-hour day they would get overtime for the seventh and eighth hours worked, with straight time for the first six hours, as they now receive under the six-hour day, 36-hour week.

Under the producers' plan, the men would get 54 hours' pay for 48 hours' work.

Under the union demands, the man would get 54 hours' pay for 48 hours work.

Difference: two hours' pay per man per week.

Union officials claim that the studios would save about $30,000 weekly, or $1,500,000 annually, if they pay overtime from the 40th hour instead of the 36th.

Carpenters would lose $3.52 each week, laborers, $2, provided they worked the 48 hours under the producers' plan, the labor leaders say, citing examples.

Locals Split Solid Front Of IATSE Groups

Another point at which an impasse has been reached is the demand of the IATSE locals for grips, laborers and propmen, for wage adjustments based on the 48-hour week. Most of their memberships are already working 48 hours or more, and the changing of the union contracts, which call for six-hour days, must be accompanied by salary increases, according to business representatives of the units.

The IATSE situation is fraught with possibilities, among which is one that is always present—the taking over by the International of the local alliance units.

The three locals have split the usually "solid front" put up by the IATSE groups here (there are 10 alliance studio locals) and there have been reports that the studios have asked Richard Walsh, international president, to a conference over the voluntary plan for the 48-hour work week.

Should the International revoke the autonomy of the studio locals, the way would be paved for its re-entry into the studio labor basic agreement, to which the major companies and seven international labor unions with locals in Hollywood are signatories. The IATSE has not been in the basic agreement since the Browne-Bioff scandal.

The labor groups have been addressed by Southern California officials of the War Manpower Commission who, on the basis of their latest information, said that the art-industry would be declared "essential." Following the practice of attempting to set up voluntary regulatory measures, the producers sought to avoid a government directive establishing the lengthened work week, plus any accompanying restrictions which might result.

However, from the appearances of the situation this week, both sides are now waiting for the Manpower Commission order.

Plan Would Establish Pools of Workers

Through the lengthened work week, guarantee of employment for a certain number of workers is possible, thus releasing the ordinary "casuals" for work in other war industries, which is the aim of the Federal agency.

Just how many men would be released to work in other industries is problematical.

"Pools" of workers would be established, and production practices undoubtedly would be changed. One studio, for instance, would guarantee 50 carpenters work for 48 hours weekly. Another studio, which had only 40 carpenters on its list, would then borrow from the first studio the number of added carpenters needed in an emergency. One thing the unions are insisting on, voluntary plan or no, is that the "borrowing" be done through their offices.

Production changes would include throwing into the discard the rushing of set building, and other items. Previously, the practice had been to hire 300 men to work 10 hours each on a set which required 3,000 man hours to build. With less men available, set building will take longer.

This will require long range planning on construction and other production preparation by the studios.

It will also mean that sound stages will be tied up for longer periods than they have been heretofore. Production may be slowed somewhat, because of shooting space shortages. No new stages may be built, because of the priorities on construction materials used in the building of studio sets.

The expected directive from the Government will have advantages, however.

Certain Workers to Be Exempt from Draft

Under an "essential" classification, the industry will have certain classes of its workers exempt from Selective Service.

This will stop the drain by the armed forces on various groups of highly skilled technicians who cannot be readily replaced. Manpower conditions in several classifications have become acute.

The first attempt at stabilization of jobs was made Tuesday when the Walt Disney studios signed with the War Manpower Commission, and other cartoon plants indicated they would do likewise. The move is voluntary and further conferences will be held to work out a plan on certificates of availability and other machinery. The cartoon plants already have a tacit agreement not to pirate workers.

Another point of discussion between unions and producers is the interpretation of the Presidential directive which bars "golden hour" pay, in many cases four or six times the basic scale for excessive hours. The "golden hour" pay clause is inserted in many union contracts. The Federal directive limits overtime pay to time and a half for over 40 hours weekly and double time only to work performed on the seventh consecutive working day.

Producers Seek Clarification Of Salary Ceiling Order

Still the most widely discussed topic among the leading production personnel of Hollywood is the salary ceiling and wage freezing directives of the President. There still exists much confusion concerning the orders and attempts are still being made to get clarification.

One development has been the passing of a resolution by the Screen Writers Guild calling upon the Government to extend the ceiling to all income, not just salary. The resolution has been wired to Congressmen from local districts, and all other major talent guilds have been asked by the writers to take a similar stand.

The Screen Actors Guild held a conference of players affected by the ceiling directive on Monday night at the Beverly Wilshire Hotel, and voted their opposition to the salary-escrow plan.

The particular complaint of the top salaried talent is that the studios will retain their salaries over a $67,200 maximum. This undoubtedly will add, they feel, to the net profit of the companies, despite increased taxation, at the expense of talent.

However, a taxation program which will level off their income to a $25,000 net ceiling, with their entire salary being paid directly to them, generally is favored.

Reverse Specific Run Award in Chicago

Appeal Board Finds North Chicago Clearance Is Unreasonable in Area

Refusal of a specific run to an independent theatre, in favor of a circuit house must be arbitrary, in strict interpretation of the word, for the independent to claim relief under Section X of the consent decree, the Appeal Board concluded in its 51st decision, dated January 21st.

The board overruled the award of Arthur J. Goldberg in the 15th Chicago case. It found that MGM, Twentieth Century-Fox and Warners had not arbitrarily refused to grant first run pictures in Freeport, Ill., to the Freeport theatre. Stephen Leo and Joseph Bennis, operators, complained in March that the distributors had given first run to the Publix-Great States circuit's Patio theatre because of its circuit status.

The board found that the two theatres were approximately equal in type and operation, and ruled that the strict conditions of past operation defined by Section X had been met.

To be arbitrary the board commented, "an act must be one 'not supported by fair, solid and substantial cause, and without reason given'". This was not the case from the evidence of the Freehold theatre, they concluded. The Patio was found to have long been the reasonable choice of distributors for first run Freeport.

Citing its own opinion in the Luxor-Bleeker case at New York (Decision No. 43) the board concluded that the complainant had failed to show that the Patio held preferable position because of its circuit status alone. No good and valid business reason for granting preference to the circuit had been proved, they added.

In the course of the its opinion, the board also declared that sub division 5 (a) of Section X, while requiring that the complainants have operated the theatre between July 1935 and July 1940 on run requested does not necessarily mean that they must have exhibited any of the pictures of the distributor complained against.

Costs of the reversal were assessed against complainant, intervenor and the defending distributors, with the exception of Paramount. The board affirmed the latter's dismissal as an affiliated distributor.

Boston

Boston's 16th complaint, filed last week by the Welden theatre, St. Albans, Vt., names the same distributor involved in case 15. Signed by John Mathieu, treasurer, the Welden complaints ask that Paramount be ordered to grant some run.

It is charged that the company conditions its offer on sale to other members of the Affiliated Theatres Corporation. The previous 15th complaint, on much the same grounds, was filed for the Welden by the buying combine. It was believed that this first complaint would be withdrawn, question having arisen as to whether the booking agency could initiate arbitration for the theatre.

First run Boston clearance over the suburban Strand Theatre, in Quincy, Mass., was cut from 28 to 14 days in an award by Arthur P. Hardy in Boston's 13th case on Monday. He found the margins granted by all five consenting distributors to the Metropolitan, Loew's State, Orpheum, Memorial, Boston, Paramount, Fenway and other city theatres were unreasonable. Costs were divided equally.

Chicago

Clearance between North Chicago and Waukegan, Ill., theatres was found unreasonable as to area by Harold J. Clark, arbitrator of the 21st case. He ordered Warners and RKO to grant second week of general release in the Chicago zone to the complainant Sheridan theatre. The Times theatre, Waukegan, was found to be outside the Chicago release zone and the arbitrator declared that it was unreasonable for it to hold clearance over theatres within the zone. Costs were divided.

Dallas

The Capitol theatre, New Braunfels, Tex., operated by Louis Forshage and Emil Heinen has appealed the dismissal of its combined run action against all distributors and the Griffith circuit. It is case No. 7.

Albany

The Schine circuit, intervenor, has appealed the clearance reduction granted to Smalley's Johnstown theatre by Harold B. Slingerland in the sixth Albany case.

At New York the 39th and 40th cases, filed by the Rhinehook Theatres, Inc., for the Star and Lyceum theatres in Rhinebeck and Red Hook have been consolidated. William P. Cavanaugh is the arbitrator, Samuel Tannenbaum having withdrawn from the 39th action.

J. Raymond Tiffany, general counsel of the Interstate Sanitation Commission, will arbitrate New York case 44, by the Graham theatre, Brooklyn. Goulding K. Wright is arbitrator of the action of the Beacon theatre, East Orange, N. J., New York No. 45.

Colonel Christopher B. Garnett, assistant attorney general for Virginia, is arbitrator of the action of the Walbrook theatre, Baltimore, in Washington's 12th case.

George E. Gordon will arbitrate the complaint of the Rialto theatre, Woonsocket, R. I. This action, filed November 20th, names all five distributors and asks that he 30 day margin of the first run Bijou on partial product be set at 21 days. The Central and Stadium theatres are also named. Hearings began January 25th.

John F. E. Hipple will arbitrate the Riant theatre, case at Philadelphia. The Conshohocken demand is case 22.

The Dueber theatre, Canton, O., Cleveland complaint, number six, will be heard by Sidney D. L. Jackson. E. C. Leary will arbitrate the second Omaha action, for the Esquire theatre, Sioux City, Ia. In St. Louis Harry G. Erbs will hear the 15th case, for the Ritz theatre, Rolla, Mo.

Change Arbitration Clerks

The American Arbitration Association has named Harold B. Taylor clerk of the Kansas City motion picture tribunal. He succeeds Joseph S. Hanford. At Cincinnati Don Berkholder has replaced Richard A. Stith as clerk of the tribunal.

Mathilda Schwartz Dies

Mathilda Schwartz, mother of Edward Schwartz, Columbia Pictures home office production manager, was killed by an automobile Wednesday morning, in Forest Hills, Long Island. Services were held Friday from the Lady, Queen of Martyrs Church, Forest Hills.

Canada Houses Aid Soviet Fund

by ED BAKER
in Winnipeg

Three Canadian theatre circuits, Famous Players, Odeon Theatres and Western Theatres, Ltd., have shown the 10-minute film entitled "Children at War," dealing with Soviet Russia at war, in their houses. While all theatres are paying for the use of the film, the entire receipts will be donated to the Canadian Aid to Russia Fund. The distribution of the film was arranged through the cooperation of the motion picture industry in Canada. The film was made in Russia.

The film stock was furnished by the Eastman Kodak Company, printing of the film was done free of charge by Associated Screen News. The film is being distributed by Esquire Films, Ltd., with more than 50 prints available for immediate showing. Besides the three theatre circuits, other independent theatres have indicated their desire to show it.

E. F. Holliday, secretary for the prairie region of Canadian Legion Educational Services, said in Regina, Sask., last week that documentary films showing Canada's war effort, at home and abroad, were available for free distribution to churches, clubs and defense groups. The films, in 16mm. sound, are distributed to Mr. Holliday's office by the National Film Board.

Sherman Will Make 10 For United Artists

United Artists announced this week that 10 Harry Sherman productions would be made for the company for release this year. The films include two starring Richard Dix, "Wherever the Grass Grows" and "Hank Johnson's Brother"; one Technicolor film, "Pahaska," based on exploits of Buffalo Bill, starring Joel McCrea; one historical drama, "Gun Master," and six Hopalong Cassidys, including "Forty Thieves," "Riders of the Deadline," "Hoppy's Holiday," "Texas Masquerade" and two untitled.

Nate Yamins May Join Interstate, Report

Nathan "Nate" Yamins, Fall River showman and New England exhibitor leader, may join the Interstate circuit of that area, it was reported in Boston this week. Harold Stoneman heads Interstate. It was said Mr. Yamins may become a partner. Edward Ansin, president of Interstate, was killed in the Boston Cocoanut Grove fire of November 28th.

Goldwyn Promotes Hartman

Samuel Goldwyn announced in Hollywood this week he had promoted writer Don Hartman to associate producer on a five-year contract, and assigned him to "Up in Arms," the musical to co-star Danny Kaye and Dinah Shore. "Treasure Chest," the Bob Hope comedy, will follow.

Phil Reisman, Jr., Enlists

Phil Reisman, Jr., son of the RKO vice-president, has enlisted in the Marines. He will be combat correspondent with the rating of technical sergeant, after basic training. Mr. Reisman had been writing scripts for RKO's "This is America" series.

Ungerfeld Joins Universal

Robert Ungerfeld has joined the home office publicity department of Universal, the company announced last week. Mr. Ungerfeld former manager of various eastern theatres, will handle special exploitation assignments.

ARBITRATION CASES DOWN 43% IN SECOND YEAR

Tribunals Averaged Only Ten Complaints a Month During Past Year

Averaging only 10 new complaints a month during 1942 motion picture arbitration activity continued to decline during the second year of operation of the system set up by the Consent Decree.

A total of 121 new complaints (as of late Tuesday) had been filed by exhibitors in the second year. The 31 regional tribunals, administered by the American Arbitration Association, opened for actions on February 1, 1941, under terms of the Consent Decree signed in Federal court at New York in November, 1940.

Compared with a total of 158 cases during the first year, the 1942 actions represented a decline of 43 per cent. Since January 1, this year, seven new demands for arbitration have been received. During the first year of arbitration an average of almost 16 complaints a month were filed by exhibitors.

Exhibitors won 36 of the 119 cases filed in the second 12 months, while 28 complaints were withdrawn or settled. These presumably were in terms satisfactory to the complaining exhibitor. Distributors won 17 actions. Pending, as of last Monday, were 37 cases.

Appeals were filed in 25 of the 1942 actions. Ten are still pending while exhibitors won awards over distributors by the count of nine to six.

Clearance continued to be the most frequent ground for action against the distributors, under the terms of Section VIII, with 78 cases in this category. Actions requesting a specific run and charging discrimination in favor of circuits under Section X of the decree supplanted some run demands by the count of 13 to eight. In the year 17 combination complaints were filed.

One charge of withholding prints, filed at Buffalo, is still pending.

City	Filed in 1942	Total to Date	Clearance	Some Run	Specific Run	Combination	Withdrawn—Settled	Exhibitor Won	Distributor Won	Pending	Appealed	Exhibitor Won	Distributor Won	Appeal Pending
Albany	8	11	6	1	..	1	1	3	..	3	—			1
Atlanta	0	2	(No cases filed in 1942)											
Boston	8	15	6	2	..	..	3	3	..	2	1	1	..	..
Buffalo	7	17	6	A	..	..	3	2	..	2	1	1	..	..
Charlotte	0	2	(No cases filed during 1942)											
Chicago	9	21	7	..	1	1	3	3	..	2	2	..	2	..
Cincinnati	6	10	4	..	1	1	2	2	1	1	..	..	..	..
Cleveland	6	7	2	1	2	1	1	..	3	2	..	..	..	..
Dallas	4	9	..	..	..	4	..	.	2	2	2	1		1
Denver	0	3	(No cases filed in 1942)											
Des Moines	4	4	..	1	..	3	3	1	..	.	1			1
Detroit	2	10	2	..	..	..	1	1	..	..	.			.
Indianapolis	5	6	5	..	..	..	2	1	1	1				..
Kansas City	1	5	1	..	..	..	..	1	..	..	..			.
Los Angeles	8	12	7	..	..	1	2	2	1	3	2		1	1
Memphis	1	4	..	..	..	1	.	..	1	.	.			..
Milwaukee	1	3	..	..	1	..	..	.	1		1			1
Minneapolis	3	7	3	..	..	..	2	..	..	1				.
New Haven	0	6	(No cases filed in 1942)											
New Orleans	4	8	1	1	1	1	..	1		3	1	1		1
New York	16	46	15	..	1	..	1	4	3	9	2	2	..	..
Oklahoma City	4	5	..	..	4	..	1	2	.	.	.		..	..
Omaha	1	2	1	..	..	..	.	..	.	1	.		..	..
Philadelphia	7	22	6	..	..	1	2	3	2	1	3	..	2	1
Pittsburgh	0	3	(No cases filed in 1942)											
Portland	0	2	(No cases filed in 1942)											
Salt Lake City	1	2	1	..	..	..	.	1	.	..	1	.	..	1
St. Louis	9	15	6	2	..	1	1	3	2	1	5	3	..	2
San Francisco	1	5	1	.	.	.	.	1	.	.	1	..	1	..
Seattle	0	0	(No cases on file)											
Washington	3	13	1	..	1	1	..	2	..	1	..	..	..	..
Totals	119	277	78	8	13	17	28	36	17	35	25	9	6	10

A—Withholding prints.

Appeal Board Gave 34 Decisions

The Appeal Board in the second year of operation handed down 34 decisions, many of them establishing important points of precedent. The board has decided on 51 cases in two years.

Exhibitors were victorious in whole or part in 22 of the 1942 appeal awards. Distributors won 12.

The peak of arbitration activity was reached in June and July 1941. Since then, with the exception of a brief flurry of new demands when it became possible to arbitrate for a specific run in September 1941, the rate of new complaints has shown a steady decrease.

Through 1942 seven of the 31 regional tribunals maintained by the AAA received no complaints. One, Seattle, has never received an arbitration demand, although numerous inquiries have been reported by the tribunal clerk.

The other tribunals, who received no cases last year, and cleared up the actions on file on their dockets were Atlanta, Charlotte, Denver, New Haven, Pittsburgh and Portland, Oregon.

New York continued to be the busiest tribunal, with 16 new complaints during the year, bringing its total to 46. St. Louis has nine cases to its docket. Los Angeles and Albany with eight cases and St. Louis and Buffalo with seven actions apiece were relatively the next most active offices.

The majority of the tribunals, however, received less than five new demands and at least six had only one new case during the year. Many of these were withdrawn or settled before a final decision was reached. Almost a third of the tribunals ended the year without any active cases on their docket.

Cost Distributors $285,000 in Year

The arbitration system during the year cost the five consenting distributors approximately $285,000. A similar sum was appropriated by the budget committee three weeks ago for the third year of arbitration. It will be paid by Paramount, RKO, Loew's, Twentieth Century-Fox and Warner Brothers.

Unless extended by agreement, or a renewal of the government's anti-trust action against the film industry, the decree and its arbitration provisions are expected to end next November at the end of the three year trial period. After November 20th parties are empowered to ask the court to vacate the decree and its provisions.

Among the most important rulings of the Appeal Board during the year were decisions which gave new force to Section VI by remanding some run complaints back to the arbitrator for judgment on the offers of distributors. These included the Sosna (No. 40), and Lakeview (No. 35) cases at St. Louis and New Orleans.

Army Camp Area Case Disputed

Special clearance conditions in Army camp areas were recognized in decision No. 47, Dallas, on November 23rd. A seven-day clearance between metropolitan subsequent runs also was found reasonable in a New York case, No. 38, in September, while in April in decision 22 the board declared delayed bookings unfair to subsequent runs.

A significant cross-section of exhibitor opinion of arbitration was disclosed by MOTION PICTURE HERALD on August 15th. A survey of participants in arbitration cases during the first year and a half indicated that 62 per cent favored it, while 30 per cent were opposed.

Exhibitors in their comments expressed confidence in the arbitration system, arbitrators and administrator, but recommended changes in the decree to make its application less limited. Many said settlements had proved disappointing and asked oral hearing of appeals.

75 Films Offered for Army Transports

Hollywood Furnishes 16-mm. Prints for Use on Ships Enroute to Combat

In addition to the 4,700 90-minute 16mm. programs of current features and shorts supplied gratis in 1942 by American film companies to the overseas film section of the U. S. Army, Hollywood recently furnished 75 old films produced within the last five years, for exhibition on U. S. transports en route to war zones. Arrangements were made through War Activities Committee of the industry.

The project was reported in New York Monday by Major Orton H. Hicks, former executive of Walter Gutlohn, Inc., who is officer in charge of the overseas motion picture section of the special service division of the Army. Joseph H. Seidelman, vice-president in charge of foreign distribution for Universal, is serving as special consultant on motion pictures to the Secretary of War. The section opened offices in Rockefeller Center last week.

Major Hicks reported that the 75 films in 16mm. were furnished gratis by the industry and that the Army made selections from each company on the basis of "entertainment" values. Among the pictures are: "Abe Lincoln in Illinois," RKO; "Destry Rides Again," Universal; "Knute Rockne," Warner Bros.; "Hudson's Bay," Twentieth Century-Fox; "In the Navy," Universal; "The Westerner," United Artists; "The Marx Brothers at the Circus," MGM, and "Lives of a Bengal Lancer," Paramount.

On Monday, February 1st, the overseas film division will open its own exchange in New York at 205 East 42nd Street, Major Hicks announced, moving from the Gutlohn office where the division formerly prepared the 90-minute programs for shipment overseas.

According to Major Hicks, deliveries of the 16mm. projectors which Eastman Kodak, Ampro, Bell & Howell, Victor and RCA re-purchased from customers following a plea from WAC and the Army that 580 machines were needed for overseas duty, are scheduled to start next week. It is understood that a little more than half the required amount has been collected by the companies, is reconditioned and ready for immediate shipment.

The War Department is reimbursing each company for the repurchase of the equipment. The balance necessary to make the full 580 needed by the division is expected to be gathered within the next week or two.

Major Hicks also reported that the raw film stock shortage suffered by the division two months ago has been taken care of by the Army Air Corps, which has charge of allocating all raw stock for Army services. The number of prints and the total amount of footage being used in supplying 16mm. features and shorts cannot be disclosed, for obvious military reasons, he pointed out, but it is understood that the footage consumed thus far by this one branch of service averages a considerable amount weekly.

WPB Priority Fixed For 16mm. Prints

At a meeting of War Activities Committee in New York last December, as reported in MOTION PICTURE HERALD December 12th, George J. Schaefer, chairman, reported that a serious shortage of 16mm. raw stock and projectors had prevented Hollywood from executing its voluntary service of supplying gratis entertainment films to the armed forces overseas.

Mr. Schaefer said that due to military orders aggregating 92,000,000 square feet of raw stock against a manufacturers' capacity of 72,000,000 square feet of 16mm. stock, no film had been left available for the prints for overseas use. The War Production Board then arranged to furnish a priority of 300,000 feet from Eastman Kodak and 200,000 from du Pont for the 16mm. prints for the next four weeks.

During the latter period, the Special Services Branch of the Army worked out a plan whereby the Army Air Corps controlled orders for raw stock and allocated needed supplies to different branches of the Army instead of each branch putting in an order for individual needs.

It is understood that the latter arrangement obtains currently for the overseas branch as well as the Signal Corps and Air Corps and that the plan has worked out satisfactorily for all concerned. Moreover, since last December, there has been no lagging behind on prints for 16mm. films for overseas, it was said.

The personnel of the overseas film section of the special service division, under Major Hicks includes: Captain B. D. Lyon, former assistant to Phil Reisman of RKO, who is handling distribution of the entertainment films; Lt. S. R. Mayer, former division manager for Loew's in Brooklyn; Haven Falconer; Lt. Norman Barnett, son of William Barnett, and formerly employed with Massce-Barnett, film shippers; Sergeant Frank Matera, Corp. Charles Mayer, former supervisor of the Far East for Twentieth Century-Fox, and Pvt. James Miller, formerly head of the print department for Universal. The latter three men will continue handling operation of the section's new exchange office.

In addition to preparing the 90-minute feature and short programs for overseas and the procurement and shipping of 16mm. projectors, the division also has charge of distribution both in the United States and overseas of Lt. Col. Frank Capra's series of shorts, "Why We Fight." Distribution of the series in this country will be in 16 and 35mm. for Army theatres, in connection with the Army Motion Picture Service, of which R. B. Murray is director.

SIGNAL CORPS SEEKS FILM EQUIPMENT

The Army Signal Corps announced this week in Washington that a purchasing mission will tour major cities to buy amateur radio and motion picture equipment urgently needed by the Corps.

Cameras, projectors, parts and film, both 35mm. and 16mm., in motion picture equipment are sought, while the mission will attempt to acquire transmitting and receiving apparatus in the radio field.

Select Films for Art Awards

Following the nominations by film companies for pictures displaying the best art direction and achievement in the 15th Annual Academy of Motion Picture Arts and Sciences awards, it was announced that 10 finalists have been selected in the black and white classification, and five in the color division.

The art direction awards committee which will view the films in selecting the winners in each classification includes: Lionel Banks, Ralph Berger, Perry Ferguson, William Ferrari, William E. Flannery, Walter Keller, Boris R. Levin, Harold MacArthur, Carl Jules Weyl and Joseph Wright. The alternates are McClure Capps, Ernst Fegte, Alexander Golitzen, Al Herman, Bernard Kerzbrun, Leo E. Kuter, Erie McClary, Lewis J. Rachmil, Morris Ransford and Rudolph Sternard.

The films from which they will choose the final winner are Warners' "George Washington Slept Here," RKO's "The Magnificent Ambersons," Samuel Goldwyn's "Pride of the Yankees," MGM's "Random Harvest," United Artists' "Shanghai Gesture," UA-Sherman's "Silver Queen," Universal's "The Spoilers," Paramount's "Take a Letter, Darling," Columbia's "Talk of the Town," 20th-Fox's "This Above All."

In the color classification, a selection will be made from the following: Universal-Wanger's "Arabian Nights," Warners' "Captain of the Clouds," UA-Korda's "Jungle Book," 20th-Fox's "My Gal Sal," Paramount's "Reap the Wild Wind."

Lift Ban on "Native Land"

In a ruling by Police Commissioner James P. Allman of Chicago, the ban placed on "Native Land" by the city's censor board was lifted last week. The Commissioner attended a showing of the picture with Mayor Kelly after the action by the censor board had been protested.

Brazil Decorates Disney

During his tour of South America, Walt Disney was awarded Brazil's "Order of the Southern Cross" by Dr. Oswaldo Aranha, Minister of Foreign Affairs for Brazil, it was disclosed recently. Mr. Disney is one of the few North Americans to receive the decoration.

Storm Hurts Theatre Trade

Theatre attendance declined last Saturday in Hartford when one of the city's worst ice storms in recent years delayed traffic and confined people to their homes.

ONE OF THE REASONS HITLER'S HAIR IS TURNING GRAY. . . . .



(Please Turn Over)

CHETNIKS!

A blast of fire! A Panzer division is blown up!

CHETNIKS!

A cunning trap is sprung! A train load of prisoners is rescued!

CHETNIKS

THE FIGHTING GUERRILLAS



with

PHILIP DORN · ANNA STEN · JOHN SHEPPERD

VIRGINIA GILMORE · MARTIN KOSLECK

and FELIX BASCH · FRANK LACKTEEN

PATRICIA PREST · MERRILL RODIN · LEROY MASON

Directed by LOUIS KING · Produced by SOL M. WURTZEL

Screen Play by Jack Andrews and Edward E. Paramore

Original Story by Jack Andrews

A 20th CENTURY-FOX PICTURE

HERE'S THE FIRST BIG DRAMA OF MIKHAILOVITCH ...THE MAN HITLER WOULD PAY $10,000,000 TO TRA

Join the industry's March of Dimes Drive... Feb. 18 t

DIFFICULT YEAR FORECAST FOR BRITISH EXHIBITOR

Rentals, Sunday Opening, Product Shortage Are Among Problems

by AUBREY FLANAGAN
in London

Without the aid of seers, astrologers, crystal gazers or clairvoyants, it is a simple process and a safe one to hazard the forecast that 1943 is not going to be too easy a year for the British exhibitor. Already on its immediate horizon more than one cloud has loomed with foreboding shadow, more than one problem presented itself for the unravelment by the industry in the future.

Lessons presented to the trade scholar sitting behind the theatre box office in the past 12 months or sitting, perhaps, in council under the banner of the Cinematograph Exhibitors Association can hardly have been in vain. Out of these scholastic essays he should have—and probably has—learned the technique of tackling the problems, aggravated in the recent past, which the next 12 months undoubtedly will see featured. There will be changes inevitably following these encounters, changes which will affect vitally the processes and mechanics of the exhibition side of the industry here.

Most vexing of all the recent riddles —always excepting the incessant and inescapable riddle of manpower —has been the riddle of rentals. It has not been solved, and 1943 indubitably will find it not least of all the exhibitors' trade headaches. The efforts of the distributors, to extract the highest possible revenue from improving theatre business, interpreted by the exhibitor as an attempt to squeeze the theatre box office still more tightly probably will provoke open warfare no less bitter than that against Twentieth Century-Fox, which in fact is but a battle in the greater campaign.

The rental problem, however, is not the only one facing the picture house as a 1943 headache. On the cards is the certainty of headaches over the Quota Act, and the exhibitor's inability to carry out his obligations. Another problem is that of Sunday opening, still a bitter and disturbing pill which the exhibitor has to swallow in various places and at various times, when local authorities remain inert in the face of popular demand.

Change Necessary if Cinema Is to Survive

Also, there is the increasing interference of licensing bodies with the operations of picture houses, with their allocations and charges for seats, for instance. Mingle all these with the looming shortage of product and the necessity to conserve film stock, and it is clear that there are going to be some changes made if the cinema it to survive its wartime conditioning.

The product shortage, in fact, is involved so intimately with the rentals problem that in the eyes of the more sagacious exhibitor the one is interpreted in terms of the other. In brief, despite the fraternal handshakes across the table between the 20th Century-Fox organization and the CEA spokesmen, there is anything but peace in the minds of the vast body of exhibitors up and down the country. The 20th Century-Fox situation and the CEA handling thereof, have not placated the rank and file.

From all parts of the country come categoric statements that other distributors are proceeding along the lines followed by 20th Century-Fox, demanding percentage terms for Sunday bookings, and increasing the number of films available for booking on a sharing basis.

Recent conversations behind the closed but flimsy dors of the Kinematograph Renters Society are known to have been concerned with an attempt of the KRS to devise a scale of grading theatres and pictures, and already in exhibitor groups it has been pointed out that grading has taken on a more subtle form, that not only is the aim to scale certain films and to decide just what will be the minimum percentage payable, but no less to grade the various theatres and make them pay on a capacity basis as decided by the sales managers.

Leeds has called an extraordinary general meeting of its CEA members to consider the whole position. The call has gone forth, too, that the general council, the Association's war council, shall survey the whole situation and take whatever defensive action is necessary in the exhibitor's interest. One CEA group has gone a step further and suggested that the exhibitors agree never to pay more than 50 per cent for a film, and in general not more than 40 per cent.

Undoubtedly the whole problem will occupy much of the exhibitors' study time this year, and, so pugnacious is the mood in many quarters, an extended fight is not improbable. Just what form it will take, what the tactics and strategy it is difficult for even the keenest student to foreshadow. Exhibitors are prone to keep much from one another, and unlike their distributor counterparts do not incline to the swapping of business returns.

Complete unity is often more superficial than actual, verbal rather than practical. The complications involved in the circuit interests of the General Film Distributor group and Warner Brothers, both, of course, major distributors, suggest oddities in the pattern of the future.

Sunday Opening Is Serious Problem

Sunday opening remains another incessant problem, not only the supine inertness of certain localities in the face of demands for entertainment from the military and from attendant authorities, but in the increasing rapacity of licensing bodies when it comes to the matter of imposing the charity tax.

Scotland, for instance, has some 47 districts out of a possible 600 where cinemas open on Sunday, despite the presence of innumerable troops and munition workers in the Scottish districts. Until a clear demand is made by the House of Commons, Herbert Morrison is unlikely to take any Parliamentary action to amend the situation, but he is clearly sympathetic to the cause of Sunday entertainment, and already there have been rumblings, mainly it is true, oratorical, in Commons.

Another headache which may well call for some exhibitor aspirin in the present year is the growing tendency of local licensing bodies, not least of them that model of all Councils, the London County Council, to exercise undue control of or direct interference in the operations of the Film theatre, in phases other than moral or public welfare. At present the situation is such that the Councils in many districts, following the lead of London, exercise an unceasing practical interest in the theatre's seat grouping and admissions.

Inspectors, informers and disgruntled uplifters harass the theatre owner to see that he is not in error when he says that the cheaper seats are full. A seat plan with the prices clearly marked must be exhibited. Inspectors recently have hovered around the queues outside cinemas in the Home Counties and then have gone to check that there were reasons why they were kept waiting.

Lengthy hearings by County Councils of objections against the renewals of licenses occupy the minds, time and money of licensing bodies and the temper of the trade. The situation worsens rather than otherwise. Its constitutional basis is queried in some quarters. The ethical unfairness of such direct interference in trading operations is the occasion of much exasperation and has provoked the fear that the next step may well be regulating seat prices and admission direct from the County Council bench.

Here, too, there is likely to be a headache or two for the exhibitor. There will be considerable alertness on the part of certain exhibitor groups.

BRITISH STUDIOS RATIFY UNION AGREEMENT

The British Film Producers Association has ratified the new working agreement with labor unions having jurisdiction over employees in studios and laboratories, according to word received from London this week. It is anticipated that the Association of Cine Technicians, acting for the unions, also will ratify the agreement soon.

Momand Takes Stand In Trust Action

Charges Inability to Get Product; Judge Sees No Conspiracy

by T. L. BUTTERFIELD
in Oklahoma City

Charges of the complainant in the A. B. Momand $5,000,000 anti-trust suit against the major distributors and the Griffith circuit were spread on the record this week as Mr. Momand took the stand in Oklahoma City Federal Court. The essence of the former circuit owner's testimony was contained in a sentence Monday:

"I could obtain all the product I needed for all my theatres in 1926 and 1927—but after the Griffith Amusement Company came into Shawnee and Seminole against me, I could obtain nothing for the next season for these two towns."

Meanwhile, indication of the trend of the case was given succintly last week, before Mr. Momand's appearance, by Judge Bower Broaddus, presiding. Remarking that depositions taken in Boston and New York had in his mind, "no bearing on this case," the judge, in offering, not as decision, but merely as indication of "what is on my mind at this time," asserted that thus far, at mid-trial, Mr. Momand had not been able to show conspiracy by the defendants.

When Mr. Momand took the stand last Thursday, at the outset he established merely facts concerning theatres bought, prices paid, kinds of operation and theatres, and how each was disposed of. Mr. Momand thus covered the 18 theatres he owned in 1926.

Previously, Cleland Lyles, former partner of Mr. Momand at Clinton, had undergone cross-examination by C. B. Cochran, Griffith attorney. Mr. Lyles is now an independent exhibitor. Also during the week, Mr. Momand's auditor, Guy Fox, who prepared the summaries of the Momand company books, was qualified.

Charges Sales Heads Dealt with Griffith

Continuing Friday and Monday, Mr. Momand related that major distributor branch managers were anxious to do business with him in 1926 and 1927. They also promised him they would continue to favor him, he said.

Then came the Griffith acquisitions, he said, and charged that the same managers told him the deals for the two cities, Seminole and Shawnee, had been taken out of their hands. Product, he said, they insisted, would have to be obtained through the home offices.

He charged home office executives came to Oklahoma City and signed contracts with the Griffith circuit, without affording him an opportunity to interview them.

He could not even obtain second run product for the Seminole and Shawnee houses, he added. The pictures he ran were "inferior," he said.

Questioned by his chief counsel, George Ryan, he repeated many conversations with Oklahoma City exchange managers. The conversations were ones in which the managers allegedly doubted he could obtain product in the two spots mentioned, and in which he said they suggested he give the Griffith circuit half his circuit, or move into locations not competing with it.

Mr. Momand also asserted these conversations disclosed to him that the managers knew fully what he was paying other distributors.

Experiences during trips to New York were related by Mr. Momand Tuesday. He said he was rebuffed each time he attempted to make deals with distributors. He added that in 1928 he met E. V. Richards, New Orleans circuit executive, in New York, offering half his circuit if Mr. Richards would enter Oklahoma; and that Mr. Richards replied he would like to do it, but was unable to since the Oklahoma territory belonged to Universal.

It was indicated that the Saenger circuit, of which Mr. Richards was executive, and which was Paramount affiliated, would not enter an area in which it was understood Universal had dominance.

Mr. Momand also charged that on another New York visit, Tom Connors, then an MGM sales executive, told him he was wasting time attempting to buy major product that season.

Court Sees Companies Not Liable

In his disclosure last week of what was "on his mind," Judge Broaddus added that, in addition to the irrelevance of depositions about conditions in other parts of the country, it was also evident to him that previous testimony, by submission of contracts, that the Griffith companies had been overbuying with a purpose, did not necessarily make the producers and distributors liable.

He added that, unless Mr. Ryan could "conclusively" convince him otherwise, he would deny a Momand request for damages in two instances where the exhibitor's companies purchased lots for theatre buildings, but upon which construction had not started when the Momand circuit dissolved.

He added he was convinced damages could not be collected for an "intention."

Earlier last week, William B. Zoellner, MGM Oklahoma City exchange branch manager, testified that "Mr. Momand gave me more trouble than all the other 250 customers I had, put together." He denied any intent to damage Mr. Momand, and said his home office did not know the exhibitor existed, until "he started kicking up so much fuss against the distributors and their methods of doing business."

E. W. Johnson, former RKO, Universal and United Artists salesman and formerly Mr. Momand's booker and buyer, also testified on methods of operation of the Momand companies and methods of selling. He said all salesmen regularly fraternized with each other and exchanged information about exhibitors and their deals. In testifying that exchange managers also conferred often he implied that they did the same.

Four Wisconsin Cities Study Theatre Smoking Ban

Ordinances banning smoking in theatres are pending in the Common Councils of four Wisconsin cities. At Milwaukee, a public hearing on the proposal January 20th brought forth the objection from Fox and Warner theatre representatives that the proposed measure is too strict and that smoking should be permitted in theatre lounges where proper fire safeguards exist.

The Janesville ordinance would require exhibitors to show a trailer on the screen at each performance to familiarize patrons with the emergency exits at the theatre. The Green Bay ordinance has been referred to the Judiciary Committee for revision, while the Manitowoc proposal has been referred to the Fire Department Committee.

MPPDA Rules "Hell" May Be Used in "Marines"

The board of directors of the Motion Picture Producers and Distributors approved the use of the words, "hell" and "damn," in the March of Time film, "We Are the Marines," at a meeting in the Association's offices last week. The eastern branch of the Production Code Authority originally had denied a seal because of objectionable dialogue. The use of the word "bastard" remains banned.

Charles Francis Coe, vice-president and general counsel of the MPPDA, in announcing the board's decision, said, however, that "in no sense should this be deemed to be an amendment or alteration of the code. The code stands as always." The picture has been played with the objectionable dialogue painted out of the sound track.

Estate Gets $11,000 Award

A supreme court jury in New York awarded the estate of Adrienne Morrison $11,000 last week in an action brought against Rose Franken, author of the play "Claudia," for commissions which were claimed owed to Miss Morrison for bringing the play to the attention of the producer, John Golden. Miss Franken testified that she had not authorized Miss Morrison to act as agent, but requested only she make contact with producers.

RKO Delays Release Dates

The national release dates of "Hitler's Children" and "Saludos Amigos" have been set back from January to February, it was announced this week by Ned E. Depinet, president of RKO Radio. "Hitler's Children" will be released on February 12th instead of January 22nd, and "Saludos Amigos" will be released February 19th instead of January 15th, it was disclosed.

Bamberger Resumes RKO Post

Leon J. Bamberger, sales promotion manager of RKO Radio, has returned to his duties at the home office after serving on the United Nations Week national committee for the past two months.

Heads Trust Company

William C. Hunt, head of Hunt's Amusement Enterprises, including an independent circuit in the Southern New Jersey and Philadelphia territory, has been reelected president of the Wildwood Trust Company, Wildwood, N. J.



Join the industry's March of Dimes Drive . . . Feb. 18 to Feb. 24

Theatres Push Collections of Scrap Metal

While the totals collected for the United Nations Fund during United Nations Week were being tallied this week at War Activities Committee headquarters in New York, reports from the field indicated that the nation's theatres were filling the time between the end of the United Nations drive, January 20th, and the forthcoming Red Cross drive, with their continuing collections of metal scrap.

One hundred and five theatres of the New Orleans exchange area recently staged scrap matinees which it is expected will yield 10,000 tons. Eighty-three theatres of the Omaha territory last week pledged the local WAC they would run similar matinees. Seventy-five Warner houses have held, or will hold, the matinees The houses are in the eastern sections; and it is expected the cooperation of the whole circuit will be enlisted.

Meanwhile, with a $2,500,000 total expected from the United Nations Fund collections in theatres, individual area reports continued to show records established in money raising. In the Albany exchange towns, $25,000 was collected. In Philadelphia, although no collections were taken because of the United War Chest campaign, more than 300 theatres participated in the drive, more than for any other drive. Approximately $3,000 was obtained in Fall River.

One hundred and thirteen theatres in the Atlanta territory sent William Jenkins, drive co-chairman, $22,078. Atlanta led with $9,381; Columbus sent $4,226; Savannah, $3,500, and Macon, $3,256.

Eleven Wilmington, Del., theatre managers last week received Treasury "Minute Men" awards at a luncheon in their honor at the Hotel DuPont.

The awards, bronze lapel pins, were given by Donald Ross, War Savings Staff administrator for the state, to Louis Black, Warner theatre manager and president of the Wilmington Theatre Managers Association; Lee Levy, Arcadia theatre; Edgar Doob, Loew's Aldine; A. Joseph DeFiore, Park; Benjamin Shindler, Ace; Benjamin Seligman, Strand; A. J. Belair, Rialto; Sidney Munter, Ritz; Birk Binnard, representing Richard Kirsch of the Queen; Earl Finney, Savoy.

Bookings Scheduled On "Silver Skates"

Bookings will start February 1st for Monogram's film, "Silver Skates," the company announced this week. It will play the Denver and Esquire theatres in Denver from February 16th to February 22nd, and from February 23rd to March 1st will be shown in the Aladdin theatre in the same city.

Starting March 5th, the Palace theatre in Dallas will show the film, and beginning March 19th, it will be played in the Metropolitan theatre in Houston, and the Aztec theatre in San Antonio.

Muth Named Makeup Editor

Russell Muth, formerly foreign editor of Movietone News, has been appointed general makeup editor by Edmund Reek, producer and general manager.

Named District Manager

Stanley Sinski, manager of the Arch Street Theatre in New Britain, Conn., has been appointed district manager for the Glackin-Le-Witt theatres of New Britain, Plainville and Sound View.

USE TRAILER IN DRIVE TO AID PRISONERS

A two-minute trailer has been prepared for use in three test campaigns to obtain musical instruments and athletic equipment for prisoners of war, and Ben Grauer, NBC announcer, has contributed his services as narrator.

Tests will be held in Rochester, New Haven and Pittsburgh and, if successful, the trailer will be released throughout the country. The trailer asks patrons to bring the items directly to the theatre, but adds that arrangements also will be made to pick up the contributions at homes.

Duty Halved on Film Imports

Provisions of the recently concluded reciprocal trade agreement with Mexico on motion picture imports have been announced in Washington and are effective January 30th. The concessions will be extended to all countries with which the United States has most-favored-nations treaties, and calls for the halving of import duty on films.

Exposed negatives will be reduced from two cents to one cent per linear foot undeveloped and from three to one and one-half cents developed. The rate on positive prints and duplicates will be cut from one cent to one-half cent per foot. With the exception of those countries with which we are at war, the same reductions will apply under the most-favored-nations policy.

A rebate of 50 per cent of the tariff on all films will be continued for another year in Nicaragua, it was reported, and propaganda pictures to Nicaraguan legations will be admitted free. Total Mexican imports of motion picture negative and positive film in 1940 amounted to 6,000,000 feet, payment for exhibition being less than $5,000,000.

Milwaukee Area Publicity Chairmen Are Named

Donald Demien, War Activities Committee public relations chairman for the Milwaukee exchange area, has appointed his committee of publicity chairmen in cities of that territory.

Mr. Demien's staff includes: Al Copulas, Appleton; T. M. Ellis, Beloit; William Koster, Fond DuLac; Russell Leddy, Green Bay; Edward E. Benjii, Janesville; John Ferger, Kenosha; John Scharnberg, Madison; Robert Guiterman, Manitowoc; Fontas N. Georgiades, Oshkosh; Stanley Lambert, Racine; Leo Schussler, Sheboygan; Lawrence Beltz, Wausau.

Harold Martin, Atlanta chairman, has made additional appointments, including: Boliver Hyde, St. Petersburg; Vern Hunter, Orlando; R. R. Thomas, West Palm Beach; T. R. Jones, Columbus, Ga.

B'nai B'rith Holds Meeting

A special screening of Lt. Col. Frank Capra's "Prelude to War" was shown to the Cinema Lodge of B'nai B'rith at the Hotel Edison in New York on Thursday evening. Special permission was obtained from the War Department since the film was produced exclusively for the armed forces. The showing took place at the organization's "Liberty Meeting," at which Countess Marie Tolstoy was guest speaker. She is the granddaughter of the celebrated Russian novelist, Leo Tolstoy.

President Lauds Industry for 'Dimes' Drive

A personal letter from President Roosevelt to Nicholas M. Schenck, national chairman of the industry's 1943 March of Dimes campaign, praised the efforts of the industry in its fund-raising efforts on behalf of the National Foundation for Infantile Paralysis in 1942, and approved the date for the beginning of the drive this year, which has been moved up to February 22nd in order not to conflict with the United Nations Week campaign.

In his letter the President said, "I think you know how much I value the performance of the motion picture theatres in the National Foundation's 1942 Campaign, and I hope that this year's effort will be equally successful." Exhibitors throughout the country have been asked to send a birthday greeting to the President "in order to let him know of the American movie men's support," it was said by C. C. Moskowitz, co-chairman of the drive.

Selected to attend the President's Birthday Ball in Washington on January 30th were nine leading actors chosen by the various companies. Included among them are James Cagney, Lynn Bari, Roddy MacDowall, Edgar Bergen, Janet Blair, Laraine Day, Robert Young, Roy Rogers and Loretta Young.

Blue Network Grosses $15,782,493 in 1942

Gross client expenditures on the Blue Network in 1942 totaled $15,782,493 in its first year of independent operation, according to figures released this week. It was an increase of 22.7 per cent over 1941 billings.

Sterling Products, Inc., led other advertisers in buying time, their expenditure amounting to $1,710,654. Other clients spending over $1,000,000 in 1942 were American Home Products, Miles Laboratories and the Ford Motor Company. The advertising agency spending most with the network was Blackett-Sample-Hummert, with $2,454,298. Other leaders were Young & Rubicam, Wade Agency and J. Walter Thompson.

Silver Jubilee Party To Honor Goldhammer

Exhibitors in the northwest have organized a committee to prepare a celebration in honor of the silver jubilee of L. E. Goldhammer, prairie district manager for RKO. The event is scheduled for February 19th, and plans call for a continuing of the Goldhammer Silver Jubilee until March 26th.

Mr. Goldhammer has been active in the industry for 25 years, entering the business as a shipping clerk in the Supreme Feature Film Company of Minneapolis. He joined RKO nine years ago, and was appointed to his present position three years ago.

Begins Tour for USO

June Frazee, Universal star, began a tour of Army camps and Naval posts Tuesday with the USO-Camp Shows' production, "Flying Colors," at the Naval Air Station in Seattle, Wash. Her last personal appearance with the troupe is scheduled for February 10th at Fort Riley, Kan.

Mochrie on Sales Trip

Robert Mochrie, general sales manager of RKO, was expected to return late this week from a tour of the company's southern exchanges. He left New York Thursday of last week.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Something of a demonstration in the science of shaping things-to-come is provided by Twentieth Century-Fox in its announcement that the studio will produce one day a picture entitled "Life Boat."

The idea for the picture was born, according to the studio's disclosure, in the mind of Alfred Hitchcock, producer-director of films stressing suspense. He presented it to the studio in idea form and the studio, seeing in it promise of greatness, presented it to John Steinbeck, author of "Grapes of Wrath" and other works, with commission to use it as basis of a novel. Following publication of the novel, according to plan, the studio is to proceed with production of the picture, under direction of Hitchcock. The publicity for the project expected to accrue from this rigging of events is rated as an offset to delay.

Warner executives are in daily conference with Irving Berlin regarding the filming of his show, "This Is the Army," now in stage performance here. By weekend it had been determined that Berlin will appear in the picture, as himself, and that it will be produced by Hal B. Wallis with Michael Curtiz directing from a script by Casey Robinson, which is to be polished and augmented by Philip and Julius Epstein, Warner writing team recently given producer status by the studio.

Film Players May Be Added to Cast

Among the matters under discussion is that of whether or not to add to the all-soldier cast a number of film players, and if so how many and which ones, the key consideration on this point being the exploitability of the attraction and, of course, the size of the resultant profit earmarked for the Army Relief Fund. Ginger Rogers' personally released report that she is to play the feminine lead in the film was without substantiation from the studio at weekend.

The anonymity which has sheltered until now the creator of those three-dimensional Metro-Goldwyn-Mayer advertisements which many of you exhibitors, in common with Hollywood readers, have been extracting from editions of this journal for wall-decoration and other purposes, ended this Saturday morning when the gentleman walked into this office to acquire last week's edition containing his latest work. He is Jacques Kapralik, and he revealed, under reportorial persistence, the method of his procedure.

Subject Matter "Built Up" In Three Dimensions

The pages, it turns out, possess that three-dimensional effect because the subject matter is "built up" in three dimensions. The artist sets a miniature stage, actual size of the reproduction which appears in the periodical, utilizing miniature props (those treasure chests, guns, etc., in the recent Red Skelton presentation, for instance) which he collects in novelty shops, toy stores, and on notion counters. When the stage is completely set, he ships it from his Hollywood workshop to New York. There it is photographed, in color, and the photograph is reproduced for publication.

Artist Kapralik has been producing these advertisements for MGM for the past six years. Prior to that he performed a similar service for Twentieth Century-Fox for two and a half years, that company using the material for title purposes. Before that he produced in similar style for Paramount the advertisements which appeared on the back cover of this periodical.

Samuel Goldwyn announced at the weekend the signing of Jane Withers for her first strictly dramatic role, that of a Russian girl slain by the Nazis in his forthcoming "The North Star." Miss Withers has appeared in 30 pictures previously. . . . Victor Moore has been added to the cast of "Tropicana," Columbia's starring vehicle for Mae West, and will appear with William Gaxton, his associate in many Broadway shows, under the direction of Gregory Ratoff. . . . Ann Sheridan is to be starred in Warners' "Night Shift," which will be Benjamin Glazer's first production for the studio under his new contract. Raoul Walsh will direct.

A. and S. Lyons, Inc., has announced that Producing Artists, production company of which Arthur S. Lyons is president, have completed a talent roster of 201 in preparation for filming of two to four features annually for release through United Artists. The number includes 50 actresses, 42 actors, 79 writers, six directors, eight song writers, two designers and a cameraman, all clients of the Lyons agency. A film musical by Jerome Kern is first on the organization's agenda.

Major General Dai-Fung King of the Chinese Military Mission, visiting the Warner studio last week, told his hosts, "I beg to consider you in the film industry as soldiers without uniforms. In Chungking we are hearing of the marvelous program of visual army training by means of your films, and I hope your government will kindly make some of them available for our use. Your Army, Navy and Air Force are fortunate to have an established film industry behind it. I wish we were half so fortunate."

Arturo de Cordova, Mexican star, is to appear opposite Luise Rainer in Paramount's "Hostages," which has to do with a Hitler-invaded nation

Production Index Rises

Starting of 11 pictures and completion of seven combined to lift the production index figures to 39 at the end of a week, which witnessed the swing toward musicals well under way. Five of the 11 new ventures fall wholly or partially in that category.

Columbia started "Redhead from Manhattan," offering Lupe Velez, Michael Duane and Douglas Leavitt, and "Blondie Buys a Horse," with Penny Singleton, Arthur Lake, Larry Sims and Hugh Herbert.

Metro-Goldwyn-Mayer started "Right About Face," with Kay Kyser and band, Marilyn Maxwell, William Gargan and Lena Horne, and "Best Foot Forward," with Lucille Ball, William Gaxton, Harry James and band.

Paramount started "Riding High," with Dorothy Lamour, Dick Powell, Victor Moore and Cass Daley, and "Alaska Highway," a William Pine-William Thomas enterprise, with Richard Arlen, Jean Parker and Bill Henry.

RKO Radio launched "Free for All," with Jean Arthur, John Wayne and Charles Winninger, and "The Fallen Sparrow," with Maureen O'Hara, John Garfield and Anna Lee.

Republic started "Shantytown," with Mary Lee, John Archer, Marjorie Lord, Harry Davenport and Billy Gilbert, and Universal started "Phantom of the Opera," with Nelson Eddy, Susanna Foster, Claude Rains and others.

The production status at the weekend:

COMPLETED

MGM
Dr. Gilleespie's Criminal Case
Gentle Annie*

Monogram
No Escape

Paramount
China

PRC
Billy the Kid, No. 4

Republic
Purple V
Carson City Cyclone

Universal
Cowboy in Manhattan

STARTED

Columbia
Redhead from Manhattan
Blondie Buys a Horse

MGM
Right About Face
Best Foot Forward

Paramount
Riding High
Alaska Highway

RKO Radio
Free For All
Fallen Sparrow

Republic
Shantytown

20th-Fox
Stormy Weather

Universal
Phantom of the Opera

SHOOTING

Columbia
Attacked By Night
Destroyer

MGM
Girl Crazy
Faculty Row
Swing Shift Maisie
Bataan Patrol
I Dood It
Above Suspicion
Private Miss Jones**

Paramount
Henry Aldrich Plays Cupid
Good Fellows
So Proudly We Hail
Lady in the Dark
Five Graves to Cairo

RKO Radio
Petticoat Larceny
Sky's the Limit

Republic
Tahiti Honey
King of the Cowboys

UA
Lady of Burlesque (Stromberg)
Stage Door Canteen (Lesser)

Universal
Always a Bridesmaid
Destiny
We've Never Been Licked
Corvettes in Action
Cross Your Fingers

Warners
Mission to Moscow
Old Acquaintance
Devotion

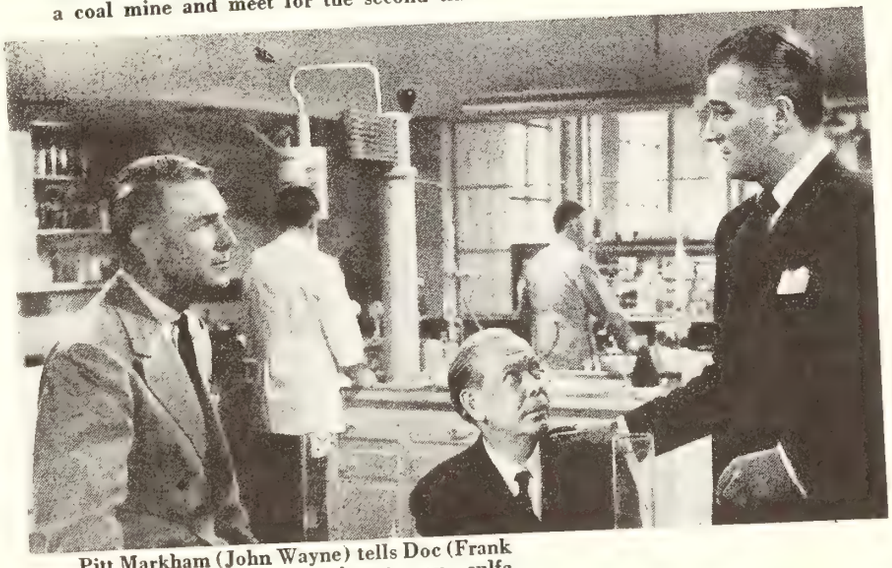
*—Suspended
**—Retakes

THE WINNING COMBINATION OF "THE SPOILERS"

LIBERTY GOES TO THE MOVIES



Cash Evans (Randolph Scott) and Josie Winters (Marlene Dietrich) stage a rescue in a coal mine and meet for the second time.



Pitt Markham (John Wayne) tells Doc (Frank Craven) that his experiments on sulfa drugs must give way to commercial work.



Pitt and Cash call a truce, with Josie as mediator, and pledge themselves to put everything they have into working for victory.

PITTSBURGH

THE starring team of Marlene Dietrich, Randolph Scott, and John Wayne, last seen in The Spoilers, is together again in this lusty melodramatic story of a mining town. Pittsburgh not only has plenty of action and a romantic triangle, but also carries a definite message for the war worker and the country as a whole in these days of all-out production drives.

The message is simply that nothing—personal feuds, supposedly unconquerable problems, or anything else—can stand in the way of turning out material for our armies. It is effective propaganda for the war effort and good entertainment, too.

The story concerns itself with two miners, "Pitt" Markham (John Wayne) and "Cash" Evans (Randolph Scott) who are not quite resigned to a life of digging "black diamonds." Pitt is the mercurial half of the team, short-tempered, hasty, thoughtless. Cash, just as anxious to get out, is more cautious.

A mine cave-in brings them together with Josie Winters (Marlene Dietrich), the daughter of a mine worker who had been killed in an explosion. She provides the romantic incentive for the boys to get out of the mines and into the coal business for themselves.

The story of their rise to power and Pitt's conversion to a hard, shrewd, money-hungry boss provides some good acting opportunities for the cast and a few mighty tense moments for the audience.

Frank Craven, repeating his now familiar routine as the film's narrator—which he did originally in Our Town—gives a fine portrayal of Doc, whose curiosity about the possible derivatives of coal tar leads to important discoveries on plastics and sulfa drugs—and perhaps even the solution to synthetic rubber.

Pittsburgh has a few slow spots, but generally there is lots of action, with Scott and Wayne staging a minor repetition of their bang-up fight in The Spoilers.

For a change, Marlene Dietrich isn't a bedizened hussy. Her part is a straight one, giving her a chance to do some honest acting. Her Josie is restrained and believable.

All in all, Pittsburgh is sure to please because it has action, romance, suspense, and a simple, sincere patriotic message to deliver.

(Universal.)

From Liberty Magazine

OES IT AGAIN IN "PITTSBURGH"!

THE WASHINGTON POST: WEDNESDAY, DECEMBER 16, 1942

Nelson B. Bell About the Showshops

'Pittsburgh,' RKO-Keith's, Exerts a Twofold Wallop

Marlene Dietrich, Randolph Scott, John Wayne Shine Again in Picture With a Dual Purpose; Short Subjects Sharpen Flavor of Ace Bill

HATS OFF TO UNIVERSAL for having exercised unusual adroitness in combining a strong plea for the country's wartime production effort and a rip-snorting biographical melodrama, to the end of interesting and exciting entertainment.

In "Pittsburgh," which opened yesterday on the screen at RKO-Keith's Theater, the urge to patriotic, all-out war effort has not been overstressed, nor have the humorous, thrilling and romantic elements of an enlivening personal narrative been slighted. The nice balance of the two results in a rough-and-ready item of "escape" and admonition that represents as fine a job of its kind as has come along to date.

The picture is described as a "personal narrative" because its title pertains to one of the principal characters in the story and not to the steel metropolis. "Pittsburgh" Markham and Cash Evans are the sturdy coal miners whose careers form the basis of the fiction. The action opens with their exhortation of their thousands of workers, who have just won a Government "E" for exceeding production schedules. Then "Doc" Powers recalls their beginnings and the part Josie Winters played in their lives and the tale thereafter is presented by the familiar flashback method, initiating the narrative proper in the mining shafts deep under ground.

This "Pittsburgh" Markham is a double-order of man—physically fearless, egotistically inflated and ruthless in his dealings with those around him. When he and Cash hit upon a scheme to reduce the price of coke by improved fabricating methods and win a huge contract from the steel company, his rise and downfall have their simultaneous origin. He—and his saner and not silent partner—become tycoons of the first water. Evans achieves real standing by square dealing. Markham builds on the false premise of might over right and is bounced out of his position of power much more rapidly than he achieved it.

How he learns his bitter lesson in humility and rehabilitates himself and his giant enterprises constitutes the "surprise" climax of the drama, which deserves better than premature exposure.

Since the three stars of the last edition of "The Spoilers" again find themselves in costellar association, something of the formula of that perennial hit has been woven into the warp and woof of "Pittsburgh." It is packed with rowdy goings-on and boisterous comedy, has its full share of rough-and-tumble fights, gets itself finally into the precincts of "smart" society and then manages that final climax and denouement that lose nothing of dramatic punch by being dedicated to the high principle of service to country. As if that tremendous battle between the feuding partners—beginning on the floor of the mine, finding its way into an elevator cage and ending up on the surface—were not enough, one of the earliest comedy sequences is devoted to "Pittsburgh's" acceptance of the challenge to stay three rounds with the heavyweight contender on a theater stage and then sending Cash into the ring to do his battling for him, while he makes a play for the "Countess," who turns out to be a "hunkie," who finally emerges as Josie Winters, the distaff director of destiny. As we were saying, it's a pretty good picture.

Played to the Hilt by Stars

In this sort of epic of both physical and temperamental violence there is scant call for finesse. The stars and their supporting players make no effort to inject any into performances that demand ruggedness of mind as well as body. Marlene Dietrich is strikingly effective in the role of the ambitious young woman, striving for something better than the penury she has always known. Desperately in love with "Pittsburgh" as long as he seems to be worth it, she is not unaware of the sterling qualities of Mr. Evans, whose wife she finally becomes. It is to her that the film owes not only a great degree of its dramatic soundness, but most of its patriotic zeal, as well. Randolph Scott and John Wayne, as the firm of Evans & Markham, are partners in excellence as well as big business. Scott has a part cut to his order and Wayne has never been better—if as good. Frank Craven, the "Doc" Powers, serves as narrator in addition to playing another cut-to-measure role, and Thomas Gomez contributes an excellent portrait of the labor leader who has an important finger in everything that goes on. The side of social aristocracy is represented by Samuel S. Hinds and Louise Allbritton, as the steel magnate and his unhappy daughter who becomes Mrs. Markham to her sorrow. Those in the lesser assignments are uniformly competent.

The excellence of the new bill at Keith's is not confined to its major feature. An interesting insight into war production in England is afforded by "Night Shift," in which 2000 women war workers take over a munitions plant and operate it in its entirety with inspiring spirit and skill. The newsreel continues its recital of vital affairs in North Africa and one of Walt Lantz's color cartoons, "Swing Symphony," introduces a new note into the comic aspects of war production, to add further zest to a program that is practically as dynamic as dynamite.

"Spoilers" Cast Moves to "Pittsburgh"



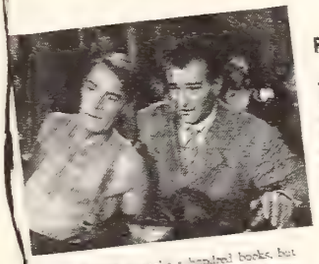
MARLENE DIETRICH

who appears—but not necessarily as above—as costar with Randolph Scott and John Wayne in Universal's production of "Pittsburgh," a melodrama vaguely of "The Spoilers'" pattern, in which the same three starred. Now on the screen at RKO-Keith's Theater, this triangle story, oddly enough, concerns itself more with coal than with steel when not centering on the rivalry between Mr. Scott and Mr. Wayne for the favor of Miss Dietrich

From Pic Magazine



PAUL MUNI, Anna Lee typify things oppressed people fight for—the right to live and love



A TOUGH WAY to make a hundred bucks, but Cash Evans, Randolph Scott, could ditch it out



PROVING MEN like heroism as well as glamour, Pitt tells Josie they're meant for each other.

PITTSBURGH

It happens sometimes, even in the movies, that too much glamour isn't good for a gal; so awhile back some such decision must have been figured out for Marlene Dietrich—and up went the curve of business, ming you without depriving us of any of Marlene's charms, which still charm. Just a change of story pace and better delivery, more down to earth human.

Anyhow, here's Dietrich playing Josie Winters, left on her own by the death of her coal-miner father, and trying to get away from that drab life, she joins up with a crooked fight manager: Cash Evans (Randolph Scott) and "Pitt" Markham (John Wayne), miner buddies, meet her after a brawl when Pitt catches her flashing a mirrer in Cash's eyes during a fight. "Doc" Powers (Frank Craven), caught in a mine cave-in, is rescued by Cash. Pitt and Josie; she stays to take care of him. Cash and Pitt both fall for Josie; she sparks their ambitions; a trick of Pitt's works, sets both up in the coal-mining "Markham & Evans" Co. With prosperity, Pitt, who had the inside track with Josie, goes high hat, marries a society girl. Cash devotes himself to an embittered Josie. Greater success brings Pitt only mounting trouble and disappointments—what they were and what it took to straighten them out you'll have to buy a ticket to find out—but we will go this far, Pearl Harbor had a lot to do with it.

There is so much of the rugged ways of life, mixed well with life's homelier virtues, all of it on a level of everyday people that it sims down a lot of our alleys. Louise Allbritton, Thomas Gomez, Ludwig Stossel and Shemp Howard fill out a good cast. (Universal)

STILL THE GLAMOUR of Dietrich, but now part of a woman who knows life has rough sides, too



JANUARY 5, 1943

UNIVERSAL PICTURES

Collect at Every Performance!

UNITED NATIONS WEEK...Jan. 14 through Jan. 20

PITTSBURGH

A Charles K. Feldman Production

starring

Marlene DIETRICH · Randolph SCOTT · John WAYNE

with

FRANK CRAVEN · LOUISE ALLBRITTON · SHEMP HOWARD

THOMAS GOMEZ · LUDWIG STOSSEL · SAMUEL S. HINDS

Screen Play, Kenneth Gamet, Tom Reed · Original Story, George... Tom Reed · Additional Dialogue, John...

Directed by LEWIS SEILER · Associate Producer, ROBERT...

U. S. Again Asks Writ Ending Petrillo Ban

Justice Department Says Order Threatens Life of Smaller Stations

The Department of Justice again is attacking James Caesar Petrillo and the American Federation of Musicians, of which he is president. Having had its plea for an injunction against the AFM ban on recordings thrown out of Chicago Federal court last October, it reentered that court Monday before the same judge, John P. Barnes, and again asked for an injunction, this time stressing the contention that the Petrillo order against recordings threatened the existence of small radio stations.

Judge Barnes in October had dismissed the Department's suit, brought under the anti-trust laws, because he said the dispute between musicians and broadcasters and record companies was merely a labor squabble.

He said Monday he still was satisfied with that decision—but that the new complaint "does make some allegations that give me pause."

The new petition for an injunction noted that small stations operate in areas where no musicians are available; hence, there is no labor dispute.

Judge Barnes reserved decision, and allowed two weeks for both sides to file briefs.

United States Assistant Attorney General Thurman Arnold said Monday that if the defense motion to dismiss was denied, an early trial would be sought, and the request for a temporary injunction might be dropped.

Meanwhile, in Washington, the U. S. supreme court next Monday was to announce whether it would review Judge Barne's October decision.

The International Alliance of Theatrical Stage Employees' executive board met at Denver this week. The proposed 48-hour week at the studios, and the increasingly tight manpower situation were expected to be first topics of discussion. Richard Walsh, president, was to preside.

New York Exhibitor Is Sued for Wage Cut

In New York, Local 306 of the Projectionists union, filed a complaint in Washington Heights Magistrates' Court, against Harry Karesh, operating the Park West. The complaint alleges Mr. Karesh committed a misdemeanor by reducing the wages of three union members. It is the first brought under the Federal wage stabilization order, under which, it is contended by Nathan Frankel, union attorney, the only legal wages are those previously paid or approved by the War Labor Board. There is no strike. The three were still working at the theatre this week. They did not accept the cut.

Also in New York, the negotiating committee of Local 702 met with shop stewards last week to discuss changes in the present contract, which expires in March. Saturday night, the union of laboratory technicians, was to hold its annual ball at the Hotel Henry Hudson. Ten per cent of the proceeds is to go to the United Nations Fund.

Local F51, IATSE, New York, of the exchange clerical workers, has elected the following officers:

Jack Finkelstein, president; Irving Barron, vice-president; Mildred Weber, treasurer; Eleanor Howard, financial secretary; Gertrude Reiman, recording secretary; Murray Blutreich, sergeant-at-arms.

Local 424, Fall River, Mass., recently re-elected the following officers: George H. Sullivan, president; Joseph Salvo, business agent; Ray T. Gagnon, secretary; James W. Coburn, treasurer.

Ice Shows Compete With Philadelphia Theatres

In addition to the yearly visit of the Ringling Bros. circus, Philadelphia exhibitors must now reckon with the ice shows as major box office competition. The "Ice Follies of 1943," playing a month's engagement at the Philadelphia Arena, starting Christmas Night and ending January 23rd, grossed an exceedingly high $272,725, and played to a total attendance of 170,800 persons. Performances were presented nightly and on Saturday afternoons, with tickets scaled from $1.14 to $2.85. The Arena seats 6,000 and each performance was near or at capacity. This year's engagement marked the first time in its six years that the "Ice Follies" had stayed in Philadelphia more than two weeks. Last year, the two-week engagement of the "Follies" played to 86,000 persons for a box office total of $120,813.

This year's engagement was extended to a full month in view of the amusement boom in Philadelphia and because of transportation problems curtailing the show's road bookings. The Arena will bring in the "Ice-Capades of 1943" for a two-week engagement starting February 22nd.

Joseph Cotten To Play In DuPont Radio Show

Joseph Cotten, currently starred in Alfred Hitchcock's production "Shadow of a Doubt," Universal release, will be the featured player on the Cavalcade of America radio program, sponsored by du Pont, on Monday night, February 1st, over NBC. The radio drama is called "To the Shores of Tripoli." Mr. Cotten will be heard in the role of General William Eaton, who persuaded President Thomas Jefferson 137 years ago to let him try to end the attacks on American shipping in the Mediterranean by Barbary Coast pirates.

UA Film Being Shown

"The Crystal Ball," United Artists release, opened in six cities last Thursday, New Orleans, St. Louis, Richmond, Akron, Wilmington and Providence. On January 28th, it was to be shown in 13 other eastern and mid-western cities.

Power Fails in Columbus

A short circuit in a sub-station left Columbus, Ohio, without power for several hours Wednesday, January 20th, causing an interruption in the showing of films. Radio stations went off the air, street cars stalled, and electric service generally was suspended.

Enemy Patents Now Available To Industry

The Alien Property Custodian in Washington has taken over more than 500 patents and 56 applications for patents on still and motion picture photography and has made them available to American industry, it was disclosed last week.

The patents were in the names of enemy and enemy-occupied countries, and were among the 50,000 which were seized under the Trading With the Enemy Act. For a fee of $50 for a single patent, plus $5 for each additional related patent covered in the same license, the Alien Property Custodian will issue non-exclusive and non-assignable royalty-free licenses to any reputable company for the life of any enemy-owned patent if exclusive licenses are not already outstanding to American industry.

Licenses will be granted on the same terms for patents owned by nationals of enemy-occupied countries, but the royalty-free provision will apply only for the duration of the war and six months thereafter. At the end of this period royalties which are reasonable on the basis of prevailing commercial practice will be charged.

American companies holding exclusive licenses under patents which have been taken over will be examined but will be permitted to stand providing they do not contain restrictive clauses illegally curbing production or use. In the event that holders of these licenses do not require them, they may release the patents for the non-exclusive royalty-free licenses. The Alien Property Custodian, however, will collect the fees where the original licenses are retained.

Republic Prepares Ten Films for Release

Republic Pictures has announced that shortly it will release nine feature films and one serial. Four other Westerns have been scheduled for February production in addition to a film titled "Mantrap," which will be directed by George Sherman. This brings the total number of Westerns to be released this season by the company to 40, excluding two Gene Autry films Republic may make if the War Department releases the star for screen work. Included in the 40 pictures are eight starring Bill Elliott.

Now in the cutting room are: "Hit Parade of 1943," "Idaho," "The Purple V," "Chatterbox," "The Blocked Trail' and "Tahiti Honey." The serial in production is "Daredevils of the West," first of 12 episodes, and the three other features being prepared are "King of the Cowboys," "Carson City Cyclone" and "Shantytown."

Set RKO Trade Show

National trade screenings of the new Lum and Abner film, "Two Weeks to Live," have been announced by RKO Radio. In the 32 branch offices, the screenings are scheduled for Tuesday, February 2nd, at 11 A.M., with the following exceptions: Cincinnati at 8:30 P.M., and New York at 11 A.M. and 2:30 P.M.; and on Wednesday, February 3rd, at 11 A.M., Kansas City and Omaha; and at 11:30 A.M., St. Louis.

Form Home Office Club

The Activities and Program Committee of the Twentieth Century-Fox home office Family Club submitted its report to approximately 60 members of the organization on Wednesday at the company offices. It represented the final action before officially dedicating the new chapter. On the committee were Morris Caplan, Hettie Gray Baker, Marie Van Slyke, Frank Barry, Bessie Bloom and Norman Steinberg.

Mexican Units Must Register With Chamber

by LUIS BECERRA CELIS
in Mexico City

The Cinematographic Industry Chamber, organized here recently under the presidency of Gen. Juan F. Azcarate, chief of Mexico-España-Argentina Films, has advised all producers, distributors, exhibitors and studio proprietors that they must register their membership with it by January 31st, or suffer the penalties. The law provides penalties for businessmen who fail to register with the chamber which represents their line of endeavor.

▽

President Manuel Avila Camacho of Mexico has appointed Emilio Azcarraga, president of the company that operates the Cines Alameda, select first run, and Bucareli, subsequent run, and radio stations XEW and XEQ here, as chairman of the employers' section of the Institute of Social Insurance. The President ordered this Institute established to supervise the functioning of national social insurance, the law for which has just been enacted.

▽

Patrons of the galleries of the Cine Hipodromo, leading subsequent run in Tacubaya, had a thrilling experience when during a fire of undetermined origin that broke out during a matinee, they were escorted by firemen down ladders of the new apparatus the department was using for the first time. There were no casualties.

▽

The national supreme court has upheld the sentence of five years' imprisonment imposed upon Sabino Lopez Ramirez, a local man, for the killing of a friend in an argument. Mr. Ramirez inspired Mario Moreno, vice-president of Posa Films, S.A. and Mexico's leading tramp comedian, to enact the character "Cantinflas."

▽

Two of the latest Russian films, "Moscow Attacks" and "Tania" have been brought here by Metropolitan Films. Both pictures are being shown to exhibitors.

▽

Local Station XEQ, of 50,000 watts, has contracted for 49 series programs, the most in its history, for this year, varying from one to 21 a week. Petroleos Mexicanos, the official oil company, the Grant Advertising Company, and the Manteleria Popo, a clothes factory here, are using 21 of these programs a week. Coca Cola is represented with four a week, Max Factor with 10, Colgate with eight, and RCA Victor with seven. These programs also include six presentations a week of CBS Latin American shows.

Universal's Big U Club Elects 1943 Officers

The Big U Club, the organization of New York exchange employees of Universal, has elected the following officers to serve for the year 1943: Essie Weisberger, president; Fred Mayer, vice-president; Harry Tissot, treasurer; Arthur Mamula, secretary; Jack Horowitz, sergeant-at-arms. Elected to the board of directors were David Levy, Leo Simon and Frank Gallotto.

Make Personal Appearance

Bonita Granville and H. B. Warner, players featured in "Hitlers' Children," Edward Golden-RKO film, appeared in person with the author, Gregor Ziemer, on Saturday, January 23rd, at the Circle theatre in Indianapolis in conjunction with a showing of the film.

SHORT PRODUCT PLAYING BROADWAY

Week of January 25th

ASTOR
Wings for the Fledgling....Columbia
Marines in the Making.....MGM
Feature: Tennessee Johnson ..MGM

CAPITOL
Wings for the Fledgling....Columbia
Barney Bear's Victory Garden.....MGM
Feature: In Which We Serve..Two Cities-UA

CRITERION
Wings for the Fledgling....Columbia
Screen Snapshots, No. 5....Columbia
Feature: Commandos Strike at Dawn ..... Columbia

GLOBE
Wings for the Fledgling....Columbia
Signing Engineers ..... United Artists
Feature: Margin for Error..20th Cent.-Fox

HOLLYWOOD
Horses! Horses! Horses!....Vitaphone
Army Air Force Band .....Vitaphone
A Tale of Two Kitties.....Vitaphone
Feature: Casablanca.....Warner Bros.

MUSIC HALL
Der Fuehrer's Face.....RKO-Disney
Wings for the Fledgling....Columbia
Feature: Random Harvest...MGM

PARAMOUNT
A Hull of a Mess.....Paramount
Popular Science, No. 2.....Paramount
Wings for the Fledgling....Columbia
Feature: Star Spangled Rhythm ..... Paramount

RIALTO
Superman and the Volcano..Paramount
Wings for the Fledgling....Columbia
Feature: Lucky Jordan.....Paramount

RIVOLI
Der Fuehrer's Face .....RKO-Disney
Wings for the Fledgling....Columbia
Feature: Shadow of a Doubt..Universal

ROXY
Barnyard WAAC .....20th Cent.-Fox
Gay Rio.....20th Cent.-Fox
Wings for the Fledgling....Columbia
Feature: China Girl ..... 20th Cent.-Fox

STRAND
Wings for the Fledgling....Columbia
So You Think You Need Glasses .....Vitaphone
Feature: Yankee Doodle Dandy .....Warner Bros.

Albert Margolies Opens Publicity Office

Albert Margolies has announced the opening of his own publicity agency in the Paramount Building. He will handle motion picture accounts, but also will handle public relations for clients in other fields.

Mr. Margolies now is doing publicity for the Sol Lesser film, "Stage Door Canteen." He has held positions on the advertising and publicity staffs of Twentieth Century-Fox, Gaumont-British and United Artists. He was publicity manager of U. A.

Lieut. Schmidt at Fort Lewis

Loring Schmidt, former owner of the Grand theatre in Salem, Ore., has been stationed at Fort Lewis as a lieutenant in the Quartermaster Corps.

Reachi Screens Mexican Film In New York

Before an invited audience, Manuel Reachi, producer of pictures in Mexico, showed his latest, "Yolanda," at the Museum of Modern Art in New York last Monday morning. In the audience were representatives of major companies, one of which, Mr. Reachi is reported to hope, will buy the picture on a cash basis for distribution in this country.

Running 104 minutes, the picture is a weighty love story, ending in a double suicide. It is heavy with dialogue and rococo with emotion, but it has been given an expensive mounting, and competent direction and acting. Lack of action and slowness of pace are its chief faults. English titling was still to be fittted. Comment among spectators was that cutting definitely was necessary.

The picture stars Irina Baronova, David Silva, Miguel Arenas and Leon Greanin. Directors were Dudley Murphy and Roberto Gavaldon. Anne Anthony wrote the screenplay; Justino Fernandez, Elena Amor and Inigo de Martino, the dilogue. Featured are ballet sequences from Tchaikovsky's "Aurora's Wedding" and "Swan Lake."

Its first week at the Alameda, Mexico City, is reported to have broken records.—F. E. S.

Papers Publish Special Motion Picture Ads

A salute to the motion picture industry's program of supplying film entertainment to the armed services was contained in a 1,000-line advertisement in the *New York Times* on Saturday. It was jointly sponsored by the *Times* and Donahue and Coe as one of a series in which agencies have told of the war roles of their clients.

Other special newspaper advertising, in sequal to the institutional campaigns reported in MOTION PICTURE HERALD on January 16th appeared in the New York *Sun* last week. It described the fuel conservation programs of Broadway and neighborhood theatres. Under a two-column caption, "Your Neighborhood Theatre," the Cincinnati *Enquirer* is running a composite advertisement listing subsequent run theatres and their current attractions.

National Decency Legion Classifies 12 Films

The National Legion of Decency reviewed 12 films during the current week, listing four as unobjectionable for general patronage, six as unobjectionable for adults, and two as objectionable in part. The classification is as follows:

Class A-1, Unobjectionable for General Patronage: "Forever and a Day," "The Immortal Sergeant," "Power of the Press," and "Two Fisted Justice." Class A-2, Unobjectionable for Adults: "The Crystal Ball," "Dawn on the Great Divide," "Margin for Error," "Powers Girl," "Silent Witness" and "They Got Me Covered." Class B, Objectionable in Part: "Three Hearts for Julia" and "Rhythm Parade."

Protest Ban on Games

Sponsors of chance games in Lima, Ohio, have protested the banning of games recently ordered by Police Chief James C. Goodwin. The order stated that "participation in these games into the late hours by war workers has an adverse effect on production."

BY THE OVERWHELMING DEMAND

& GENE AUTRY



"BOOTS AND SADDLES"

with SMILEY BURNETTE and JUDITH ALLEN • RA HOULD

Joseph Kane — Director

Screen Play by Jack Natteford, Oliver Drake

Original Story by Jack Natteford



"THE OLD BARN DANCE

with SMILEY BURNETTE and HELEN VALKIS • SAMMY M

WALTER SCHRUM AND HIS COLORADO HILLBI

Directed by Joseph Kane

Original screen play by Bernard McConville, Charles Francis Royal



"SOUTH OF THE BORDER"

with SMILEY BURNETTE and JUNE STOREY • LUPITA TOVAR

MARY LEE • DUNCAN RENALDO and The Checkerboard Band

Directed by George Sherman • Screen play by Betty Burbridge, Gerry Geraghty

Original story by Dorrell and Stuart McGowan



"GAUCHO SERENADE"

with SMILEY BURNETTE and JUNE STOREY • DUNCAN RENALDO • MA

SMITH BALLEW and WENDELL NILES • THE VELASCOS • JOSE ESLAVA'S

Directed by Frank McDonald

Original screen play by Betty Burbridge, Bradford Ropes

REPUBLIC PICTURES ★ RU

HIBITORS AND PUBLIC ALIKE, WE WILL RE-ISSUE

Musical Westerns!



"MEXICALI ROSE"

with SMILEY BURNETTE and
H BEERY • LUANA WALTERS • WILLIAM FARNUM
Directed by George Sherman
een play by Gerald Geraghty • Original story by Luci Ward, Connie Lee



"IN OLD MONTEREY"

with SMILEY BURNETTE and JUNE STOREY • GEORGE "GABBY" HAYES • THE HOOSIER HOT SHOTS • SARIE AND SALLIE • THE RANCH BOYS • STUART HAMBLEN
Directed by Joseph Kane • Screen play by Gerald Geraghty, Dorrell and Stuart McGowan
Original story by Gerald Geraghty, George Sherman



IDE, TENDERFOOT, RIDE"

MILEY BURNETTE and JUNE STOREY • MARY LEE
REN HULL • JOE FRISCO and THE PACEMAKERS
Directed by Frank McDonald
play by Winston Miller • Original story by Betty Burbridge and Connie Lee



"TUMBLING TUMBLEWEEDS"

with SMILEY BURNETTE and
LUCILLE BROWNE • NORMA TAYLOR • Joseph Kane — Director
Story by Alan Ludwig • Screenplay by Ford Beebe
Supervised by Armand Schaefer

U. S. WAR SAVINGS BONDS

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

FLIGHT LIEUTENANT: Pat O'Brien, Glenn Ford—Real entertainment for our small town situation. Business good.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MY SISTER EILEEN: Rosalind Russell, Brian Aherne—Very nice business. Everyone like the show and told us so. Played Sunday-Tuesday, January 10-12.—Robert Boyd, Ohio Theatre, Leipsic, Ohio. Small town and rural patronage.

SPIRIT OF STANFORD: Frankie Albert—They liked this one much better than "Smith of Minnesota," am sorry to say. Doubled with a Western and got by in the middle of the basketball season.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

TWO YANKS IN TRINIDAD: Pat O'Brien, Brian Donlevy—There was plenty of action in this and they liked it. These two stars are good in any picture. Played Tuesday, Wednesday, January 5, 6.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

VENGEANCE OF THE WEST: Bill Elliott, Tex Ritter—Good Western. Pleased. Doubled with "Timber" and actually had a combination that everyone liked.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

Esquire

FEATHER YOUR NEST: George Formby—Although a litle old, Formby is still box office and we enjoyed capacity business in spite of the snow and sleet.—Harland Rankin, Centre Theatre, Chatham, Ont.

Metro-Goldwyn-Mayer

EYES IN THE NIGHT: Edward Arnold, Ann Harding—This proved a thoroughly enjoyable picture which pleased everyone. Business was good. Don't forget this one has a dog in the cast; for small towns that means something. Played Sunday, Monday, January 3, 4.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HER CARDBOARD LOVER: Norma Shearer, Robert Taylor, George Sanders—One more like this and we would gladly exchange places with any brave lad out there in the Solomons—at least they get recognition for being under fire. Played Sunday, Monday, January 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—Can only verify all the fine things that have been said about this grand show. Certainly one of the ten best of all time.—L. V. Bergtold, Westby Theatre, Westby, Wis.

PACIFIC RENDEVOUS: Lee Bowman, Jean Rogers—A very good program show. Lee Bowman and Jean Rogers teamed up very nicely in this. Refreshing from start to finish.—L. V. Bergtold, Westby Theatre, Westby, Wis.

THIS TIME FOR KEEPS: Ann Rutherford—We could surely hear the roaring of Leo while showing this one as our customer noise was reduced to a whisper. Played Friday, Saturday, January 8, 9.—A. C. Edwards, Winemax Theatre, Scotia, Cal. Small labor town patronage.

YANK AT ETON, A: Mickey Rooney, Freddie Bartholomew, Edmund Gwenn—Weather was bad on Sunday, but not bad enough to give us the fourth biggest net loss we have had on anything in the past five years. Strangely enough three or four years ago we played "A Yank at Oxford"—same company and similar title—with weather conditions ideal and that show holds sixth place among the top losers for the five-year period.—L. V. Bergtold, Westby Theatre, Westby, Wis.

YANK AT ETON, A: Mickey Rooney, Edmund Gwenn—They like Rooney here, and they liked this but all of them couldn't come because of adverse weather conditions and fuel rationing. Played Sunday, Monday, December 20, 21.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Paramount

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Denning—Not up to par of other Lamour color productions. At that it is good entertainment and should do business anywhere. We ran into terrible weather with this but broke even.—L. V. Bergtold, Westby Theatre, Westby, Wis.

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Denning—We were afraid of this as the boys had panned it terribly, but I think it one of the most beautiful color pictures we have ever run. And the chimpanzees were enjoyed by the kids. Our business was off on account of cold weather but the picture is O.K. Played Sunday, Monday, January 10, 11.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

DR. BROADWAY: Macdonald Carey, Jean Phillips—Enjoyed satisfactory business with this. No complaints. No refunds.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

FOREST RANGERS: Fred MacMurray, Paulette Goddard—Good picture in Technicolor, plenty of action and some comedy. Every time a producer thinks he has something, he slaps it into the percentage bracket. It is getting so the customers wonder whether we, or the stranger that is hanging around the door, own the house.—A. E. Hancock Columbia Theatre, Columbia, Ind.

GLASS KEY, THE: Brian Donlevy, Alan Ladd, Veronica Lake—Did fair business despite gas rationing, cold weather and war-depressed minds. Guess it would have taken more than that to keep the men from coming to see Veronica and the women from seeing Brian Donlvy and Alan Ladd—oh, and what a "lad"! All patrons pleased with picture. Played Sunday, Monday, January 10, 11.—Mr. Terry Axley, New Theatre, England, Ark. Small town patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—A real good Crosby with plenty of music and dancing, but cannot boast of the business. Dropped 50% the second day. We anticipated bigger business than it did.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—Ginger Rogers has proved she doesn't have to dance to make a hit. A good actress who keeps everyone interested. As for Ray Milland—well, I heard a terrible thump, thump noise during the picture and found out it was just female hearts beating. I'm guilty too. A good all around picture. Played Monday, Tuesday, December 28, 29.—Mr. Terry Axley, New Theatre, England, Ark. Small town patronage.

NO HANDS ON THE CLOCK: Chester Morris, Jean Parker—Enjoyed very nice business on this. Should do well in most small town situations.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

ROAD TO MOROCCO: Dorothy Lamour, Bob Hope, Bing Crosby—These stars are just about the best this town has ever had. Just hope they don't ever start detouring these "Roads." Very well pleased. Played Sunday, Monday, January 3, 4.—Mrs. Terry Axley, New Theatre, England, Ark. Small town patronage.

STREET OF CHANCE: Burgess Meredith, Claire Trevor—Very well done melodrama which pleased on Bargain Night. With a strong cast would have been a knockout show. Played Tuesday, January 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO

MAGNIFICENT AMBERSONS, THE: Dolores Costello, Joseph Cotton—The public—especially small town—is not ready for the Orson Welles type of picture. Panned by nearly everyone. Certainly a very unpleasant entertainment. Good acting and direction doesn't always add up to what the patrons want.—L. V. Bergtold, Westby Theatre, Westby, Wis.

MEXICAN SPITFIRE AT SEA: Lupe Velez, Leon Errol—It wouldn't do to tell what I think of this picture. Very poor draw. Played Tuesday, Wednesday, January 5, 6.—Mrs. Terry Axley, New Theatre, England, Ark. Small town patronage.

Republic

BELLS OF CAPISTRANO: Gene Autry—Just the picture for the rural communities. The patrons liked it so well some stayed to see it twice. Played Wednesday, Thursday, December 30, 31.—Robert Boyd, Ohio Theatre, Leipsic, Ohio. Small town and rural patronage.

CALL OF THE CANYON: Gene Autry—A good enjoyable Autry picture which lived up to expectations; it pleased everyone who came and registered at the box office. We have nothing but praise for Gene's drawing power. Played Sunday, Monday, January 3, 4.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FLYING TIGERS: John Wayne, Anna Lee—Very, very good for a war picture, while there were plenty of planes that went down, there was no gruesomeness. And thanks for that good story, and perfect cast.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HI! NEIGHBOR: Lulubelle & Scotty, Jean Parker—A swell musical show that pleased them all. Second highest grosser in 1942. It proves that a small town theatre doesn't need the so-called majors. Played Thursday-Saturday, November 5-7.—Robert Boyd, Ohio Theatre, Leipsic, Ohio. Small town and rural patronage.

JOAN OF OZARK: Joe E. Brown, Judy Canova—We did more business on this one than on a lot of pictures we've paid twice the money for. Republic sells them right, no matter how good they are. If one of the majors had made a picture with half the laughs this one had it would double the guarantee and want half the receipts. Played Thursday, Friday, December 31, January 1.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

ICE CAPADES REVUE: Richard Denning, Ellen Drew—Good picture and good business. Should please anywhere. Played Sunday, Monday, January 10, 11—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LADY FOR A NIGHT: Joan Blondell, John Wayne—Sorry I ran this. A little entertainment at the beginning and at the close but very, very dull in the long stretch in between. A few liked it but a larger number went out of their way to pan it.—L. V. Bergtold, Westby Theatre, Westby, Wis.

Twentieth Century-Fox

A-HAUNTING WE WILL GO: Laurel and Hardy—If Laurel and Hardy mean anything at your box office, grab this one; it made everyone laugh from start to finish. It's very silly, that's true, and a lot of it doesn't make sense, but it's all in fun. Box office okay. Played Tuesday, Wednesday, January 5, 6.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara, Laird Cregar—Very good blood and thunder feature. Kept patrons on edge of seats practically entire length of feature. Very nice color. Good story and it didn't drag. Power and Cregar with George Sanders were very good. No business for us, but we have never shown a story of the sea here that did any, including "Reap the Wild Wind" at advance

(*Continued on page 60*)

Circuit Booker Testifies—

LAM AMUSEMENT COMPANY, INC.
ROME GEORGIA

DE SOTO THEATRE
ROME GEORGIA
RIALTO THEATRE
ROME GEORGIA
GORDON THEATRE
ROME GEORGIA
LA GRANGE THEATRE
LA GRANGE GEORGIA
TROUP THEATRE
LA GRANGE GEORGIA
WEST THEATRE
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CEDAR THEATRE
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BROADWAY THEATRE
BROADWAY GEORGIA
ROYAL THEATRE
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ALAMO THEATRE
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NEW THEATRE
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GROVE THEATRE
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PALACE THEATRE
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GRAND THEATRE
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DE KALB THEATRE
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STRAND THEATRE
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Jan. 11, 1943

Motion Picture Herald,
Product Digest Editor,
Rockefeller Center,
New York, N. Y.

Dear Sir:

We have misplaced the Product Digest section of the following issues of our Heralds, Oct. 3, Nov. 21, Dec. 5, Dec. 12 and Dec. 26. If it is possible for you to forward us additional copies we will greatly appreciate it. Also forward us a new binder.

Needless to say that the Product Digest section of the Herald is referred to constantly and is a great help in our buying and booking.

We insist that all of our managers keep their Product Digest binders up to date.

Kindly send bill for the above to the writer.

Yours very truly

Howard B. Schmessler, Booker,
LAM AMUSEMENT CO.

Product Digest, published every week in MOTION PICTURE HERALD, is the most comprehensive service ever devised for Buyers and Bookers. It has become a MUST for the thousands of theatre operators who have discovered its usefulness. If you aren't using it start this <u>week.</u>

(*Continued from page 58*)

admission.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

DR. RENAULT'S SECRET: Lynn Roberts, John Shepperd—All I can say, that with film stock cut, some of the producers later on in the season, when the pinch really comes, will wish they hadn't wasted it on such a picture as this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LOVES OF EDGAR ALLAN POE: John Shepperd, Linda Darnell—We doubled this with "A-Haunting We Will Go" from the same producer. It definitely pleased those who came, and I believe some of the audience came to see it especially. I liked it myself; it is well made and holds the interest. It may be, as some have said, a problem at the box office, but I failed to dislike it. Played Tuesday, Wednesday, January 5, 6.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TEN GENTLEMEN FROM WEST POINT: Maureen O'Hara, George Montgomery—Had all the elements needed to make an outstanding production—but evidently these elements were not in the proper proportion as the thing just didn't go over. Played the Sunday before Christmas which is not a good date—but business was even worse than we anticipated. Funny how comedy, action, acting, cast, direction and all sometimes won't add up to entertainment.—L. V. Bergtold, Westby Theatre, Westby, Wis.

WHO IS HOPE SCHUYLER?: Mary Howard—A more appropriate title judging from our customer reaction would have been "Who Cares About Hope Schuyler?". Played Friday, Saturday, January 8, 9. —A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

United Artists

AMERICAN EMPIRE: Richard Dix, Preston Foster —Thought I had something here for my patrons but evidently didn't. They didn't like it and said so. This missed the boat somewhere along the line and didn't get the interest aroused. Took in film rental.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

GOLD RUSH, THE: Charles Chaplin—A few of the kids thought it was funny—Chaplin's rather weak voice works off screen and they also get music and a few sound effects on the sound track. It must have cost nearly $500 to get this up from the old prints. My vote on this is a loud "NO!"—L. V. Bergtold, Westby Theatre, Westby, Wis.

I MARRIED A WITCH: Veronica Lake, Fredric March—Not bad. Weather 36 degrees below offered too much competition for Miss Lake and she froze on us. No business. Good film fare and under normal conditions it should do fair business in most any situation.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

MOON AND SIXPENCE: George Sanders, Herbert Marshall—Some didn't care for it while others said "The best picture we've seen in a long time." So there you are. Didn't draw any too well. Played Sunday, Monday, January 3, 4.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

Universal

BOSS OF THE HANGTOWN MESA: Johnny Mack Brown—Johnny Mack Brown hasn't got the popular appeal that some of the other western stars have but I found this very satisfactory on a double bill.—Harland Rankin, Centre Theatre, Chatham, Ont.

GET HEP TO LOVE: Gloria Jean—A very nice bit of entertainment. Pleased those who ventured out in the inevitable snow. Poor business.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

LITTLE JOE THE WRANGLER: Johnny Mack Brown, Tex Ritter—Kids liked this new combination. Pleased the adults too. Snowstorm, so no business.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

SOUTH OF TAHITI: Brian Donlevy, Andy Devine—Did nice business on this. Think it should do well in small town.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

TIMBER: Andy Devine, Leo Carrillo—Good action show doubled with a Western. Very pleasing to my spitters and chewers.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

WHAT'S COOKIN': Andrew Sisters—Fair program musical that did nice week end business.—Harland Rankin, Centre Theatre, Chatham, Ont.

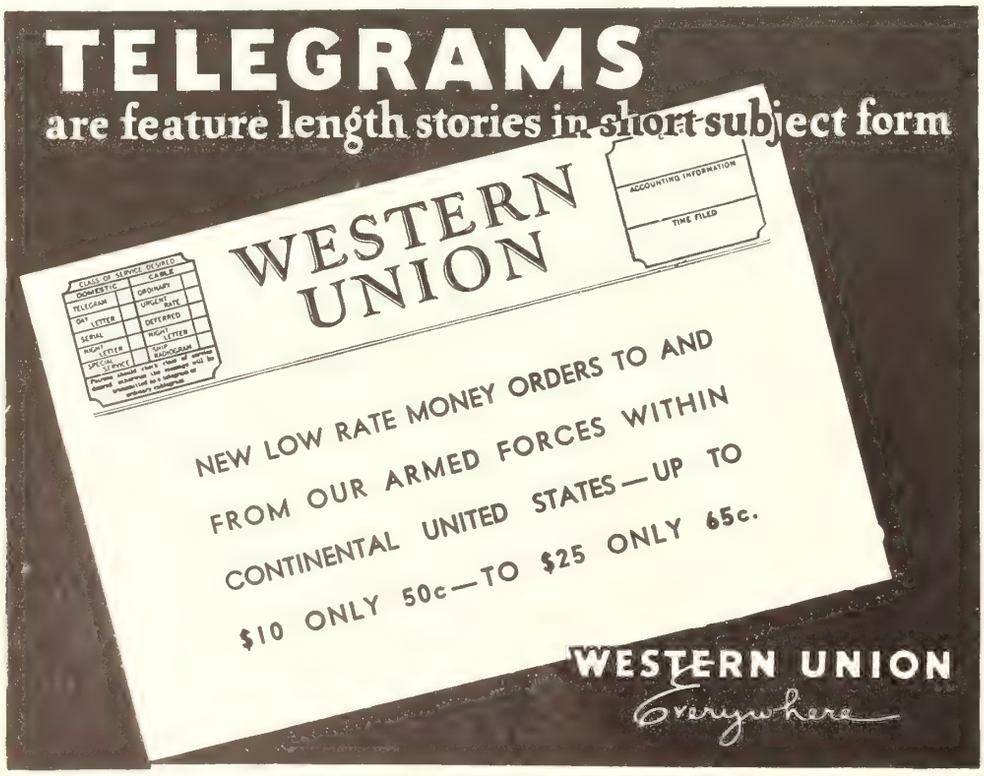
WHO DONE IT?: Abbott and Costello—Good comedy and good business. Swell stuff for small towns. Played Wednesday, Thursday, January 13, 14.—E. M. Preiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—Picture was very well made, but business was only average. Film rental too high in comparison to some of the other pictures. Played Sunday-Tuesday, December 20-22.—Robert Boyd, Ohio Theatre, Leipsic, Ohio. Small town and rural patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan, Percy Kilbride, Lee Patrick—The best that Benny has had, and thank the cast, especially Percy "Kimber" Kilbride, who as man of all work almost steals the picture, and Lee Patrick. Where has this lady been? In her short sequence she really did bear down. One of the top laughs in the picture. If I were a producer I'd keep my eye on that lady for a comedienne. She certainly made the best of the little she had.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

VARSITY SHOW: Dick Powell, Rosemary Lane —Still a good picture, though reissued on new film. Business was below average, but those who came enjoyed it. Played Sunday, Monday, January 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.



YOU CAN'T ESCAPE FOREVER: George Brent, Brenda Marshall—You can't escape enjoying this, I'm sure. George Brent is fine in the role of a newspaperman. Light attraction at our box office, though. Played Friday, Saturday, December 18-19.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Short Features

Metro-Goldwyn-Mayer

CHIPS OFF THE OLD BLOCK: Technicolor Cartoons—Butch, the family cat, tries to hide the four little kittens from the lady of the house, being fearful that they may cause too great a nuisance. Things are not as bad as they seemed, as Butch learns in the end.—Thomas D. Lorenzo, New Paltz Theatre, New Paltz, N. Y.

COLORFUL NORTH CAROLINA: Fitzpatrick Traveltalks—Another good one in a good series; there's no doubt everyone is interested in these United States, and anyone will enjoy this pleasant, although too short, trip through the lovely state of North Carolina.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

EARLY BIRD DOOD IT, THE: Technicolor Cartoons—This is really one of the season's funniest cartoons. It filled a good spot on our program, just where we needed the laughs. There's not a dull moment in it.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO

BONE TROUBLE: Walt Disney Cartoons—Very good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ORPHANS' BENEFIT: Walt Disney Cartoons—Another swell cartoon from Mr. Disney. There are many amusing situations which should please your audience just as much as it did ours.—Thomas Di Lorenzo, New Paltz, Theatre, New Paltz, N. Y.

Twentieth Century-Fox

BARNYARD WAAC: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MONKEY DOODLE DANDIES: Lew Lehr—Lew Lehr is back in a one-reel comedy and folks liked him.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WHEN WINTER COMES: Sports Reviews—Sport reel. Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Victory Films

FUEL CONSERVATION: Official U. S. Victory Film distributed by Paramount—This is good inforof vital information regarding the heating problem during war time. Excellent material if run before the winter is over. Well produced and easily understandable.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

JAPANESE RELOCATION: Official U. S. Victory Film distributed by Paramount—This is good information for the public to have. It was a welcome reel on our screen as many people in small towns are interested in how the aliens in the U.S.A. are being cared for. Well done.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Vitaphone

BEYOND THE LINE OF DUTY: Broadway Brevities—Most timely on aviation. Play it. It is very interesting.—Harland Rankin, Centre Theatre, Chatham, Ont.

BEYOND THE LINE OF DUTY: Broadway Brevities—An exceptional two-reel subject about Captain Wheless, of whom President Roosevelt spoke over the radio one night last April. I can tell you it made a deep impression here and pleased all.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

FIGHTING ENGINEERS: Technicolor Specials—Very good two-reel subject in color. Timely and patriotic.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HORSES! HORSES! HORSES!: The Sports Parade —Very good sport reel in brilliant color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPIRIT OF ANNAPOLIS: U. S. Naval Cadets & Band—Here is lively stuff for the screen in the form of a concert by the Midshipmen's glee club and band. The numbers are all familiar to your audience; our crowd like it immensely.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SPIRIT OF WEST POINT, THE: Broadway Brevities—Entertaining two-reel subject.—E. M. Freiburger, Paramount heatre, Dewey, Okla.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

Grist for the Showman's Mill

This week you are invited to sit alongside your editor as the mail comes in and glance over his shoulder at some of the outstanding bits of exploitation from all over the country. What we are looking at is only a small fraction of what comes across this desk in a week; we have selected this week simply because of the large amount of unusual material which has come to our attention within this period. So here goes:

* * *

Falls City, Neb.—Jimmy Redmond, city manager for Tri-States Theatres, encloses a little novelty "that has proved a sensation in selling a picture for us". The Falls City *Daily Journal* furnishes small folders. Pages 1 and 4 are blank; page 2 carries a headline, "We have been reading about you in the Falls City *Journal*". There follows a copy of an item about the person to whom the folder is sent, plus selling copy about the paper. The third page carries the headline, "Now will you read something about us?"—followed by an ad for a picture and playdates. If this is a sample of what's to come, it bodes well for you onlookers. That's a capital idea worth taking up with *your* newspaper.

* * *

Boston, Mass.—This one is from "Red" King, publicity head for RKO Theatres in Boston. When gasoline was forbidden for pleasure-driving purposes, Red started a baseball game in front of Keith's Boston theatre, with some of his staff on the team. Then he called the newspapers and pointed out how unusual it was to have a baseball game in the middle of an important street. The *Daily Record* thought it unusual enough to take a photo and there on the front page appeared a huge picture of the front of the Keith-Boston with the marquee showing the current attractions easily legible. Ingenious, wasn't it. And the sort of thing that makes you say, "Why didn't I think of that?"

* * *

Duncan, Okla.—Here's Elmer Adams of the Palace theatre with the novel idea of having his staff take part in stage shows. The Palace employs boys and girls in their 'teens and, when it came to running an amateur night, Elmer discovered the best talent was right on his own doorstep. So now he has a small band, dancers, singers, etc., who are a hit with the local populace. "They are very popular. I have locally acquired the name of Uncle Elmer," reports the showman.

New Haven, Conn.—*Home Front News* is the title of a publication put out by Lou Brown, publicity director of the Loew New England theatres, for the benefit of the circuit's many men who have joined the armed forces. Of considerable size, the publication will keep the boys in touch with events at home and prepare them for a successful return to their jobs. Among the other circuits which have sent us copies of similar publications, by the way, are Interstate, Warners' Cleveland zone Wometco, Famous Players Canadian, Schine and Tri-States.

* * *

Burlington, N. J.—"Like many small town theatre managers," says Gene Stutenroth, manager of the Fox theatre, "I've had to be manager, doorman, relief cashier, fireman on the night shift and general maintenance man, not to mention window card distributor, and bouncer for my balcony. This routine has been going on for nearly three months and my wife has had to fill in as usherette and keep four candy and peanut vending machines serviced daily. That's the main reason I haven't had time to write much about my campaigns or theatre activities, as I also belong to the Kiwanis Club, am an air warden, serve on the Mayor's Civilian Defense Committee and act as chairman of all local War Bond Drives." Gene reports that he sold $23,000 worth of War Bonds from his booth in the lobby. "All my sales were in small denominations and I wound up the month typing around 450 Bonds without any clerical assistance."

* * *

Chicago, Ill.—A lady excitedly sought out Ralph Armstrong, manager of the Empress theatre, a neighborhood house here, to tell him that her brother, Charles Henry Bowsher, was one of the wounded men shown in the newsreel being carried on a stretcher from a sinking boat. Could the film be stopped so that she could make absolutely certain? Ralph reports that he told the lady and her father that after the next showing he would be glad to arrange it for them to look at the print. Meanwhile, he called the *Daily Times*. A photographer rushed out to the Empress, caught a picture of the lady and her father excitedly watching the picture, took a shot of them watching the operator as he held up the print and also blew up one frame of the print. All three pictures took up more than half of the front page of the *Daily Times*. A story gave further details. That's a real accomplishment for a neighborhood theatre and represents some smart, fast thinking on the part of Armstrong.

—BOB WILE

Exploitation Caught By The Camera



Coast Guardsman Robert Furey grins as he posts his own photo on the wall space in the Hempstead theatre, Hempstead, N. Y. Manager Ed Enke holds a youthful patron. Ed reports a great deal of local interest in the map. This photo appeared on the front page of *Newsday*, local daily.



Employees of the New York Coca Cola plant were fortunate to be able to buy tickets for the premiere of "Shadow of a Doubt" at the Rivoli, from Powers models. Montague Salmon, manager of the Rivoli, aided by Carol Lynn and Phil Laufer, was responsible for their good fortune.



Woolworth's in Springfield, Mass., gave over its corner window for "The Commandos Strike at Dawn". The promotion was engineered by Al Anders, manager of the Bijou and George Ettinger, Columbia exploiteer.



By Parlet-Gerber

Here's Bill Saxton's lobby display at the Century in Baltimore. He also got a four-column spread in the paper showing the Mayor greeting a group of girls representing the United Nations.



Red King, publicity chief for the RKO Boston theatres, arranged a baseball game with the theatre employees to show the effect of the ban on gasoline f pleasure driving. This picture made the Boston papers, attraction sign and all.

Effective Front Helps Sell "Springtime in the Rockies"

For their date on "Springtime in the Rockies" at the Manring, in Middlesboro, Ky., Harry Stearn and Ken Carter arranged special displays in the music department of the local five and dime store, securing free sheets from the publisher of he hit tunes from the picture. Stills and copy were used to make an attractive standee and display cards. The boys also secured free orchestrations on two songs from the picture, which were given to the leader of a local band. Free plugs for the picture were received here whenever the music was played.

An attractive 40 by 60 display, using numerous stills featuring Betty Grable with plenty of leg work was used in addition to six-sheet cutouts for the front, spotted among giant cutout letters spelling out the title. Four five-foot legs beneath this carried additional star and selling copy.

Merchants Pay for Ad on "Wings for the Eagle"

An exploitation stunt which cost him only the effort involved was arranged by Kenn Workman of the State theatre in Fresno, California. Plan called for a full-column ad in the Fresno *Bee* on opening day of "Wings for the Eagle," with a group of local merchants paying for the ad on a cooperative basis. Theatre got its plug by having the title of the picture spelled out in large size letters, running from top of page to the bottom, and with each letter representing the first letter of a local store or firm. For example, the "S" in "Wings" represented the State Lunch House.

Elder Gets Front Pages For Marjorie Main Tour

Marjorie Main, whose customary role is browbeating Wallace Beery in pictures, recently returned to her native Indiana on a Bond selling tour. Marjorie was "brung up" in Shelbyville where her father, the Rev. R. J. Tomlinson was the pastor of the First Methodist Church. After a successful appearance in Shelbyville on this trip, she went to Indianapolis.

There, Bill Elder of Loew's theatre, on whose stage she appeared at a special midnight show to which a Bond was the admission, got front-page mention for her on several successive days. Not only that but in her two appearances she sold more than $600,000 in War Bonds.

Deering Gets Actor to Sell Bond to Child, Gets Publicity

Down in Houston, Texas, they have been buying War Bonds for a special purpose. They're raising a War Bond fund to buy a new cruiser Houston, named after that gallant vessel of the Asiatic fleet lost in the early days of the war. One little lass, whose dad is in the Army, saved her pennies and nickels to buy a Bond for the Houston fund and brought them to Loew's State theatre where Francis Deering is manager. Richard Quine, the actor, happened to be around at the time and Francis pressed him into service as a Bond salesman. A fine two-column picture and story in *The Houston Press* was the result.

Selling Points

ON UNITED NATIONS WEEK

(The material below reflects the press book prepared for this campaign and represents the point of view of the sponsors of the drive about the methods for putting it over.)

STAR SPANGLED RHYTHM (Paramount): With every star on the Paramount lot in the picture, the names will mean much in selling it. A great deal of the exploitation will depend upon putting that point over. Since a large part of the action takes place in the Paramount Studio, a still of the studio gate could be blown up and used over an outside doorway in advance and over the doorman's entrance during the run. The sides can have stills showing the many stars in the picture. Blowups of the stars could be placed in cutout stars to be used as marque hangers or as lobby plaques. An endless chain of stars placed above the box office could be made to revolve by using a slow-moving motor. A similar belt could be used at one end of a phony telescope. A Hollywood studio pass, containing the names of all the stars and copy, "Good with one admission to the Blank Theatre", makes an intriguing giveaway. In advance, collect all the old fan magazines from newsdealers, put a paster on the cover advertising the picture and playdates and give them away. Since there is an imitation contest in the picture, an imitation contest locally would be a perfect tieup. Contestants may choose any of the stars in the picture, prizes going to the best imitator of all. There's a one day contest in which all the stars' pictures are printed at one time with number beneath. There is space underneath for complete identification by newspaper readers. Thumbnail cuts of each of the stars could be imprinted on merchants' premium cards, each to be given away by a different store or two or three by a smaller group of merchants. Persons collecting a full assortment of the cards would be given passes to the theatre. Many of the stars in the picture are prominently identified with radio. Spot announcements after their regular programs would be appropriate. The number of stars in the film who were made famous on the radio suggests the possibility of an ad on the radio page of the newspaper. The music in the picture should be plugged over the air, through local orchestras and in cooperation with local music stores. A four day contest, with Victor Moore standing at the gate of the Paramount Studio admitting various stars to be identified by newspaper readers, is another way to get potential cusomers interested in the number of stars. The press book has a suggestion for a weather forecast box headed "Eclipse tonight—48 stars, etc., at the Blank Theatre". If the ear of the newspaper is not available for advertising space, set this up like text, even if it has to have a little "advt" underneath.

Sweetheart Night Held For "Seven Sweethearts"

As a novelty giveaway ahead of "Seven Sweethearts" at the Kenosha theatre, in Kenosha, Wis., Francis Schlax aided by his assistant, June Jensen, distributed blotters at local schools. Copy on the front read: "Don't blot out this date. It's high school Sweetheart Night. Bring seven sweethearts and be admitted free. Free Admission for every man accompanied by seven lady friends." For his street ballyhoo, Schlax had a lad carry a heart shaped sandwich board with copy reading: "Bachelors Beware. 'Seven Sweethearts' will be at the Kenosha Theatres."

Six Music Stores Plug Tunes On "You Were Never Lovelier"

Paul J. Harvey, manager of the Strand theatre, York, Pa., tied in with six music stores in town for "You Were Never Lovelier." Two of the stores played the hit tunes from the screen score over their public address systems for several days before the opening. In addition, the picture songs were plugged on the radio. He also arranged for a weighing scales tie-in, whereby pictures of the stars of the movie were placed in the scales, and those who received one when weighed got free tickets to the theatre.

Ingenious Teaser Folder Issued by Redmond

Cooperating with his local daily, Jimmy Redmond at the Rivoli theatre, in Falls City, Neb., has been distributing two fold tinted folders measuring three and one-half by six inches. The front cover is utilized for the name and address of the person to whom it is directed. The inside spread on the left hand side carried copy: "We have been reading about you in the *Falls City Journal*. Here is what we have been reading." Directly below this is pasted a story clipped from the paper.

The right hand side of the spread carried the line: "Now! Will you read something about us?" This is followed by picture copy with cut, caption and playdates. The cooperating newspaper furnishes Redmond with all the folders he needs, in addition to paying half the cost of the mailing.

Appointed Bond Chairman

Having recently been appointed by the State as chairman for War Bond Division for his county, Chris Chamales at the Roxy theatre, in Delphi, Ind., has distributed 2,100 pieces of mail to farmers regarding Bond purchases, which included pamphlets on Wartime Program for U. S. Stamps and Bonds, pledge cards and information for farm solicitors and alibi chasers.

SHOWMEN PRAISE PURPOSES OF QUIGLEY AWARDS

"ADD TO MANAGER'S PRESTIGE"

I would like to go on record as being heartily in favor of this method of recognition of managers' efforts. Aside from personal satisfaction derived from winning these Awards, I am of the opinion that they add to a manager's prestige.

Also, the Quigley Awards serve as a stimulant. They prevent the manager from going stagnant and keep him on his mettle.

Furthermore, the executive officers of Fanchon & Marco have always displayed keen interest in the Quigley Awards and were very much pleased with the endeavors of their managers.

Jack Rosenzweig, Manchester theatre, St. Louis, Mo.

"STIMULATE THE BOX OFFICE"

Box office is a combination of the show one has on hand and the effort put forth to let the public know about it.

There is no doubt in my mind that the Quigley Awards stimulate the box office by encouraging and stimulating individual effort toward selling and showmanship.

The Round Table has always been a favorite medium of exchange of good, workable ideas which I have used many times.

I am certain that theatre executives everywhere are interested in seeing their men get awards. Having won a few of them myself, I am sure they have helped considerably in getting recognition.

Marlowe Conner, Capitol theatre, Madison, Wis.

"A GOAL TO WORK FOR"

In my honest opinion, the theatre manager who consistently studies the selling points, unusual advertising ideas and novel displays as shown weekly in the Managers' Round Table section of Motion Picture Herald is the showman whose theatre is going ahead. For in the final analysis, we managers are given the finished pictures and a great deal of general help to sell them, but no one knows and understands our individual patronage as we do. It is our most important job to point out to the public, individually and collectively, those selling points which they will spend their money at our box office to see more of, to learn more of and to be entertained more by. It is up to us managers to get our product and our patrons together.

The Quigley Awards are a goal to work for which means a recognition from showmen more able and experienced than myself, which tells me, in winning, that I have done better than just keeping my theatre in running order.

I know that in a small circuit, the manager who wins a Quigley Award also wins a higher regard in the eyes of his fellow managers, which in turn prompts them to greater efforts. Such friendly competition cannot but help be of importance in our situation, and I am happy to say has been a great consideration in securing several salary increases for me in the past two years.

Alexander Buist, Rialto theatre, Westfield, N. J.

DON'T, PLEASE

Last week, after the Fourth Quarter Judging had already been held and the result announced in the issue of January 16th, the Round Table was disturbed to receive two huge volumes from an outstanding showman who asked that his material be entered for the 1942 Grand Awards. He presented a year's showmanship activities, starting from January of last year. We were disturbed because this showman was asking us to do the impossible. Even if the material had arrived on December 31st, it could not have been considered for the Grand Awards.

Awards rules provide that exploitation must be submitted as soon after completion as possible. This showman held his material until the end of the year. The Awards rules also provide that only those showmen who have won honors in the Quarterly Awards may be considered for the Grand Awards.

There is still another point involved. The Awards are not voted for the most beautiful books. As a matter of fact, in order to equalize everyone's chances, the material submitted for Grand Awards judging is pasted in plain books so that "gingerbread" cannot possibly influence the Judges.

So, please, send in your material as soon as possible after the promotions are made.

"MIGHTY FINE STIMULANT"

It is always gratifying to myself and my employers to receive recognition from the Quigley Awards.

There is absolutely no question in my mind that such competition among theatre managers is a mighty fine stimulant for better showmanship. I am happy to say that I have found many ideas in the Round Table with which to enhance the value of our attractions at the box office.

My bosses appreciate this recognition and are as interested in my awards as I am myself. During my five years' association with them I have never failed to receive a handsome bonus check at Christmas time and a substantial raise. I am certain that the Quigley Awards played an important part in this and my complete contentment and happiness with my employers, M. Switow & Sons.

A. J. Kalberer, Indiana and Liberty theatres, Washington, Ind.

"ALL MIGHTY INTERESTED"

Every manager should be thankful to your department for the very fine work you fellows are turning out which keeps us on our toes when we read what the other fellow is doing.

Winning awards of this kind is always a big factor in keeping a fellow in the front line. The Messrs. Myer and L. W. Schine are always interested in their men who contribute to your department, as they are both Judges on your committee. Also, Seymour Morris, our home office advertising department head, is a great booster and a past contributor to your very fine department.

I can assure you that all my men in my district are contributors and are all mighty interested in Quigley Awards and your department which keeps them so closely in touch with the go-getter managers in our business.

Harry D. Stearn, district manager, Southern Kentucky, Schine Circuit

RICK RICKETSON,
President, Fox Inter-Mountain Theatres, Inc.

Showmanship is needed in the world today as much as ever and I know that in the ten-year history of the Quigley Awards much has been done to develop a higher type of showmanship.

J. J. FITZGIBBONS,
President, Famous Players Canadian Corporation:

We sincerely believe this method of giving credit where credit is due has been a great incentive to improve the showmanship displayed by many managers on our circuit.

1943 SEASON STARTS STRONG; CONTEST RULES GIVEN

"MANY EXCELLENT IDEAS"

I can say that in competition with perhaps thousands of showmen all over the world, it is quite naturally of interest to read what the other fellow is doing and to glean from the pages of the Round Table section the many excellent ideas used around the country for the promotion of motion pictures.

I know the high esteem in which the Awards are held by virtually all showmen, both executive and managerial, and I am sure that in many instances promotions have resulted for many men through their contributions and recognition.

The effort expended in showmanship helps the boxoffice, the manager to keep alert to the times and methods employed in his daily work, and is the backbone of the success or failure of a situation, many times.

Clayton Cornell, Pontiac theatre, Saranac Lake, N. Y.

"AN INSPIRATION TO ME"

The Quigley Awards have always been an inspiration to me, and I think they have been an inspiration to the many assistants I have had in the past years, as I am always tickled to see their names listed as winners, since they have been promoted to managerships.

I know my company, Famous Players Canadian Corp., under Mr. J. J. Fitzgibbons' leadership as well as Morris Stein and Jack Arthur, are always pleased to know we are in there, for the reason when we win an award it means we have had increased grosses, which means a larger yearly bonus for us managers.

Sid Scott, Capitol theatre, Sudbury, Ont., Canada

"THE GREATEST"

In my opinion, a Quigley Award is the greatest that a manager could receive. These Awards are a great factor in stimulating a showman to put more effort into showmanship, therefore increasing the value of his attraction at the box office.

Not only is a Quigley Award something that a manager is very proud to have hanging on his office wall along with the pictures of his son or brother in the armed services, but he knows the winning of recognition will sooner or later bring about a promotion and a salary increase, and that the heads of the circuit are proud to have one of their managers win these honors.

Louis Charninsky, Capitol theatre, Dallas, Tex.

OUTSTANDING SHOWMEN

The second Fortnight's list for 1943 contains several names which did not appear in the last listing. That means some new contenders for First Quarter Awards. Since it is the consistent contributors who win Awards, any more newcomers will have to send in their material pronto in order to keep up with those listed last Fortnight and here.

ELMER ADAMS, JR.
Palace, Duncan, Okla.

HAROLD BISHOP
Capitol, Winnipeg, Man.

RUSSELL A. BOVIM
Ohio, Columbus, Ohio

JOSEPH BOYLE
Broadway, Norwich, Conn.

LEW BREYER
Strand, Holyoke, Mass.

PAT BRIEN
Kenyon, Pittsburgh, Pa.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

MAURICE DRUKER
State, Memphis, Tenn.

BILL ELDER
Loew's, Indianapolis, Ind.

ED ENKE
Hempstead, Hempstead, L. I.

NICK FELDMAN
Paramount, Syracuse, N. Y.

JACK FLEX
Keith, Syracuse, N. Y.

ED FORESTER
Des Moines, Des Moines, Ia.

STANLEY GOSNELL
Uptown, Toronto, Ont., Canada

SID HOLLAND
Palace, Akron, O.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

JAMES KING
Keith Memorial, Boston, Mass.

SID KLEPER
Poli, New Haven, Conn.

DAVE LEVIN
RITA MORTON
RKO Albee, Providence, R. I.

JOE LONGO
Loew's, Boston, Mass.

JACK MATLACK
Hunt Theatres
Medford, Ore.

LESTER POLLOCK
Loew's, Rochester, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

JIM REDMOND
Tri-States Rivoli
Falls City, Neb.

C. J. REMINGTON
State, Auburn, Calif.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

BOYD SCOTT
Grand, Holdenville, Okla.

CHUCK SHANNON
Cambria, Johnstown, Pa.

HARRY D. STEARN
KEN CARTER
Manring, Middlesboro, Ky.

MOLLIE STICKLES
Strand, Waterbury, Conn.

LEONARD TUTTLE
Indiana, Indianapolis, Ind.

AWARDS RULES

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

The 1943 Quigley Awards began on January 1. There will be three Plaques and five Medals issued in each Quarter, with the Grand Awards to be given to the best two of all Quarterly winners.

•

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotions. Exploitation on stage shows, presentations, etc., is also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

Address all entries to:

QUIGLEY AWARDS COMMITTEE,
MANAGERS' ROUND TABLE,
ROCKEFELLER CENTER, NEW YORK.

Mollie Stickles Plays Holdovers, Exploits All



Two theatre attendants, dressed in gob uniform, convoyed an attractive girl about town at peak hours as part of Mollie Stickles' "Stand By For Action" date at the Strand, in Waterbury, Conn.

Playing all holdovers at the Poli Strand, in Waterbury, Conn., Mollie Stickles nevertheless manages to exploit each of her pictures, as witness reports on recent engagements. For "Stand By for Action" doors of downtown stores were placarded with signs reading "Closed. Have gone to see, etc." A 30 by 40 on the picture with dialogue-illustrated stills were placed on prominent display in front of the post office navy recruiting station during the week's run.

In connection with "The Yanks Are Coming," Mollie borrowed a display of flags from the American Legion, which were used atop the marquee during the engagement. A six-sheet was pasted to the lobby floor two weeks in advance and local fleet of taxi cabs used stickers on the windows facing passengers reading "The Yanks Are Coming." A crew of 25 downtown newsboys wore imprinted overseas caps a week in advance; a full music window was obtained which featured full color posters, sets of stills and song covers and two girls in military attire circulated around the downtown area wearing sandwich signs.

Special bookmarks in the form of a dagger carrying copy "Let There Be No Traitor Within" were distributed on behalf of that picture at leading lending libraries in the city. "Beware" stuffers were put in all packages wrapped by all the city's five and dime stores a couple of weeks ahead of the opening. A rubber stamp was made up bearing the picture title and used on all theatre's outgoing mail a couple of weeks in advance and an effective tieup was also made with the main stores in the downtown area which featured counter cards reading: "No Traitor Within. We Are Conforming with OPA price ceilings."

Camp Contests Aid "Seven Days Leave"

Arranged with the editor of "The Bulldozer" newspaper at Camp Endicott and the editor of "The Compass," newspaper at the U. S. Coast Guard, Providence, through the efforts of Rita Morton at the RKO Albee, in behalf of "Seven Days Leave," was a contest directed at the men with guest tickets going to the ten best letters on "What I Would Do on Seven Days Leave."

The photograph studio at one of the local stores used a window display on the main street one week previous to the opening with a card reading: "Have your photo taken while your're home on leave. See," etc., etc. The window of the Postal-Telegraph office on one of the main streets was given over to a display of stills from the picture and a half-sheet card with theatre credit and picture copy.

A tieup was arranged with the Planters Peanut Store, whereby the theatre furnished five thousand glassine envelopes with the following imprint: "You'll enjoy These Planters Peanuts. You'll also enjoy 'Seven Days Leave,' RKO Albee." These envelopes were filled with peanuts and distributed in front of the store at the busiest hours on the first Saturday of the run.

30-Day Bond Drive Held by Buist

For his recent Bond Drive at the Rialto theatre, in Westfield, N. J., Al Buist contacted the officers of the local American Legion Post and at a meeting in the office of the theatre laid plans for a thirty-day drive. Each night a speaker was on the stage for several minutes, there being such prominent men as the Mayor, Head of the Defense Organization, President of the Rotary Club, a colored Corporal home on furlough, etc.

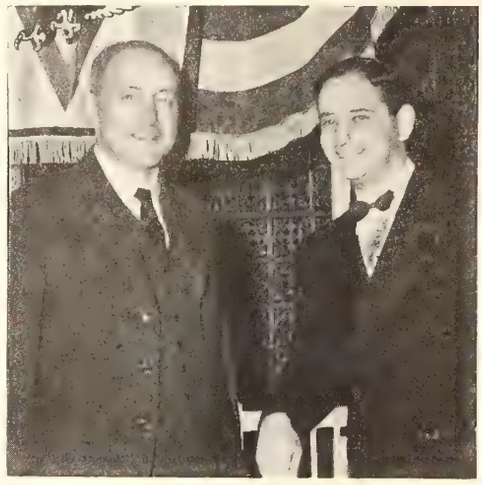
One of the highlights of Buist's campaign is his "Honor Roll," which features on the screen about 50 boys who are in service. At the time of reporting on his drive the Round Tabler's Bond sales had reached the $36,274.80 mark, with $100,000 his ultimate goal.

Displays Jap Sub

The two-man Japanese sub captured at Pearl Harbor was displayed for a full day in the lobby of the 5,000-seat Fox Theatre in San Francisco recently, on the occasion of the opening of "Across the Pacific." This unique promotion stunt was arranged by Herman Kersken with the Navy and the Treasury Department, which were just launching the "Togo cigar" on a nation-wide bond-selling tour.

It was giveaway night at Harry Nace's Winslow, Ariz., theatre, each lady attending receiving a bottle of lotion. Among those attending was an Indian squaw, rather given to avoirdupois, who sat in the balcony. After a while she reported to the manager that the lotion was too sweet—the bottle was half empty!

Portland Sells $500,000 Bonds In One Night



Governor Charles A. Sprague of Oregon chats with Zollie M. Volchok, manager of the Paramount theatre, Portland, during the $500,000 one night Bond drive held in the theatre.

Portland, Ore., was the scene of a special Bond Drive recently in which all the theatres in the city cooperated and a half million dollars worth of War Bonds was sold. Chief attraction of this special one night drive was Captain Marion Carl of the United States Marine Corps, who is officially credited with shooting down 16 Japanese planes.

Captain Carl was honored at a special midnight show at the Paramount theatre. The idea originated with Albert J. Finke, War Activities Chairman for the state of Oregon, who conceived it as a fine way to end 1942. Mr. Finke, who is head of the Hamrick-Evergreen theatres in Portland, was assisted in this campaign by M. M. Mesher, assistant district manager in Portland; Earl Hunt, circuit advertising manager, and Zollie M. Volchok, manager of the Paramount. All Portland theatres cooperated in the project through O. J. Miller, secretary of the independent theatres of Oregon, and Grover Hanley, representing the J. J. Parker theatres.

Captain Carl told the audience of 3,000 people how he was shot down four miles from Guadalcanal Island and made a parachute landing in the water. He related how a native picked him up after he had negotiated three and a half miles. Everyone who heard him had purchased a War Bond for admission. Governor Sprague of Oregon appeared on the stage and recalled that he had promised President Roosevelt that Oregon would sell $100,000,000 worth of Bonds and that his audience had brought the goal within sight.

The Governor presented Captain Carl with an engraved barometer and clock in the name of the people of Oregon.

Mr. Finke was aided by the theatre staff, all of whom, including projectionists and stagehands, donated their services.

The Mayor of Portland and other state and local dignitaries attended.

OF AND ABOUT SHOWMEN

14 IMPORTANT DATES FOR MARCH ATTENTION

March 2nd
Texas Flag Day
Alexander Graham Bell Born 1847
First U. S. Postage Stamp 1847

3rd
Maine Admitted to Union 1820
Florida Admitted to Union 1845

8th
Thomas Jefferson (3rd President) Born 1743

10th
Telephone First Used 1876

15th
Andrew Jackson (7th President) Born 1767

16th
West Point Military Academy Established—1802

17th
St. Patrick's Day

21st
First Day of Spring

23rd
Anniversary of Patrick Henry's Speech

30th
Alaska Purchased 1867
Maryland Settled 1634

DICK FRANKIE, formerly of Everett, Wash., has been named manager of the Hollywood theatre, in Seattle.

FRANK JENKINS, formerly in charge of the Telenews theatres, in San Francisco and Oakland, has been named manager of the Denver Telenews, succeeding Bill Walsh, who goes into government service.

RUSS BURK, booker for the Lockwood & Gordon Theatres, in New England, has been named supervisor of the circuit's theatres in Scituate, Braintree and South Weymouth, Mass. He will make his headquarters at the Cameo theatre, South Weymouth.

WALTER H. WATSON, booker for RKO, in Cincinnati, has entered military service, and is stationed at Camp Bradford, Norfolk, Va.

ALDEN HAZEL, formerly at the State theatre, in New Britain, Conn., is now stationed at the U. S. Army Air Forces training base, in Miami Beach.

FRED MORROW, former assistant manager, was promoted to manager of the Embassy theatre, Lewistown, Pa., succeeding Harold D. Cohen, who was commissioned a lieutenant in the U. S. Navy and is now stationed in the public relations office in Philadelphia.

MR. & MRS. SHOWMAN

VELLA PAULINE WARREN to E. E. WHITAKER on Thursday, December 31st. "Whit" is city manager for Lucas & Jenkins, in Atlanta, Ga.

ANTHONY KOSTA has been appointed manager of the Strand, in Lawrence, Mass., succeeding Irving Dunn, now manager of the Empire, Cohoes, N. Y.

ALBERT MONTEFALCO has resigned as manager of the Strand theatre, in Plainsville, Conn., to become manager and exploitation chief of the Plaza theatre, in Waterbury, Conn.

KARL H. UNDERWOOD, formerly manager of the Capitol, Burlington, Ia., has been appointed manager of Central States' Cresco theatre, in Cresco, Ia. He succeeds Mrs. Joseph Cole, who returned to Charles City to assist in the management of the Charles theatre. Fred Saverly, formerly manager of the Central States' Zephyr, Burlington, goes to the Capitol.

LOWELL CASH is the new manager of the Royal theatre, Danville, Ind., replacing Max Page, resigned.

HARVEY EISENBERG, formerly manager of the Lieberman Circuit's Tremon, in Boston, has succeeded Bernard W. Levy, now in the Army, as Hartford division manager for the circuit.

PAUL WEINTRAUB has been named manager of the Easton theatre, Easton, Pa., succeeding Lester Adler, who left for Arizona.

ROBERT UNGERFELD, formerly a theatre manager for Skouras and RKO, has joined Universal's home office publicity department to handle special exploitation assignments.

MILITARY ADDRESSES

ERVIN JANOT, formerly manager of the Rex theatre, in Sheboygan, Wis., is now Pvt. Janot, 18th Chemical Co., Camp Campbell, Ky.

AL MARQUSEE, formerly of the Schine home office, in Gloversville, N. Y., is now Pvt. Marqusee, 1st Fighter Squadron, Trumbell Field, Groton, Conn.

LEO HANEY, former manager of the Bucklen theatre, in Elkhart, Ind., may now be addressed as Pvt. Carl L. Haney, Med. Det. 394th Inf., U. S. Army, A. P. O. 99, 99th Division, Camp Van Dorn, Miss.

CONGRATULATIONS

January 31st
W. A. Lee
C. J. Bolender
John Capano
Francis W. Hamilton
Murray Keillor

February 1st
Milton S. Harris
Gerald S. Raines

2nd
Albert Knopp
Ben Gross
Leon Webb
William E. Tinkler
Raymond M. Hay
Edward C. McGovern
Oliver Duncan

3rd
John D. Shultz
Herman Kofp

4th
Lloyd E. Sinclair

February 4th
Herman G. Wilson
Israel Schancupp
George E. Langness
Larry Stone
Ted Stump
Russell Hardwick
James A. Field
H. T. Grissom
Alfred L. Singer
Mannie Swedron

5th
Joseph W. Crocket
George F. Strandt
Charles C. Coolbroth
Spencer Steinhurst

5th
Earle M. Holden
Morris Swartz
Jerry Lynch
Ben A. Dyer
Murray Peck

Dave Westerberg, in Alaska, Learned Job Hard Way

One of the newest Round Tablers comes from Alaska where the theatre business is much the same as it is in Continental United States, only colder. David S. Westerberg, resident manager of the Coliseum theatre at Petersburg, Alaska, for the W. D. Gross Circuit, has an interesting career in back of him, though he is just a bit over thirty years old. He was born in Cuero, Texas, August 12, 1912. In 1932, he started with the Liberty theatre in Ketchikan, Alaska, as errand boy and bill poster part time for $7 a week. From there he went to the Coliseum and Revilla theatres as janitor and paper man, learning to operate in what little spare time he had. Then he was made relief operator at both theatre, in addition to his other duties. Later he became head projectionist. Meanwhile he learned details of the managerial work including newspaper ads, etc., under the able supervision of Hal Cawthon. Finally he was promoted to his present post. At the present time, due to the emergency, he is janitor, projectionist and landlord of the building, besides being manager. His wife efficiently acts as cashier and changes the front.



HARVEY DETWILER, for many years assistant manager at Warner's Earle theatre, in Philadelphia, has been promoted to assistant manager at the central city Capitol theatre. Other circuit changes in Philadelphia bring Jim Benedict to the Plaza theatre as assistant manager and Jimmy Perlsweig in a similar capacity at the Commodore theatre.

ADVERTISING THAT PULLED



Special illustration and copy were employed by Alice Gorham, director of advertising and publicity for the United Detroit Theatres, to emphasize the romance in connection with "Gentleman Jim".



Allure seems to be the watchword of this colorful ad prepared in the Warner Newark zone by Bob Paskow, director of advertising and publicity, and Ben Adler of the art department.



United Nations Week got a good play in ads used by Kenneth Rockwell, city manager for Warner Bros. in Jamestown, N. Y.



Plenty of white space and a single illustration are the salient points in Mrs. J. J. Parker's ad for the United Artists theatre in Portland, Ore. Note how Technicolor is played up.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

WANTED: OPERATORS AND SIGN PAINTERS for Mexico and West Texas circuit. Give age, family, draft classification, experience and salary expected. Write BOX 786, Roswell, N. M.

AT ONCE—PROJECTIONIST; DRAFT EXEMPT; small house; nights only. Write qualifications, salary expected. MAYFAIR, Colonial Beach, Va.

WANTED: OPERATORS. SIX AND SEVEN DAY small towns. Any age over eighteen for Powers, Simplex RCA, Western Electric, who can keep good equipment in serviceable condition. Good chance for advancement. State if union, draft status, lowest salary, experience, references. Write P. O. BOX 1301, Knoxville, Tenn.

WANTED: MANAGERS. A AND B HOUSES, small towns, excellent opportunity for men with some experience, ambition and personality. State draft status, experience, minimum salary, references. Write P. O. BOX 1301, Knoxville, Tenn.

ASSISTANT MANAGERS, DRAFT EXEMPT, small New York City chain. Send photograph and all information in first letter. BOX 1598, MOTION PICTURE HERALD.

THEATRES

FOR SALE THEATRE. GOOD WEST VIRGINIA town. Money maker. Wonderful opportunity for quick buyer. BOX 1593, MOTION PICTURE HERALD.

WANTED PROFITABLE THEATRE. NOT INterested in too small a house. Give complete details. BOX 1596, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

WESTINGHOUSE RECTIFIER BULBS, 15 AMpere, $8; 6 ampere $4; thousand watt G40 Mogul prefocussed lamps, $2; one quart Underwriter's approved extinguishers, $11.25; two quart, $13.50; heavy curtain track, $1.80 ft. Send for bargain bulletin. S. O. S. CINEMA SUPPLY CORP. New York.

OPPORTUNITY

WANTED: FORMER FILM AND PREMIUM salesmen in key film centers to sell direct to theatres new unusual patriotic item for salvage and promotion drives. Commission only. Will allot territory to qualified men. Supply complete details in first letter. BOX 1584A, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

WONDERFUL CHAIR BUY—ALL READY NOW —570 rebuilt American Seating ball bearing chairs, newly upholstered heavy inserted panel backs and box spring cushions, deep purple with black trim. All 18" widths, level to 1" pitch, new hardwood ends. Crated complete with hardware for concrete floor, $3.80. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE—1,100 HEYWOOD-WAKEFIELD USED spring edge chairs. BEN B. POBLOCKI, 5779 S. Howell Ave., Milwaukee, Wis.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

THEATRE CHAIRS — 10,000 USED UPHOLstered. Parts for all makes and types. CHICAGO USED CHAIR MART, 844 So. Wabash Ave., Chicago.

POSITION WANTED

POSITION AS PROJECTIONIST, TWENTY years all types equipment, mechanic, draft exempt, sober, reliable, married, best references, state all. Florida, Georgia or South Carolina preferred. BOX 1597, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NOW READY, COMPLETELY REVISED 7TH Edition of Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

OBITUARIES

Woollcott Dies at 56; Famed as "Town Crier"

Alexander Woollcott, author, actor and raconteur, died last Saturday night, January 23rd, in Roosevelt Hospital, New York, after suffering a heart attack while appearing on a radio broadcast, "The People's Platform." He was 56.

He was featured on a radio program, "The Town Crier," for a number of years, and was noted for his outspoken criticism, which he expressed freely on almost any subject. He appeared in a film, "The Scoundrel" for Paramount in 1935, and in 1937 and 1939 had roles in a group of RKO short subjects.

His first stage appearance was in S. N. Behrman's "Brief Moment" in 1935, and he later toured in the principal role of "The Man Who Came to Dinner," the successful stage and film comedy written by George S. Kaufman and Moss Hart, which was recognized as a caricature of Mr. Woollcott.

Mr. Woollcott was born in Phalanx, N. J., and attended Philadelphia schools, later continuing his education at Hamilton College. From 1914 to 1922, he was drama critic for the New York *Times*, New York *Herald Tribune* and the old New York *World*. Funeral services were held on Thursday, and after cremation the ashes were sent to his summer home at Lake Bomoseen, Vt.

Hugh O'Connell

Hugh O'Connell, 45, stage and screen actor, died January 19th in Hollywood. For the past seven years, Mr. O'Connell had been second vice-president of the Catholic Actors Guild of America. He started on the stage in a small role in "Twin Beds" on Broadway, and from 1921 to 1935 played parts in many outstanding productions. He later was signed for the films, and played approximately 30 character roles. Mr. O'Connell was a member of the Lambs Club.

Mrs. Thomas D. Thacher

Mrs. Thomas D. Thacher, 59, wife of the Paramount counsel, died January 19th at her home at New York after a brief illness. She is survived by her husband, recently appointed corporation counsel for New York City; a son, Ensign Thomas Thacher, U.S.N.R., and two daughters, Mrs. George L. Storm and Mrs. Daniel N. Brown. Funeral services were held at the Madison Avenue Presbyterian Church in New York last Thursday.

Major Eric Knight

Major Eric Knight, author of the novel "This Above All," made into a film by Twentieth Century-Fox, died on January 15th when a four-motor Army transport plane crashed at Paramaribo, Dutch Guiana, while en route to North Africa from the United States. Major Knight was one of 26 passengers and nine crew members killed.

Oswald Yorke

Oswald Yorke, British actor, died on Monday in his apartment at the Hotel Schuyler in New York. He was 58. Pneumonia was given as the cause of his death. He was a member of the Lambs Club in New York and the Savage Club of London. He is survived by his widow, Mrs. Ruth Guiterman Yorke.

Spencer Charters

Spencer Charters, 68, stage and screen actor, died Sunday, January 24th, in his Hollywood home. He played many character roles in films, and appeared in the Eddie Cantor picture, "Whoopee." He is survived by a daughter, Irene.

New Richardson Bluebook Out

A substantially new textbook and operating guide on motion picture projection has been realized in the Seventh Edition of F. H. Richardson's "Bluebook of Projection" (Quigley Publishing Company, New York; $7.25). The Seventh Edition of this standard work, which made its appearance more than 30 years ago, is distinguished from the Sixth, published in 1935, not only in revisions made necessary by more recent technical developments, but in the general scheme of presentation.

Sound is treated in the new Bluebook as an integral part, with image-projection, of a unified system of motion picture reproduction. Both theoretical and applied electricity, for example, are disposed of (so far as the purpose of the book requires) in the first five chapters, instead of being dealt with in their relation to specific classes of equipment. Thus when the reader comes to the mechanical components of the projection system, he is prepared to understand their functions whether they concern sound or image. This facilitates reference as well as study.

The Seventh Edition also looks a bit into the future with four chapters on television, introducing the motion picture projectionist to equipment he may some day be required to handle. There is as well a chapter on control-track and stereiphonic sound, a development in the realm of the motion picture that also has likely prospects for the future.

Retained from the previous edition is supplementary material consisting of 20 charts providing a handy reference system for locating and correcting common faults of sound.

The volume contains 706 pages, including an alphabetical index.

Schine Unable to Close Malone Theatre Deal

A deadlock has occurred in the Schine divestiture proceedings with regard to the Plaza theatre in Malone, N. Y., according to the January report filed in U. S. district court in Buffalo last week, under the Schine antitrust suit court agreement.

In the report filed by Willard S. McKay, Schine attorney, it was said that after an inspection by state police and a representative of the Department of Labor, the Plaza theatre had been ordered closed pending "the making of repairs," and the report further disclosed that the order had been complied with and was "the responsibility of the landlord, not of any Schine company."

Smallpox Epidemic Closes Pennsylvania Theatre

A drop in theatre attendance in Philadelphia was reported by exhibitors recently, when a smallpox epidemic broke out among the residents of Lancaster. Children's matinees suffered the most.

The Milroy theatre in Milroy, Pa., closed its doors but it was the only closing reported. Vaccinations checked the spread of the epidemic. It was indicated that residents of Philadelphia were not affected.

Arthur I. Pilon

Arthur I. Pilon, 50, treasurer and manager of the Pacific Northwest branch of Eastman Kodak Stores, Inc., died in Portland, Ore., recently after suffering a heart attack.

John W. Junot II

John W. Junot II, former employee of the Bausch & Lomb Optical Company in Rochester, has been reported missing in action by the Navy Department.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 40.—British Eighth Army closes in on Tripoli. . . . West Point graduation. . . . War bonnets for women workers. . . . U. S. Army gets tough at Fort Bragg and Camp Hale. . . . Lew Lehr tells how Kaiser builds ships. . . . Old New York elevated trains cars used by ship yard workers in California.

MOVIETONE NEWS—Vol. 25, No. 41.—British Army captures Tripoli. . . Russians stop Nazis at Stalingrad. . . . Launching of carrier *Yorktown* . . . Coast Guardsmen on horseback. . . Governor Martin of Pennsylvania sworn in at Harrisburg. . . . Sister Kenny gets Humanitarian Award. . . . Lou Ambers referees U. S. and British soldiers in ring. . . . Mothers solve help problem.

NEWS OF THE DAY—Vol. 14, No. 238.—R.A.F. hits Tripoli as Nazis flee Libya. . . . West Point graduation. . . . Leningrad carries on heroically under siege. . . . Hand-to-hand combat school of the Field Artillery. . . . U. S. mountain troops ready. . . . Safety hats for war work.

NEWS OF THE DAY—Vol. 14, No. 239.—Russians ring Nazis in death trap. . . . Captain Rickenbacker spurs nation's war workers. . . . New ship *Yorktown* joins Navy. . . . American mountain artillery ready for Arctic front. . . . Pennsylvania's Governor Warren sworn in. . . . Yanks outslug Britons in ring. . . . Junior becomes a papoose. . . . Old bridge goes to war. . . . Hats for dimmed-out nights.

PARAMOUNT NEWS—No. 43.—Tripoli bombed by United Nations. . . . British and Americans drive on Tunis. . . . British Army pursues Rommel. . . . New York "El" goes to war. . . . Postmaster General Frank C. Walker named National Democratic Party chairman. . . . West Point graduation. . . . Combat tricks taught at Fort Bragg.

PARAMOUNT NEWS—No. 44.—Coast Guardsmen patrol shore on horseback. . . . Sister Kenny honored. . . . Mothers carry children in papoose style. . . . Yanks and Britons meet in prize ring. . . . Stalingrad battle pictures. . . . Cleveland bridge goes for scrap.

RKO PATHE NEWS—Vol. 14, No. 43.—African pincers close on Axis as bombers plaster the great port of Tripoli. . . . Allied advance moves toward Bizerte and Tunis. . . . Class of January, 1943, graduates at West Point. . . . Old New York "El" cars transporting California shipyard workers. . . . Mountain troops on skis.

RKO PATHE NEWS—Vol. 14, No. 44—Stalingrad under siege. . . . Aircraft carrier *Yorktown* launched. . . . Coast Guardsmen patrol shore on horseback. . . . Mothers carry babies Indian style. Yank boxers beat British tars in ring.

UNIVERSAL NEWSREEL—Vol. 16, No. 156.—British Eighth Army hot after Rommel. . . . More U. S. soldiers Berlin-bound. . . . Wartime West Point class graduates. . . . Safety cap aids women war workers. . . . New York "El" trains transport shipyard workers. . . . World's greatest junk job gets under way.

UNIVERSAL NEWSREEL—Vol. 16, No. 157.—Film epic of Stalingrad. . . . Yank boxers beat British tars in ring. . . . Anthracite miners back to work. . . . Coast Guard on horseback. . . . Arlington mothers go "Indian." . . . *Yorktown* II is launched. . . . Captain Rickenbacker addresses war workers in Detroit.

CBS Protests FCC Rules In Supreme Court

The Columbia Broadcasting System maintained that enforcement of the Federal Communication Commission's network regulations would "lower program standards and injure the broadcasting value of news, information, ideas and entertainment to the public," in a hearing before the U. S. Supreme Court in Washington last week.

Attorneys for CBS presented a brief in support of its appeal from the Southern New York federal district court decision dismissing its suit to annul the regulations. The brief stated that the regulations "would seriously impair its ability to maintain the integrity of its network operations."

Hatcher Named Manager

The Exhibitors Agency of Des Moines has announced the appointment of Carlton Hatcher as manager of the Grand and Iowa theatres in Independence, Iowa. The theatres were leased by the Agency from Robert Malek, who operated them before joining the Air Force as an instructor.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

THE RELEASE CHART

Border Patrol

(UA-Sherman)

Hoppy Plays Good Neighbor

Hopalong Cassidy and his associates portray in this, the 43rd melodrama in the Harry Sherman folio, three Texas Rangers who lend the Mexican Border Patrol a helping hand in putting a stop to a system of peonage installed by a villainous Texas silver mine owner, who rates himself superior to both Mexican and American law. The enterprise contains no direct references to what has come to be known as the "Good Neighbor" policy but it typifies that policy at its best.

The screenplay by Michael Wilson has freshness of concept and plot which lifts the picture above the average of the series as entertainment. It opens with the trio of adventurers on the banks of the Rio Grande, where they observe a murder and are accused of committing it by a Mexican senorita who takes them at gun point to the commander of the Mexican Border Patrol. Here they are recognized and they return to Texas to trace a number of Mexican citizens who have come north to work in a mine and have vanished. They ultimately locate them in the hands of a crook who operates a silver mine with captive labor, and they put things to rights. There is as much or more fighting and shooting than common.

Andy Clyde and Jay Kirby again ride with William Boyd as Cassidy, and Claudia Drake plays the senorita.

Direction is by Lesley Selander, and Lewis J. Rachmil served Sherman as associate producer.

Previewed at studio. Reviewers Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 67 min. PCA No. 8885. General audience classification.

Hopalong Cassidy ..... William Boyd
California ..... Andy Clyde
Breezy ..... Jay Kirby

Billy The Kid In The Mysterious Rider

(Producers Releasing Corp.)

Western

The legend of Billy the Kid as the western Robin Hood is upheld in his latest PRC adventure. Again he appears over the hill, suspects crooked dealings and sets things to rights without paying his long-standing debt to the law.

Five minutes were all he needed to decide there was something wrong with a "ghost town" where strangers were warned off with guns, while a surly crew of men dug for gold. When two young people appear in search of their father who had told them of a gold strike, the whole story is clear, and the U. S. Marshal is summoned. It is then up to Billy to stall off the outlaws and present his own case to the Marshal in the best light possible.

Buster Crabbe portrays the familiar character sympathetically, with more emphasis on kindliness than action. Al St. John provides the comedy, as well as turning up unexpectedly with the evidence.

Sigmund Neufeld produced the film from an original screenplay by Steve Braxton. Sherman Scott, who directed it, paced the action well, within the limits of the routine material at his disposal.

Seen at the New York theatre where a morning audience was most interested in the comedy. Reviewer's Rating: Mediocre.—E. A. CUNNINGHAM.

Release date, November 20, 1942. Running time, 55 min. PCA No. 8866. General audience classification.

Billy the Kid ..... Buster Crabbe
Fuzzy Jones ..... Al St. John
Caroline Burke, John Merton, Edwin Brien, Jack Ingram, Slim Whitaker, Kermit Maynard, Ted Adams.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

You Can't Beat the Law

(Monogram)

Prison Reform Piece

The case for prison reform is underscored with conviction in terms of melodrama, at no expense to but rather with profit to entertainment, in this hour of narrative about people such as can be met anywhere. Produced by Lindsley Parsons and directed by Phil Rosen, from a screenplay by Albert Reich, the film is a triumph of skill over budget.

Edward Norris portrays a playboy placed by coincidence under suspicion of complicity in a robbery and framed by the crooks responsible for it. In the penitentiary he determines to avenge himself upon his framers and becomes known as a nonconformist. Efforts of the warden to win his support for reforms he is introducing fail until, cleared of suspicion by a dying criminal, he swings to the side of law and becomes a jailer. Ultimate proof of his conversion and of the value in reform methods comes when he thwarts a jail break. A romance is worked in.

Jack LaRue as the incorrigible inmate and Milburn Stone as the warden supply strong support.

Ralph Like was associated with Parsons in producing.

Previewed at studio. Review's Rating: Good.—W. R. W.

Release date, January 29, 1943. Running time, 61 min. PCA No. 9044. General audience classification.

Johnny Gray ..... Edward Norris
Amy ..... Joan Woodbury
Jack LaRue, Milburn Stone, Robert Homans, Charles Jordan, Kenneth Harlan, Bryant Washburn, Selmer Jackson, Paul McVey, Inna Gist, George Kamel.

Man of Courage

(Producers Releasing Corp.)

Mystery Drama

Barton MacLane, Charlotte Wynters, Lyle Talbot and Dorothy Burgess are featured in this PRC "whodunit."

Briefly, the story concerns a wife who is sent to prison for the murder of her husband, although innocent of the crime. Dorothy Burgess appears in the wife's role, and Lyle Talbot takes the part of the husband. Barton MacLane, the governor, finds out later about the mistake and falls in love with the girl in the course of correcting it.

Then blackmail comes on the scene, with Talbot as the blackmailer. It seems that a tramp's body was falsely identified as that of Talbot, who had gone off with another woman. In the end, however, Talbot is arrested, and the future happiness of his wife and the governor is assured.

This picture is just another murder mystery, but one which should hold considerable appeal for followers of that type of drama.

Barton MacLane, in addition to appearing in a leading role, had a hand in the original story and the screen play. The producer was Lester Cutler, and Alexis Thurn-Taxis handled the direction.

Seen at the Proven Pictures theatre in Hartford where the audience was mildly interested. Reviewer's Rating: Fair.—AL WIDEM.

Release date, January 4, 1943. Running time, 67 min. PCA No. 8894. General audience classification.

John Wallace ..... Barton MacLane
George Dickson ..... Lyle Talbot
Sally Dickson ..... Dorothy Burgess
Joyce Griffith ..... Charlotte Wynters
Patsy Nash, Forrest Taylor, John Ince, Jane Novak, Erskine Johnson, Claire Grey, Steve Clark, Billy Gray, Frank Yaconelli.

SHORT SUBJECTS
reviews and synopses

VALLEY OF VANISHING MEN (Col.)

Chapter Play (4140)

Set in New Mexico shortly after the close of the Civil War, this serial includes complications from both sides of the border. Bill Elliott and Slim Summerville are searching for Bill's father, a gold prospector who has mysteriously disappeared. They discover that he is only one of many working as slave labor in the mine of an outlaw. The outlaw has connections as well with a renegade European general gathering forces to aid Maximilian against Benito Juarez, president of Mexico. The search widens to include both smashing the slave mine and defeating the plot against Mexican independence.

The riding and shooting thrills of Western drama are combined with the excitement of international intrigue for a high degree of action and interest.

In addition to Bill Elliott and his buddy, Slim Summerville, the cast features Carmen Morales, Kenneth MacDonald, Jack Ingram, George Chesebro, John Shay, Tom London, Arno Frey, Julian Rivero and Roy Barcroft.

Spencer G. Bennet directed the film from an original screen play written by Harry Fraser, Lewis Clay and George Gray.

The running time of each episode is approximately 20 minutes.

Release date, December 12, 1942. 15 *episodes*

THE SPIRIT OF '43 (WAC)

Disney Treasury Cartoon

Somewhat in keeping with the size of the new tax burden, three Donald Ducks are presented in the new Disney cartoon for the U. S. Treasury Department. The familiar Donald Duck is torn between his spendthrift personality, decked out in a zoot suit, and his thrifty self in kilts. The tug-of-war concerns the necessity of saving for regular tax payments, "Zootie" pulling him toward the "Idle Hour" club and "Scotty" urging the bank teller's window. Donald decides, of course, to pay up, even to the coin he has sneaked away under his cap. The short ends with a brilliant display of the weapons of war being forged with the taxpayer's dollars, as the factory whistles blow their tops off in delight.

6 minutes

BARNYARD WAAC (20th-Fox)

Terrytoon (3558)

The fear expressed in some quarters for the American home when the women left to join the Army are here transferred to the barnyard. The hens join the WAAC, leaving the cock with a brood of chicks. Foxes attack and carry off the nest and its occupants, but meet the armed WAACS and are vanquished.

Release date, December 11, 1942 *7 minutes*

SCREEN SNAPSHOTS, No. 6 (Col.)

(4856)

This entire release, in a series usually devoted to glimpses of various Hollywood personalities, is made up of a special radio broadcast by Ginny Sims. She entertains a group of soldiers, some of whom participate in the program, and sings some numbers in characteristic style.

Release date, January 29, 1943 10 *minutes*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1116-1117.

WHEN WINTER CALLS (20th-Fox)

Sports Review (3302)

Out-of-doors sports in ice and snow are depicted in this release with commentary by Ed Thorgersen. Skaters ply their skills against a scenic background, and skiers provide thrills and spills for the audience. The U. S. 15th Infantry Ski Patrol is pictured in training for winter action.

Release date, December 18, 1942 10 *minutes*

SLAY IT WITH FLOWERS (Col.)

Color Rhapsodies (4505)

This is another attempted Victory garden, with the fox and the crow as the latest participants. As the fox plants, the crow eats the seeds, until a few peppercorns are mixed in for a painful surprise. Finally, the fox explains his patriotic purpose and the crow appears to be duly impressed, but not for long.

Release date, January 29, 1943 *6 minutes*

HIS WEDDING SCARE (Col.)

Brendel (4427)

El Brendel is married off at the start of this two-reel comedy, and as is to be expected, his troubles set in. New relations by marriage are the first portents of disaster, but the bride herself adds a few. Unknown to Brendel, this is not her first trip to the altar, and former husbands appear at every turn.

Release date, January 15, 1943 17 *minutes*

THE UNITED STATES NAVY BAND (WB)

Melody Master (8505)

Another of our fine service bands is featured in this Warner reel against a Washington background. While the band plays "Anchors Aweigh," "Don't Give Up the Ship" and "V Calls for Victory," pictures of the Navy in action are flashed on the screen. The Navy chorus is also heard from in the musical numbers.

Release date, January 16, 1943 10 *minutes*

STRANGE EMPIRE (20th-Fox)

Magic Carpet (3156)

The Magic Carpet under the hand of Lowell Thomas soars East again to India, where the wonders of the once-great Mohammedan Empire are filmed in color. The celebrated Taj Mahal comes in for a share of attention with other historic sites, and the people whose position has changed little through the years are shown in characteristic activities.

Release date, January 1, 1943 8 *minutes*

JASPER AND THE CHOO-CHOO (Para.)

Madcap Models (U2-2)

Jasper has earned a nickel and a lecture from his mammy on the subject of working for what you get, but he still falls for the crow's smooth line about a get-rich-quick dice game. The dice, however, have a conscience, and afford both players an impressive lesson. The immediate cause of all this trouble is almost forgotten, but Jasper runs back in time to reclaim his nickel from the crow who was about to pocket the prize.

Release date, January 1, 1943 *7½ minutes*

MODERN VIKINGS (Para.)

Sportlight (R2-3)

Water and water sports are the subject of this action release. Under the names of "white waters," "luring water," "windy water," "fast water," "rough water," "fighting waters" and "danger water" appropriate seas and rivers are shown with their common activities including fishing, racing, cruising, canoeing, landing troops and Coast Guard Patrol.

Release date, January 8, 1943 10 *minutes*

POPULAR SCIENCE, No. 3 (Para.)

(J2-3)

The largest silver fox farm in the world, 12,000 acres of Northern Wisconsin, highlights this informational novelty. Cargo planes are also shown on the assembly line in Texas, planes capable of carrying 12,000 pounds and containing 130,000 parts. The Wily Wizard of Waukesha adds an invention of his own, to insure the breaking of the bottle at ship christenings but to preserve the liquor.

Release date, February 2, 1943 *10½ mins.*

MITCHELL AYRES AND HIS ORCHESTRA (Para.)

Headliner (A2-4)

Romance and comedy are combined in this musical presentation featuring the band of Mitchell Ayres. A swing version of "You Go to My Head" is followed by a novelty number, "I Opened Up a Trunk," with vocal chorus by Johnny Bond. Meredith Blake and the Choir sing "My Song for You" and end up with "Conchita Marquita Lolita Pepita Rosita Juanita Lopez."

Release date, January 15, 1943 *9 minutes*

YOU, JOHN JONES (MGM)

Victory Short

In this release, James Cagney and Ann Sothern have joined in the effort to impress upon America the very real dangers which civilian defense precautions are designed to meet. The idea of a bombing attack is brought home to the family as an air raid warden considers, during an alert, the possibilities of a real raid, possibilities which are actualities in other countries. This subject was planned to supplement the United Nations Week held throughout the country.

Release date, January 14, 1943 *8½ minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 1116-1117.

Feature Product Including Coming Attractions, listed Company by Company, in order of release, on pages 1128-1129.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	.....	....	1081	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	.....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	....	Chester Morris-Richard Arlen	Not Set	....	.....	....	1091	....
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	.....	....	936	....
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Not Set	....	.....	....	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 13,'42	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	....	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	....
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Feb. 26,'43	....	.....	....	1104	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec.26,'42	1090	872	1082
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	984
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct.24,'42	969	701	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	.....	....	....	....
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	.....	....	1019	....
Avengers, The (British) (formerly Day Will Dawn)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	....	1058	....
Bad Company	Univ.	....	Dead End Kids	Not Set	....	.....	....	1055	....
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	....	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	64m	.....	....	....	....
Bataan Patrol	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	....	1127	....
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	....	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	....	.....	....	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	....	....
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	....	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	....	.....	....	1104	....
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945	....	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	55m	Dec. 5,'42	1043	1031	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	....
Blocked Trail, The	Rep.	....	Three Mesquiteers	Feb. 12,'43	....	.....	....	....	....
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	.....	....	912	....
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Reissue)	Rep.	....	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Patrol	UA	....	William Boyd	Not Set	67m	Jan. 30,'43	1137	....	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	.....	....	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	....	.....	....	1019	....
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	....	....	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	....
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Captive Wild Woman	Univ.	....	Evelyn Ankers-John Carradine	Not Set	....	.....	....	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	....
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	....
Chatterbox	Rep.	....	Joe E. Brown-Judy Canova	Not Set	....	.....	....	1127	....
Chetniks, the Fighting Guerrillas (formerly Fighting Chetniks)	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	....
Cheyenne Roundup	Univ.	....	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	....	....
China	Para.	....	Loretta Young-Alan Ladd	Block 4	....	.....	....	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	....
Cinderella Swings It	RKO	....	Guy Kibbee-Gloria Warren	Feb. 26,'43	71m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	....	Linda Darnell-Doris Dudley	Jan. 14,'43	....	.....	....	1009	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1130
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	.....	....	995	....
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	.....	....	....	....
Corregidor	PRC	....	Otto Kruger-Elissa Landi	Mar. 1,'43	....	.....	....	1104	....
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	.....	....	....	....
Cosmo Jones in the Crime Smasher (formerly Adventures of Cosmo Jones)	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 22,'43	....	.....	....	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	.....	....	....	....
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	.....	....	962	....
Crime by Night	WB	...	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Criminal Investigator	Mono.	...	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	....
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 5,'43	....	.....	....	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	66m	.....	....	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	.....	....	871	....
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	....	....
Dixie	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	....
Dixie Dugan	20th-Fox	....	James Ellison-Lois Andrews	Not Set	....	.....	....	1082	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	....
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	.....	....	1019	....
•EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Special	109m	June 20,'42	725	635	1082
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	.....	....	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	....	.....	....	796	....
Fighting Buckaroo, The	Col.	....	Charles Starrett-Russell Hayden	Feb. 2,'43	....	.....	....	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	....	.....	....	....	....
Fighting Frontier	RKO	....	Tim Holt	Jan. 29,'43	....	.....	....	....	....
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Feb. 19,'43	....	.....	....	983	....
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1082
•Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	....	1130
Follies Girl	PRC	....	Wendy Barrie-Gordon Oliver	Mar. 15,'43	....	.....	....	1104	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1130
Forever and a Day	RKO	....	British and American Stars	Mar. 19,'43	104m	Jan. 23,'43	1125	....	....
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	....	.....	....	936	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,42	897	751	1130
Fortress on the Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets the Wolf Man	Univ.	....	Lon Chaney-Bela Lugosi	Not Set	....	.....	....	1055	....
From Here to Victory	RKO	....	Cary Grant-Laraine Day	Not Set	....	.....	....	1081	....
•Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	60m	.....	....	....	....
•Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	.....	....	1033	....
•GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	984
•General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	....	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1130
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....

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Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	
•Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889		
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914		1130
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870		
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054		
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	....	....	1055	
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923		1082
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	97m	Sept. 19,'42	923	796	
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017		
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	....	....	986	
He's My Guy	Univ.	....	Dick Foran-Irene Hervey	Not Set	....	....	....	1127	
Hello, 'Frisco, Hello	20th-Fox	....	Alice Faye-John Payne	Not Set	....	....	....	1127	
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1104	
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	....	Dick Foran-Harriet Hilliard	Feb. 26,'43	....	....	....	1079	
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910		1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	....	....	983	
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	
•Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Not Set	....	....	....	1043	
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hitler's Children	RKO	....	Tim Holt-Bonita Granville	Jan. 22,'43	83m	Jan. 2,'43	1089	986	
Hi'Ya, Chum	Univ.	....	Jane Frazee-Robert Paige	Not Set	....	....	....	1127	
•Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	1130
Human Comedy, The	MGM	....	Mickey Rooney-James Craig	Not Set	....	....	....	1019	
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
•I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	....	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1130
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Dec.25,'42	113m	Oct. 17,'42	957	....	
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	
It Ain't Hay	Univ.	....	Abbott and Costello	Not Set	....	....	....	1058	
It Comes Up Love (also called Get Hep to Love)	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934		
I Walked with a Zombie	RKO	....	Frances Dee-Tom Conway	Not Set	....	....	....	1057	
JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077		
•Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793		
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1082
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	69m	Aug. 8,'42	903	796	
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982		1034
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	69m			1009	
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	100m	Dec. 19,'42	1065	936	
Kid Dynamite	Mono.	....	East Side Kids	Feb. 12,'43	73m	Jan. 23,'43	1126	....	
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	
•King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	....	....	962	
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	....	....	1091	
Lady of Burlesque	UA	....	Barbara Stanwyck-Eddie O'Shea	Feb. 12,'43	....	....	....	....	
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	69m	....	....	986	
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	....	....	1018	
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599		
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1082
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067		
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938		
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982		
London Blackout Murders	Rep.	210	John Abbott-Mary McCleod	Jan. 15,'43	59m	Dec. 12,'42	1067		
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	55m	....	....	1058	
•Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	58m	....	....	....	
Lone Rider in Outlaws of Boulder Pass	PRC	....	George Houston-Al St. John	Not Set		....	....	1033	
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	....	....	1019	
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	.....	....	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1082
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Baer-Arline Judge	Dec. 31,'42	46m	.....	....	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	....	1058	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1130
Moon Is Down, The	20th-Fox	....	Cedric Hardwicke-Margaret Wyncherly	Not Set	....	.....	....	1091	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
•Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Aug., '42	133m	May 16,'42	661	527	1034
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	....
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	....	Edmund Lowe-Marguerite Chapman	Not Set	....	.....	....	1079	....
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	.....	....	962	....
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
•My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	1082
My Son, the Hero	PRC	....	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	.....	....	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	....
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	64m	Oct. 31,'42	981	960	....
No Place for a Lady	Col.	....	William Gargan-Margaret Lindsay	Feb. 11,'43	....	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1082
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	.....	....	794	....
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	....
On the Beam	Univ.	....	Gloria Jean-Ian Hunter	Not Set	....	.....	....	986	....
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1130
One Dangerous Night	Col.	....	Warren William-Eric Blore	Jan. 21,'43	....	.....	....	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	....	1082
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
•Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
•Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	58m	Nov. 28,'42	1030	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	.....	....	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1082
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	....
•Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	....	984
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
•Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	....	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	.....	....	971	....
•Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug., '42	66m	June 20,'42	725	715	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	.....	....	1033	....
Pittsburgh	Univ.	....	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1082
•Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	....
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	....
Power of the Press	Col.	....	Guy Kibbee-Lee Tracy	Jan. 28,'43	....	.....	....	1055	....
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	....	986	....
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	.....	....	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	120m	July 18,'42	915	....	1082

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Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set				962	
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914		
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set				1079	
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113		
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	70m	Dec. 19,'42	1067	983	
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set				1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043		
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960		
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	
Reveille with Beverly	Col.	....	Ann Miller-William Wright	Feb. 4,'43					
Rhythm of the Islands	Univ.	....	Allan Jones-Jane Frazee	Not Set				1127	
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	
Riders of the Northwest Mounted	Col.	....	Russell Hayden-Bob Wills	Feb. 15,'43				1019	
•Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	
Ridin' Double	Mono.	....	Range Busters	Not Set				1019	
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	
Ridin' Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m			1058	
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set				1057	
•SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	
Saludos Amigos (color)	RKO	....	Disney South American feature	Jan. 15,'43	43m	Dec. 19,'42	1065		
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set				1091	
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839		
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set				1057	
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914		
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922		
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910		
Secrets of the Underground	Rep.	....	John Hubbard-Virginia Grey	Dec. 18,'42	72m			1009	
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902		1034
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090		
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897		
Sherlock Holmes and the Secret Weapon (formerly Sherlock Holmes Fights Back)	Univ.	....	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090		
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set				983	
Silent Witness	Mono.		Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	
Silver Queen	UA		George Brent-Priscilla Lane	Nov. 13,'42	88m	Nov. 14,'42	1005	936	
Silver Skates	Mono.		Patricia Morison-Kenny Baker	Feb. 5,'43	76m	Jan. 16,'43	1113		
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	
Slightly Dangerous (formerly Nothing Ventured)	MGM	....	Lana Turner-Robert Young	Not Set				1057	
•Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738		947
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	
Solid Senders	Univ.	....	Andrews Sisters-Grace McDonald	Feb. 5,'43					
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910		
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set				1043	
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set				1104	
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910		
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1082
•Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	
Squadron Leader (British)	RKO	....	Eric Portman-Beatrice Varley	Not Set	100m	Nov. 28,'42	1030		
Stage Door Canteen	UA	....	Stage and Screen Stars	Feb. 26,'43				1115	
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m			797	
Stand By for Action (formerly Clear for Action)	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1130
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	
Stranger in Town, A (formerly Mr. Justice Goes Hunting)	MGM	....	Frank Morgan-Jean Rogers	Not Set				1079	
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914		
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set				772	
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113		
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897		
TALES of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840		
•Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	1034
Tarzan Triumphs	RKO	....	Johnny Weissmuller-Frances Gifford	Mar. 12,'43	77m	Jan. 23,'43	1125	983	
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set				986	
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	100m	Dec. 19,'42	1065	946	

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Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	....	.....	....	1018	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	....	Ann Sothern-Melvyn Douglas	Not Set	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	....	.....	....	1115	....
•Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	....	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
•Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	....	....
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	....	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	....
Truck Busters	WB	....	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Weeks to Live	RKO	....	Lum 'n' Abner	Not Set	....	.....	....	....	....
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	....	....
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	.....	....	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	....	.....	....	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1082
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	73m	Dec. 12,'42	1053	....	....
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	Not Set	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	....	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1130
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1082
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1082
White Savage	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	.....	....	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Joan Woodbury	Jan. 29,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1034
Young and Willing	UA	...	William Holden-Susan Hayward	Jan. 29,'43	....	.....	....	663	....
Youngest Profession, The	MGM	...	Virginia Weidler-Edward Arnold & Guests	Not Set	....	.....	....	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1128.



IN A GREAT MOVIE THEATRE, *an audience of thousands —carried out of their everyday lives—look, and listen, to the drama pouring from a strip of photographic film about one inch wide. Everything is on this—not only the living, moving scenes of the story, but on the tiny "sound track" at the left, the sound: whispered words of love . . . a terrified scream . . . the nerve-shattering roar of a dive bomber . . . an enchanting voice crooning a lullaby. Film carries it all.*

Most Hollywood movies are on film made by Kodak

FROM the time when Thomas A. Edison and George Eastman worked together on the early, flickering movies, the improvement of materials for professional motion pictures has been one of the chief fields of Kodak research. Kodak has been the pacemaker, and is by far the largest supplier of Hollywood.

From "the flickers" to art

Kodak's original production of transparent roll film, the key to motion pictures . . . specialized negative and positive films . . . the production of high-speed panchromatic materials . . . the modern color phase, now rapidly expanding . . . these are important scenes in the advance from "the flickers" to today's work of art, in which Kodak has played a leading role. And there is another . . . The success of "sound" pictures hinged on making the spoken words, or music, or "sound effects," a basic part of the picture. That is what you have today, because . . .

Sound, too, is pictured

With special fine-grain emulsions, Kodak "sensitizes" film for sound recording. In effect, sound is changed into light, and this light is recorded on the film, simultaneously with the recording of the scenes. Lips move—a voice speaks. Yet the voice is also a "picture"—an effect of light on film. The voice changes from a whisper to an angry roar—each tone is a series of "light" pictures, different in quality.

As you sit in the theatre, the process is reversed—the "light pictures" on the sound track are changed back into sound . . . The "sound" newsreels are made in much the same way.

Movies for everybody

For children, movies are education. For normal men and women they are the grandest form of entertainment, reaching almost everyone. For those distraught by worry or sorrow, they are wholesome escape. For our service men on ships or in distant camps, they are a little of everything that is needed to give a man a "lift" . . . Eastman Kodak Company, Rochester, N. Y.

Serving human progress through Photography

This institutional advertisement is one of a series covering a wide variety of Kodak products and services. It appeared in December popular magazines read by millions.


"COMMANDOS
STRIKE AT DAWN
OPENINGS
EVERYWHERE
TOP
"MY SISTER EILEEN
A COLUMBIA PICTURE

...ICTURE PROD. &

...ION PICTURE HERALD

REVIEWS
(In Product Digest)
Air Force
The Amazing Mrs. Holliday
Flight for Freedom
Journey Into Fear
Silk, Blood and Sun
Behind Prison Walls
It Comes Up Love
The Brains Trust
Hi'Ya, Chum
The McGuerins from Brooklyn
Two Weeks to Live
How's About It?
The Fighting Devil Dogs
Lone Rider in Outlaws of Boulder Pass
Underground Agent

Holdover Playing Time up 100% for Season: A record of four months

Hollywood cuts War Themes to 25% of total output from 40% six months ago

Seat for Exhibitors on Industry's War Council proposed by Rodgers

—in

Better Theatres

Conservation Methods of a Small Town Circuit

VOL. 150, NO. 6 FEBRUARY 6, 1943

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"I'LL CATCH UP WITH THAT GAL YET!"



When Metro-Goldwyn-Mayer's "Mrs. Miniver" ran so long at the Radio City Music Hall, everybody thought that its amazing record would stand for all time... But now look what's happening! "Random Harvest" is right on "Mrs. Miniver's" heels!

RONALD COLMAN · GREER GARSON
"RANDOM HARVEST"

Directed by Mervyn LeRoy • Produced by Sidney Franklin with Philip Dorn • Susan Peters • Henry Travers
Reginald Owen • Bramwell Fletcher • Screen Play by Claudine West, George Froeschel and Arthur Wimperis
Based upon the novel by James Hilton • A Mervyn LeRoy Production • A Metro-Goldwyn-Mayer Picture

6th WEEK! RADIO CITY MUSIC HALL

Buy United States War Bonds and Stamps for Victory!

6th Week!

"COME ON 'RANDOM HARVEST', YOU'LL MAKE IT!"



As it races into its seventh week, "Random Harvest" has smashed all the long-run records in Music Hall history—except one. All New York is wondering whether it will beat "Mrs. Miniver's" record too... Just three weeks to go.

RONALD COLMAN · GREER GARSON
"RANDOM HARVEST"

Directed by Mervyn LeRoy • Produced by Sidney Franklin with Philip Dorn • Susan Peters • Henry Travers
Reginald Owen • Bramwell Fletcher • Screen Play by Claudine West, George Froeschel and Arthur Wimperis
Based upon the novel by James Hilton • A Mervyn LeRoy Production • A Metro-Goldwyn-Mayer Picture

7th WEEK! RADIO CITY MUSIC HALL

Buy United States War Bonds and Stamps for Victory!

7th Week!



"7 was easy! Now watch me do 8!"

It merely *looks* easy! Actually, only one other picture in the entire history of the Music Hall has run as long as M-G-M's "Random Harvest". That was M-G-M's "Mrs. Miniver" which set a 10-week record...Look out Mrs. M.—"Random Harvest" has a record-smashing gleam in its eye!

RONALD COLMAN · GREER GARSON
"RANDOM HARVEST"

Directed by Mervyn LeRoy • Produced by Sidney Franklin • with Philip Dorn • Susan Peters • Henry Travers
Reginald Owen • Bramwell Fletcher • Screen Play by Claudine West, George Froeschel and Arthur Wimperis
Based upon the novel by James Hilton • A Mervyn LeRoy Production • A Metro-Goldwyn-Mayer Picture

8th WEEK! RADIO CITY MUSIC HALL

Buy United States War Bonds and Stamps for Victory!

8th Week!

RADIO CITY MUSIC HALL

RONALD COLMAN · GREER GARSON
"RANDOM HARVEST"

Directed by Mervyn LeRoy • Produced by Sidney Franklin with Philip Dorn • Susan Peters • Henry Travers
Reginald Owen • Bramwell Fletcher • Screen Play by Claudine West, George Froeschel and Arthur Wimperis
Based upon the novel by James Hilton • A Mervyn LeRoy Production • A Metro-Goldwyn-Mayer Picture

MARCH OF DIMES—FEB. 18—24



"YOU'RE THE MINIVER OF 1943!"



Press-time! "Random Harvest" phenomenal in Philly, biggest non-holiday M-G-M gross in 2 years at Boyd Theatre. Riverside, Cal., first small town engagement is 219%! Los Angeles gives it 12 weeks with simultaneous four theatre run plus move-overs!



A few random reports from the current trade papers

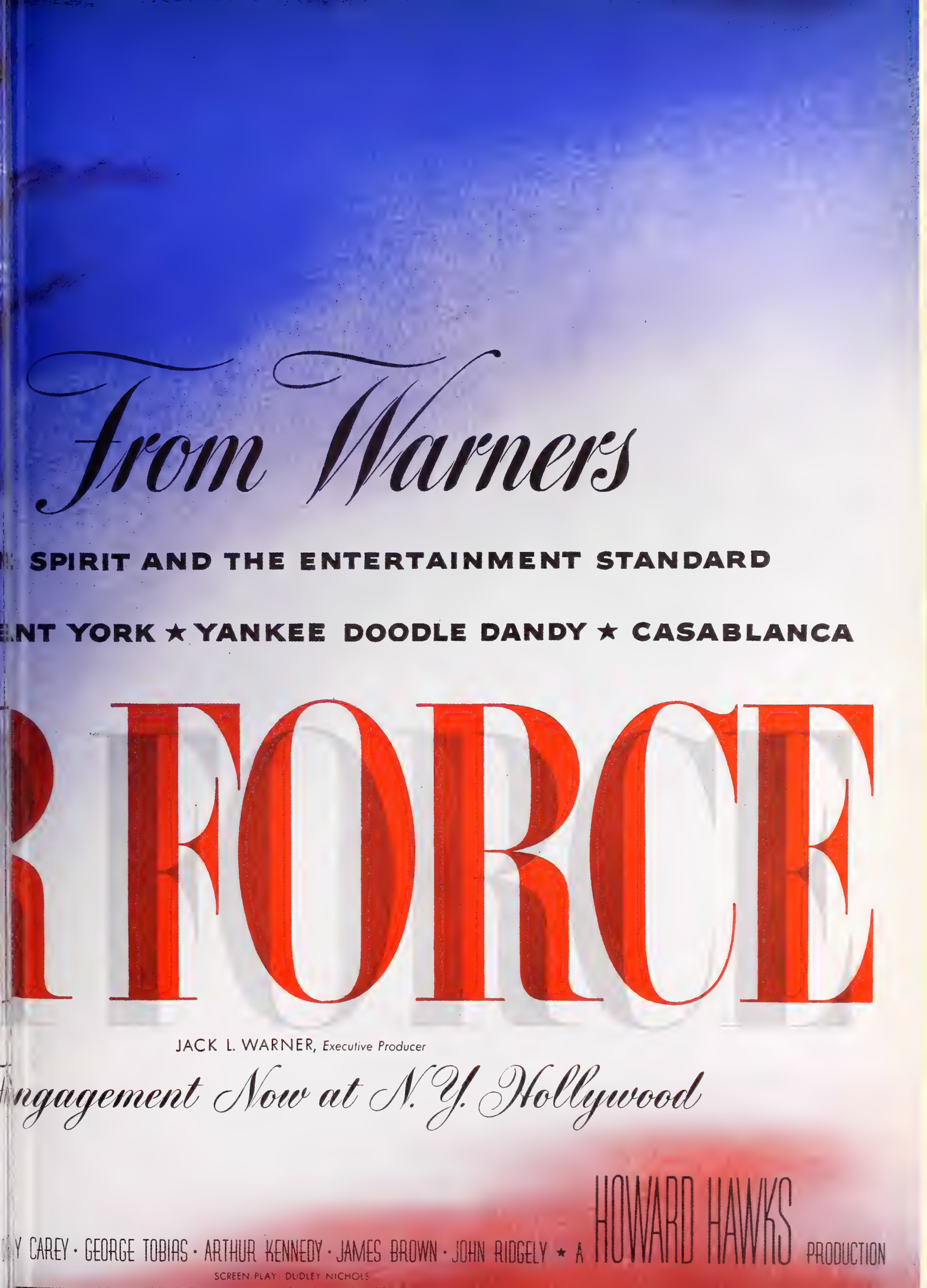
Always in the Headlines!

HUMPHREY BOGART · INGRID BERGMAN · PAUL HENREID
in "CASABLANCA" with
UDE RAINS · CONRAD VEIDT · SYDNEY GREENSTREET
ER LORRE · A HAL B. WALLIS PRODUCTION
Directed by MICHAEL CURTIZ
en Play by Julius J. & Philip G. Epstein and Howard Koch · From
ay by Murray Burnett and Joan Alison · Music by Max Steiner

The WARNER kind of Smash!

MARCH OF DIMES — FEBRUARY 18TH TO 24TH


IN
OF SE
PRODUCED BY HAL B. WALLIS ★ AS THE MEN WHO LOVED 'MARY ANN'--THE FLYING FORTRESS: JOHN GARFIELD · GI
MARCH OF DIMES — FEBRUARY 18TH TO 24TH


From Warners
SPIRIT AND THE ENTERTAINMENT STANDARD
NT YORK ★ YANKEE DOODLE DANDY ★ CASABLANCA
R FORCE
JACK L. WARNER, Executive Producer
ngagement Now at N.Y. Hollywood
Y CAREY · GEORGE TOBIAS · ARTHUR KENNEDY · JAMES BROWN · JOHN RIDGELY ★ A HOWARD HAWKS PRODUCTION
SCREEN PLAY: DUDLEY NICHOLS

READING TIME:



22 SECONDS

"Donat's performance rates among the greatest in screen history—while the production itself is a triumph. Remind the customers that Mr. Donat entertained them royally in 'Goodbye Mr. Chips,' winning an Academy Award for that service — and clicked before that in 'The Citadel' and 'The Count of Monte Cristo.' Promise them an entertainment of equal merit, power and significance. Concentrate on a big first day. After that, the word-of-mouth raves will take care of it." —*Motion Picture Daily*

BOOKING TIME

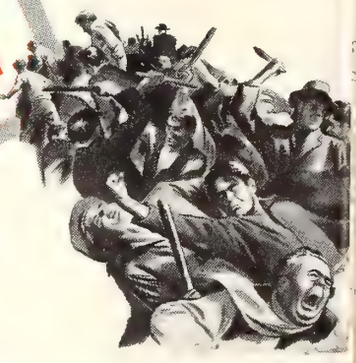


Just Phone 20th *Century Fox*



IT'S 'MR. CHIPS' ...WITH A GUN IN HIS HANDS!

Robert Donat in THE YOUNG MR. PITT





with

ROBERT MORLEY

PHYLLIS CALVERT • JOHN MILLS

Directed by CAROL REED • Produced by EDWARD BLACK

Maurice Ostrer, In Charge of Production • Screen Play by Sidney Gilliat & Frank Launder

RELEASED BY 20th CENTURY-FOX

Join the industry's March of Dimes Drive . . . Feb. 18 to Feb. 24

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 150, No. 6

February 6, 1943

INVITING DEBACLE

A MEMBER of the staff of Motion Picture Herald set out last Sunday to have a look at some pictures among the theatres of uptown New York. His pursuit of titles led him to one of the more important circuit houses of the region, where a lively business was being done at the box office. The house was crowded, and in a note to this desk he reports:

"I was amazed to find that a row of movable, wooden seats had been put in all the way across the main aisle of the lower balcony (now being sold as 'loge seats' at 75 cents); a small aisle part way up the balcony had been entirely closed by the insertion of another row of single chairs, and other groups of similar seats had been placed at the head of the entrances to the 'loge seats'."

The closing or constriction of theatre aisles, no matter what the provocations or circumstances, is always a dangerous proceeding, and in balconies it is desperately dangerous.

No theatre needs the few additional dollars that are to be had at such a price of peril.

Further, the risks are not for the theatre directly concerned alone, but for the whole industry, which will have to bear the consequences of any such disaster as might result from one cry of "Fire" or panic in one house.

It is amazing, too, that such flagrant disregard of the most primary rules of safety should appear in a New York theatre, or any theatre anywhere, so soon after that night of horror and death at the Cocoanut Grove night club fire in Boston.

The motion picture has been now for a while doing very well indeed in its general publicity and public relations. Let one theatre panic or fire disaster be touched off and there will be, after tragedy, a lot of repair work to be done.

The theatre especially reported on here is doing a handsome business, without the seats in the aisle. It does not need them, but it seems to need some management.

△ △ △

TENDING WHITHER?

THIS and the prior issue of The Herald present discussion by Mr. Red Kann of the adventures, experiments and ambitious project of the Interstate Circuit's radio "Showtime" promotion of pictures among the box office customers of that great empire of the southwest.

Certain observations need to be recorded. The expedient arose as a local or at most a regional enterprise. The pressures of attention have for a while been exerted in the direction of giving the method national application. There is, for exhibition, a world of difference between the implications and consequences of regional application and national application.

"Showtime" on the air was born of local and autonomous exhibition enterprise—in other words, a southwestern exhibition enterprise, deciding and doing for its own box office what it deemed constructive about the pictures it was to play, in certain places at certain times. That obviously is a proper function of exhibition tending to its own and special business.

Extension to national application of the method, under producer-distributor control, which seems to be the objective at the moment, would be a matter of entirely different meaning and effect. It would conduce further to reducing the status and influence of the showman in his home-town territory, reducing the areas of his merchandising judgment, make him even more than now a local landlord of a retail outlet.

The project would, in the opinion of at least one observer of the scene, tend to put the exhibitor in the position of the manager of a store for The Great Atlantic & Pacific Tea Company, or the head of a United Cigar store which has to handle the goods sold by Mr. George Washington Hill on the air.

△ △ △

THE reports from the wages and hours discussions of Hollywood which are much in the trade news of these days seem to indicate that comparisons between wages and salaries produce much of the friction. It has long been the experience of employers in other fields that payroll issues and much impairment of morale are produced often by "what that other fellow gets". A few years ago the Western Electric Company made an exhaustive study of employee relations and came out with that as the principal source of problems.

△ △ △

SOMETHING new, it seems, has been added. Now here comes Monogram Pictures Corporation speeding in with "Silver Skates" so excitingly that Mr. William R. Weaver, Hollywood editor, proclaims in his review: "Make way for Monogram". And, so it seems, it is—with a making way in theatres by RKO, Warners, Interstate, Intermountain and even down in the delta country of Louisiana where Mr. E. V. Richards holds dominion. The probabilities are that it has taken a picture to do that, if you know what we mean—and you do.

△ △ △

FROM Hollywood comes the tidings that "The G-String Murders", about completed, will be retitled "Lady of Burlesque" because, so the story runs, a poll of some five thousand persons in five centers, east and west, indicated that less than 30 per cent of the citizens know what a "G-string" is. Another good reason for changing the title would be because they do know.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Poll Winners Crowned

ATTIRED in crimson robes trimmed with the finest imitation ermine, Bud Abbott and Lou Costello were crowned box office champions by New York's Mayor LaGuardia at a luncheon at the Waldorf Astoria in New York on Wednesday. They were elected by the exhibitors of America in the annual MOTION PICTURE HERALD-*Fame* poll. The luncheon was attended by several hundred industry members and press representatives.

In addition to several encomiums to their box office potency, tributes were paid the two for their work in entertaining service men and in selling more than $100,000,000 in War Bonds by Mayor La Guardia, J. Cheever Cowdin and Charles D. Prutzman.

Laughter, said Mayor La Guardia, is one of the wartime requisites of Americans, whether at home or on the fighting fronts, and Abbott and Costello are one of the nation's most prolific sources of the supply of mirth. The host was, of course, Universal.

Direct Selling

FIGURES compiled by *Advertising Age* on expenditures in excess of $100,000 during the year 1942 for general magazine advertising show Metro-Goldwyn-Mayer leading among motion picture companies with $560,035. Paramount spent $366,824, Warner Brothers $247,651 and Twentieth Century-Fox $243,419. Metro-Goldwyn-Mayer also bought space in farm papers in the amount of $68,580 as against $29,294 in 1939. The figures contrast with the Procter and Gamble expenditure of $5,392,611 in the same year, Lever Brothers $2,943,408, General Foods, $2,011,869 spent in magazines, not to mention $7,854,668 paid for radio advertising. Colgate-Palmolive-Peet parted with $1,984,713 for magazine space and Bristol-Myers turned loose $2,211,017 for toothpaste.

Legal Manoeuver

THE POSSIBILITY that the prison terms of George E. Browne, former president of the IATSE, and his personal representative, William Bioff, may terminate sooner than expected was indicated this week when Federal Judge John C. Knox extended the term of the court which convicted them to cover the terms of their sentences. Browne's sentence of eight years imposed after his conviction on charges of extorting $1,000,000 from motion picture companies, runs to November 13, 1949, and Bioff's 10-year term runs to November 12, 1951.

The office of Acting U. S. Attorney Howard C. Corcoran would make no comment on the extension of the court term. It is the usual practice of Federal judges to extend the terms of their courts when it is desired to retain control of certain prisoners or to obtain their cooperation with prosecuting officials.

Browne and Bioff are still imprisoned in the Federal House of Detention in New York, more than a year after their sentences were imposed, although it is the usual practice to transfer prisoners soon after sentencing. It is known that both men have been interviewed frequently by the U. S. Attorney's office on matters bearing on the motion picture industry, particulary the still pending indictment against Louis Kaufman, business agent of the Newark local, for extortion. Nick Circella, alias Deane, indicted with Kaufman, pleaded guilty and was sentenced to eight years in prison. Browne and Bioff were named as co-conspirators in the indictment against Circella and Kaufman.

Ration Quiz

QUESTIONS about the Government's new point rationing program for foodstuffs and other items will be asked and answered from the stage of the Loew-Poli Palace theatre in Hartford, Conn. This new quiz program is the idea of Fred Greenway, manager, who has obtained the whole-hearted endorsement of the local Office of Price Administration. Known as "Hartford Responds," the program will be held four times a week. WNBC will broadcast it. Prizes of from $1 to $4 will be paid by the theatre for correct answers to questions about the new rationing program. OPA officials will be judges. If the test is successful it is possible that the scheme will be made nationwide, with OPA blessing.

Cheese it, G-Men

"WARNING: Forcible entry into any theatre, defrauding the government of admission tax, is a Federal offense and punishable by a fine of $10,000 or five years imprisonment, or both."

This dire warning appeared recently on fire doors and rear entrance of the RKO Palace theatre, New York, and other houses of the circuit. The stencilled notice was described by spokesmen as part of the continuing watch against attempts to sneak in the back door, for free.

Invocation of the long arm of Mr. Big was the thought of the circuit's legal department. It's quite valid, too, although there have been no prosecutions of self-invited theatres guests as yet. But the notice is seen as an impressive warning to the boys, young and old, who continually harry managers. No particular offense was intended to the bookmakers who shelter in the Palace's 48th Street lee, it was said.

On Ancestry

WALT DISNEY will now discuss the race question, pursuing the topical note of his studio in its aid to the war effort. He is planning a picture to shatter the assorted myths of racial superiority, especially the Hitlerian myth. The cartoon producer shortly will confer with Dr. Ernest Hooton, Professor of Anthropology at Harvard, and author of "Men, Apes, and Morons," "Man's Poor Relations," "Twilight of Man," "Up from the Apes" and other books.

HOLDOVER playing time increases by 100 per cent this season Page 13

HOLLYWOOD making fewer pictures with war themes Page 15

TRADE WINDS—Red Kann discusses further the use of radio Page 16

DISTRIBUTORS go to radio with more advertising money Page 17

OIL shortages pinch sharply, but industry maintains pace Page 22

SEAT on war council asked for theatres by Rodgers Page 24

AXIS threatens market for American films in Turkey Page 28

PLAN "to fill theatres" is announced by Charles Francis Coe Page 30

AWARD by Appeals Board changes clearance in Salt Lake Page 32

CLAIM Army film use in England is inadequate Page 41

SERVICE DEPARTMENTS

BETTER THEATRES, Equipment and Maintenance Page 65

In British Studios Page 40

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Managers' Round Table Page 55

What the Picture Did for Me Page 50

IN PRODUCT DIGEST SECTION

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Short Subjects Page 1148

Short Subjects Chart Page 1149

The Release Chart Page 1151

Films to the Fronts

VAST improvement, in short order, in the overseas distribution of 16mm. motion pictures donated to the Army by the industry is promised by officers in the Special Services Branch. Reports in letters and the press that troops in Africa, New Guinea and other sectors are getting films but rarely, often only several reels a month, "are unfortunate exceptions," they said.

Specific orders from Lieutenant General Brehon Somervell, chief of supply, who was at the historic Casablanca conferences, are said to have done much to give films high priority. For two weeks overseas films have been traveling by air, and will continue to do so, it was reported.

To date the industry, through the War Activities Committee has donated prints for 2,223 complete shows, with feature and short subjects. Additionally the London branch of the War Activities, headed by Joseph Friedman, has supplied 180 prints under a new program which will also provide pictures for the European and North African theatres.

Three shows a week in all areas is the immediate aim of the Overseas Branch of the Army Motion Picture Service, it was said. Circulation is reported to be approaching this figure. Seven majors have completed special services training at Washington and are on their way to supervise film distribution and other special services in the battle areas.

Back to the Books

RESIGNATION of Archibald MacLeish as assistant director of the Office of War Information was announced this week. He is returning to full time duty as Librarian of Congress. The manpower situation at the Library has made the dual jobs difficult, it was said. Mr. MacLeish joined OWI when his Office of Facts and Figures was amalgamated with OWI last June. Among unfinished business at the Library is a cataloguing of the motion pictures which have been acquired under arrangements concluded with the industry last summer.

Awaiting Bell

A LOT of people in addition to columnist Drew Pearson are interested in Paramount's "For Whom the Bell Tolls," according to a studio announcement Monday that more than 5,000 letters urging the company "to allow nothing to prevent it from releasing the picturization" have been received and more are arriving at the rate of 150 daily. The announcement continued, "Almost invariably the letters call attention to an article in a syndicated newspaper column that the Government might not allow Paramount to release the production because of fear of offending the Franco Government of Spain."

Pearson's column had contained such an article, a fortnight back, and Y. Frank Freeman had said the film had not been shown to any Franco representative. It is known that it has not been shown to the Office of War Information, in script or finished form, although it is understood that contact with the State Department has been had.

On Tuesday, however, decision was reached to postpone the premiere of the picture, planned for New York in April, and national magazine advertisements scheduled to follow in May and June editions were cancelled pending settlement upon a new premiere date. Observers recalling the studio's recent abandonment of "Adventure in Africa" at Government request on grounds of untimeliness, associate the incidents.

No Scoops

WEEKLY broadcasts by Elmer Davis, director of the Office of War Information, will begin soon over several networks. The 15-minute reports by the Government's official wartime spokesman will contain no exclusive reports, or news not previously released to newspapers and commercial radio commentators. Surveying the week's developments, he will attempt to place them in the proper official perspective and explain what is being done and why, a Washington announcement said. He is a former Columbia Broadcasting System news analyst. CBS, NBC and the Blue Network have offered to broadcast the program, and are discussing the time.

Many a Slip

ACTORS Equity Association warned its membership recently not to count chickens before they were hatched. Specifically, not to spend an increase in salary before the War Labor Board approves the proposed "cost of living" raise. Editorializing in the January issue of its monthly publication, *Equity*, the actors union assured its members that it was doing everything possible to get an increase in the minimum salary scale, contemplated last year before the salary ceiling directives were issued by the Government. It warned, however, that "Equity does not want to say that a certain increase has been arranged and to get the membership enthusiastic about it and maybe even spending it in advance, only to have the War Labor Board refuse it or cut it down."

Basic Rulings

AS YOU have been noting, there is rather a flurry of official attentions to the matter of paper consumption in this war-busy land. Newspapers are reducing advertising space, advising customers to borrow copies, etc. Magazines are studying quotas. The whole art and industry of the printed page is in process of adjustment to war quotas and allotments.

The free press apparently is going to have to be free inside a new fence.

Just as this issue races to press, report arrives from the Lafayette Street and printing house sector of the arrival of War Production Board Conservation Order M-241-a, announcing that paper is not to be had henceforth for such items as doilies, candy wrappers, finger-bowl liners, etc.

Several items have been merely cut, for instance, the ladies' make-up and facial tissues are reduced to 90 per cent of prior figures. They make up for that on the other hand, however, by allowing 110 per cent for toilet tissues. The average works out at a hundred per cent, which is exactly the War Production Board's figure for toilet seat covers. Wonder where they got their data for the forecast?

Author Zanuck

"TUNIS EXPEDITION," a 40,000-word report by Colonel Darryl F. Zanuck on the North African campaign, will be published by Random House in about six weeks, Bennett Cerf, president, said Wednesday. Now in service with the Army Signal Corps, the former vice-president in charge of production for Twentieth Century-Fox led a unit of cameramen in the first stages of the African offensive.

Mr. Cerf said that the book probably would be profusely illustrated with stills from the footage filmed for the Signal Corps under Colonel Zanuck's direction. Damon Runyon will write a foreword.

Approval of the project, and the release of the pictures is now being sought in Washington. The book is not to be an official publication, Mr. Cerf said. The disposition of royalties, screen rights or other details have not yet been worked out. The pictures made by Colonel Zanuck have not yet been released to the newsreels.

Luncheon for Kann

RED KANN, of Quigley Publicaitons, was welcomed to Hollywood at a luncheon Wednesday in the Beverly Wilshire Hotel, given by the Industry Service Bureau. Perry Lieber, RKO's studio publicity director and chairman of the bureau, introduced Mr. Kann. Many Hollywood notables attended.

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THIS WEEK the Camera observes:



International News Photos

■ FIRST MOVIES on Guadalcanal, in spite of interruptions. The title of this one was "All Through the Night".



A NEW WARNER film "personality", Joseph E. Davies, former Ambassador to Russia, and author of "Mission to Moscow", which the company is producing, is greeted in New York by Major Albert Warner, center, and Mort Blumenstock. Mr. Davies is in the picture's prologue.



FIRST Paramount employee to join the WAACS was Charlotte Hanft, of the short subjects publicity department, seen here with Oscar Morgan, short subjects and newsreel sales manager.

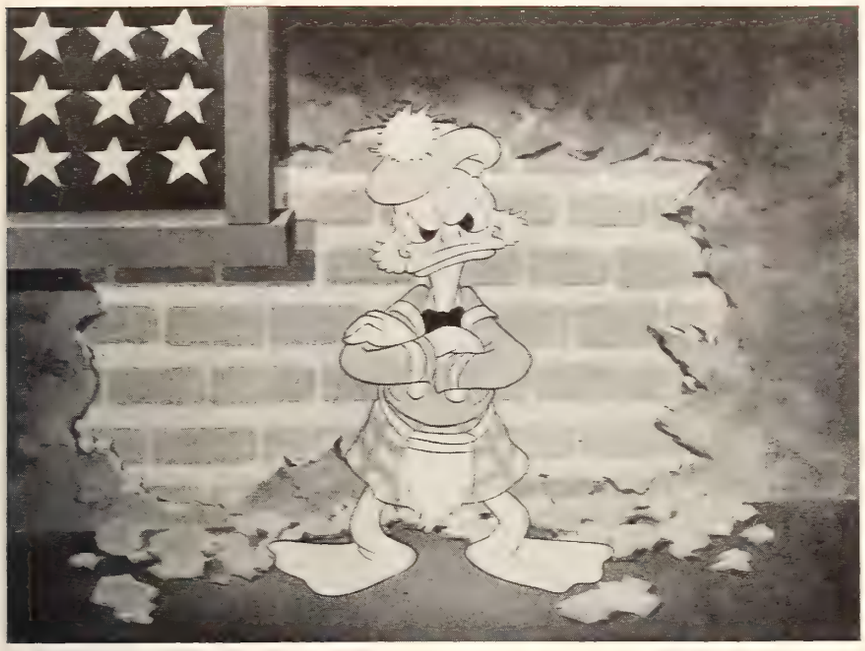
FEMININE LEAD, in RKO's "Boomtown, D. C.", fourth of the "This Is America" series, is Phyllis Dobson, below.





By Staff Photographer

■ AS THE NEW YORK March of Dimes drive committee met, last week: Charles Moskowitz, Loew's operating chief; Herman Gluckman, War Activities Committee; Samuel Rinzler, Randforce circuit; Fred Schwartz, Century circuit; Emanuel Frisch, Randforce.



DONALD DUCK in the usual scrappy mood in the Disney-Treasury film now going to 16,000-odd theatres through the WAC. It is designed to make income taxes as painless as possible for the customer.

MARINE COMBAT correspondent will be Phil Reisman, Jr.'s new job. The son of RKO's foreign distribution manager, below, enlisted two weeks ago. He had been writing scripts for the company's "This Is America" series.





■ THAT'S NOT spinach Betty Lou Anderson, cashier of Loew's Ohio in Columbus, is holding. It is copper strippings from carbon sticks used in projectors.



By Staff Photographer

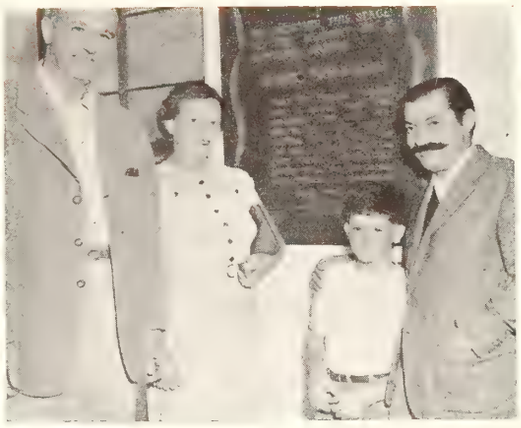
REELECTED president of the Cleveland Motion Picture Exhibitors Association, Ernest Schwartz is starting his tenth consecutive term.



NEW OFFICERS of IATSE Local 325, Wilkes-Barre: Seated—William Piatt, business agent; Ray Conrad, president; Mark Thomas, vice-president. Standing—Joseph Malloy, financial secretary-treasurer; Theodore Hayden, recording secretary.

WESTERN SALES MANAGER is John E. Flynn's new title at MGM. The former central sales manager was promoted in general sales staff realignment last week. He will have headquarters in Chicago.





VISITORS. Mr. and Mrs. William Feldstein and their son, William, Jr., on the Republic set with comedian Jerry Colonna. Mr. Feldstein is an owner of the Frisina Amusement Company, Illinois.

AT THE "IN WHICH WE SERVE" Hollywood premiere: Mary Pickford, below right, with Jeanette MacDonald. Miss Pickford, actress and producer, is an owner of United Artists, distributing the British picture.





ASSISTANT TO THE PRESIDENT of RKO is Norman Freeman, left, appointed last week by N. Peter Rathvon, the president. Mr. Freeman has been with the organization since January, 1941, coming from Rathvon & Company. He was with the Atlas Corporation from 1933 to 1937.

COLUMBIA SALES executives convened in Chicago Sunday, Monday and Tuesday. In imposing array they read here, in usual left to right: Front row—Sam Galanty, midwest division manager; Lou Weinberg, circuit sales executive; Rube Jackter, assistant general sales manager; A. Montague, general sales manager; Lou Astor, circuit sales executive; M. J. Weisfeldt, sales executive. Center row—Mel Evidon, branch manager of Des Moines; B. C. Marcus, branch manager of Kansas City, Mo.; George Josephs, manager of sales accounting; Carl Shalit, central division manager; Phil Dunas, mid-central division manager; J. H. Jacobs, branch manager of Omaha; Maurice Grad, sales promotion manager; Jerome Safron, western division manager; H. C. Kaufman, exchange operations manager, and O. J. Ruby, of Milwaukee. Back row—H.J. Chapman, Minneapolis; J. B. Underwood, Dallas; R. J. Ingram, Atlanta; W. Guy Craig, Indianapolis, and C. D. Hill, St. Louis.



HOLDOVER PLAYING TIME IS UP 100% THIS SEASON

Box Office Prosperity, Raw Stock Cuts, Fewer Films Cited as Reasons

Holdover playing time has increased as much as 100 per cent for the first half of the 1942-43 season, October to January, compared to a comparable period for the previous season.

An unprecedented number of films, from all companies, have been getting two, three, four, five and six-week holdovers in certain situations since last October. Moreover, extended playing time for all product in those theatres which operate on a split-week policy, giving three and four extra days to a picture, has increased in some cases as much as 200 per cent.

Sales officials of home offices attribute the soaring holdovers for both circuit and independent first runs and subsequent run theatres to a number of factors resulting from the industry's adjustment to a wartime economy.

First, the general over-all prosperity at the nation's box office as a result of extension of purchasing power to a bigger public; uncertainty of future restrictions imposed by the War Production Board on the use of raw film stock which has caused most companies to keep larger backlogs this year; fewer pictures released this season compared to last, and the fact that distributors describe the product released this season as "considerably better" than the pictures of last year.

In all instances, additional and extensive newspaper advertising and other promotional activities were prepared to get the greatest possible audience for each release. During the last two months, radio advertising on a regional basis (see story on page 17), has been an important factor in drawing bigger audiences.

Major film companies report that big budget features as well as the smaller pictures and even Westerns are getting extended playing time; that grosses for both "A" and "B" product are higher in more situations. In addition, a greater number of larger budget films are being sold separately on a single-deal basis and in most cases these productions have had particularly strong holdover time at first run theatres in key cities as well as smaller first runs in other cities.

Companies Estimate Sharp Increases

RKO Radio Pictures estimates, according to a sales executive, that on an over-all basis, additional playing time for the company's product is up 100 per cent more this season than last. Warner Bros. estimates an increase of 40 per cent on this basis compared to last year. Actual playing time on Warner pictures, the company reports, is up from 25 per cent to 200 per cent in the first runs, with the subsequent runs also showing an uptrend. There has been a 25 per cent increase in pictures being held for five weeks or more; 40 per cent increase, pictures held four weeks; 55 per cent increase, third-week holdovers, and 60 per cent increase for second-week holdovers of Warner product.

At Twentieth Century-Fox a spokesman estimated that holdovers increased during the first half of the 1942-43 season over last year by 40 per cent.

Releasing Fewer Films Than Year Ago

As MOTION PICTURE HERALD reported on December 5, 1942, Hollywood studios with 122 feature productions already delivered to market from September 1st to December 7th, and 116 productions completed, in addition to 44 films then in work or process of planning, was releasing fewer pictures each month compared to features issued in previous years. For the first four months of the 1942-43 season, 10 distributors released 122 pictures compared to 132 released by those companies for the comparable period in 1941. Moreover, the study disclosed that 36 films had dates set for release after December 7, 1942, compared to 60 in 1941. At the time the survey was made, the HERALD reported that extended playing time given to pictures was one reason for the reduced number of releases.

The following tabulation of pictures, released from October through January, with two, three, four, five and more than five-week extended playing time is an indication of holdovers for the period. Not all companies are represented, and the holdover records are not complete as many pictures are still playing, but the listing represents a general over-all picture of product performance for the industry.

Partial List of Holdovers

Because of space limitations, numerous two-week holdovers for Warner Bros. pictures and extra days playing time for films of all companies listed are not included.

ACROSS THE PACIFIC (Warner Bros.) three weeks: San Diego, Long Beach, Seatle.

BLACK SWAN (20th-Fox) two-week holdover, Great Lakes, Buffalo; one week, Music Hall, Seattle; Keith's, Philadelphia; Strand, Milwaukee, New Theatre, Baltimore.

CASABLANCA (Warner Bros.) tenth week, Hollywood New York; three weeks: Philadelphia, New Haven and Salt Lake City.

CAT PEOPLE (RKO) holdovers in St. Louis, New York, Kansas City, Chicago, Hollywood and Des Moines, but extra playing time by days or weeks not reported.

DESPERATE JOURNEY (Warner Bros.) four week-holdovers: Hartford, San Diego, Cleveland, Pittsburgh, Philadelphia, Seattle; three weeks: New York, Atlantic

(Continued on following page)

Broadway Films Continue Strong at First Runs

Broadway holdovers of current releases continued strong this past week, following the pattern set early in the season for extended playing time and record grosses accorded 1942-43 product.

Nearing the 1,000,000 mark in attendance, MGM's "Random Harvest" began its eighth week at Radio City Music Hall. It has broken all long-run records at that theatre with the exception of the ten-week run of "Mrs. Miniver" last year, another MGM production. Paramount's "Star Spangled Rhythm" on Wednesday became the third film to play six weeks at the Paramount theatre.

Another record film was United Artists' "In Which We Serve", the Noel Coward production, which began its sixth week at the Capitol on Thursday. It is one of the few pictures in the history of that house to play such an extended engagement. Warner Brothers' "Casablanca" ended its tenth week at the Hollywood Tuesday night, with a reported gross of $225,000, and opened Friday at the Strand. It made way for the company's "Air Force" which opened Wednesday. "Casablanca" replaced "Yankee Doodle Dandy" at the Strand, which ran for six weeks following a twenty-week pre-release engagement last year at the Hollywood.

Other Broadway holdovers included Columbia's "Commandos Strike at Dawn", which began its fourth week at Loew's Criterion Wednesday; Twentieth Century-Fox's "China Girl" ended its second week at the Roxy Tuesday; Paramount's "Lucky Jordan" is in its second week at the Rialto; Universal's "Shadow of a Doubt" began its fourth week at the Rivoli on Wednesday, and Tennessee Johnson", MGM, entered its fourth week at the Astor on Tuesday.

HOLDOVER TIME UP SHARPLY

(Continued from preceding page)

City, Hollywood, Los Angeles Oklahoma City, Reading, Brooklyn, Boston, Chicago, Washington, San Francisco, Detroit and Minneapolis.

FOREST RANGERS (Paramount) three weeks: Paramount, New York; Denver, Hollywood, Los Angeles; day and date: two weeks; Boston, Buffalo, Cleveland, Indianapolis, Pittsburgh, Atlanta, Portland, Chicago (and a two-week moveover) in Chicago and Seattle.

FOR ME AND MY GAL (MGM) two-week holdovers or more in 40 key cities.

"Gentleman Jim" Three Week Holdovers

GENTLEMAN JIM (Warner Bros.) three weeks: Hartford, Reading, Cleveland, Hollywood, Los Angeles, Pittsburgh, Oakland, New York, Washington, Philadelphia, Chicago, San Diego, Brooklyn, Seattle and Detroit (runs continuing in Detroit and Seattle).

GEORGE WASHINGTON SLEPT HERE (Warner Bros.) four weeks: New York, Philadelphia, Seattle; three weeks: Cleveland, Cincinnati, Hollywood, Los Angeles, Long Beach, Chicago, Washington, San Diego, Portland.

HITLER'S CHILDREN (RKO) two weeks: Albee, Cincinnati; Keith's, Dayton; Palace, Columbus; Circle, Indianapolis; Rialto, Louisville. RKO reported 100 per cent holdover time for this picture, released January 14th, in its 50-city premiere engagements.

HOLIDAY INN (Paramount) six weeks: Paramount, New York; four weeks: Denver; day and date, Hollywood and Los Angeles; three weeks: Boston, New Haven, Cleveland, Cincinnati, Philadelphia, Kansas City, San Francisco, Portland; two weeks: Buffalo, Detroit, Indianapolis, Washington, Pittsburgh, Atlanta, Charlotte, Omaha, Chicago, plus two week mover-overs; day-and-date in two theatres, two weeks in Des Moines; two weeks and two-week moveovers, Seattle; two-week moveover, Milwaukee and St. Louis.

Theatres in 100 Key Cities Hold "Miniver"

MRS. MINIVER (MGM) released in August, 1942, but listed here because many two-week or more holdovers were made in the four-month period considered. One hundred key city theatres held the picture for two or more weeks.

NOW, VOYAGER (Warner Bros.) six weeks: Chicago, Philadelphia; five weeks: Hollywood, New York; Oakland; four weeks: San Diego, Brooklyn, San Francisco, Seattle, Washington; three weeks: Oklahoma City, Louisville, Hartford, Bridgeport, Providence, Dallas, Reading, New Orleans, Pittsburgh, Cleveland, Detroit, St. Louis, Boston, Los Angeles, Salt Lake City, Ottawa, Ont., Kansas City, Akron, Sacramento, Long Beach, Baltimore, Toronto.

ONCE UPON A HONEYMOON (RKO) three weeks: Radio City Music Hall, New York; two weeks or more; Keith's, Washington; Orpheum, Kansas City; Palace, Chicago; Keith's, Boston; Golden Gate, San Francisco; Hillstreet and Pantages, Los Angeles; Palace, Columbus; 20th Century, Buffalo.

PITTSBURGH (Universal) five weeks at the Broadway, San Diego. Company reports holdovers and extended playing time in practically all key city engagements.

Hope-Crosby Musical Strong

ROAD TO MOROCCO (Paramount) seven weeks at the Paramount, New York; five weeks: Cincinnati, Detroit; four weeks: Atlanta, Kansas City, Denver, Hollywood, Los Angeles; three weeks: Boston, Buffalo, Washington, Pitsburgh; two weeks: Albany, Cleveland, Indianapolis, Philadelphia, Charlotte; two weeks and two-week moveovers: Chicago, Minneapolis, Oklahoma City; two weeks and one-week moveover: St. Louis, San Francisco; two weeks and three-week moveovers, Portland.

SEVEN DAY'S LEAVE (RKO) two weeks or more: Golden Gate, San Francisco; Liberty, New Orleans; other holdovers: Ambassador, Raleigh; Iowa, Cedar Rapids; Oprheum, Dubuque; Keith's, Lowell; Strand, Marshalltown; Orpheum, Sioux City.

SOMEWHERE I'LL FIND YOU (MGM) two-week holdovers or more in 46 key cities.

SPRINGTIME IN THE ROCKIES (20th-Fox) held over for two weeks in 31 key cities.

STAND BY FOR ACTION (MGM) two-week holdovers or more in 29 key cities to date.

TALES OF MANHATTAN (20th-Fox) two-week holdovers in key cities in the east.

THE GAY SISTERS (Warner Bros.) five week: Philadelphia; four weeks: Seattle, Cleveland; three weeks: Louisvile, San Francisco, Portland, Chicago.

Three-Week Dates for Ginger Rogers Comedy

THE MAJOR AND THE MINOR (Paramount) five weeks: New York; four weeks: Kansas City, San Francisco; three weeks: Cincinnati, Detroit, Philadelphia, Pittsburgh, Denver, Hollywood and Los Angeles; two weeks: Boston, Buffalo, Cleveland, Indianapolis, Washington, Atlanta, Charlotte; two weeks and two-week moveovers: Chicago; two weeks and one-week moveover: Minneapolis and Portland; two weeks and three-week moveovers, Seattle.

THE PRIDE OF THE YANKEES (RKO) 14 weeks at the Astor, New York (at advanced prices); nine weeks: Keith's Memorial, Boston; Allen, Cleveland; seven weeks: RKO Palace, Chicago; six weeks: Rialto, Atlanta; three weeks: Albee, Brooklyn; two weeks: Proctor's, Newark; Golden Gate, San Francisco.

THE PALM BEACH STORY (Paramount) three weeks: Pittsburgh, San Francisco; two weeks: Boston, New Haven, Buffalo, New York, Cleveland, Cincinnati, Detroit, Atlanta, Charlotte, Kansas City, Denver, Hollywood and Los Angeles (day and date).

WAKE ISLAND (Paramount) eight weeks: New York; five weeks: Detroit; four weeks: Philadelphia, Pittsburgh, San Francisco; four weeks and two-week moveover: Chicago; three weeks: Boston, Atlanta, Kansas City, Denver, Hollywood and Los Angeles (day and date); two weeks: New Haven, Buffalo, Cleveland, Cincinnati, Indianapolis, Charlotte, Jacksonville, Omaha; two weeks and two-week moveover: Milwaukee; two weeks and one-week moveover: Portland.

YANKEE DOODLE DANDY (Warner Bros.) 20 weeks in New York at the Hollywood, advanced prices, two-a-day; six weeks: Strand, New York, popular prices; also six weeks in Philadelphia and Cincinati at popular prices; five weeks in Boston, Cleveland; four weeks: Brooklyn, Philadelphia (advanced prices); Reading, Louisvile, Minneapolis; three weeks: Washington, Los Angeles, Baltimore, Chicago, Memphis, Dayton, Providence, Milwaukee, St. Paul, St. Louis, Portland, Ore.

Explains Decency Legion's Purposes in Broadcast

Activities and purposes of the Legion of Decency were discussed over a Mutual Broadcasting System network Sunday morning by the Reverend Patrick J. Masterson, assistant national executive secretary. He spoke on Mutual's "Radio Chapel".

The interests of the country will be served abroad when our films represent the best that is in America, Father Masterson declared. He cited the importance of U. S. films in Latin America and elsewhere and asserted that the Legion was anxious to see that immorality had no part in screen representations of this country. Although the need for relaxation has increased in wartime, he warned, this is no cause for relaxed moral standards.

"Power of God" Plays Illinois Circuits

Exploitation of "The Power of God", Globe Film Company release, through tie-ups with churches and other organizations reflects interest in motion pictures on the part of religious leaders.

In some cases the advance sale has been handled by churches, but in spite of many requests, it has not been released outside of regular motion picture channels. It is now playing in the Great States Circuit in Illinois and the Alliance Circuit in Indiana.

James Jovaney, general sales manager of the Globe Film Co. is handling world distribution from the Chicago office at 1246 South Wabash Ave.

Students Watch Filming

New York University students taking the cinematography course observed production phases of film-making last week when the group visited the Fox Movietone Studios in New York where scenes for Sol Lesser's "Stage Door Canteen" were being made.

STUDIOS CUT WAR THEMES TO 25% OF PRODUCT

Following Market Trend, Musicals Increasing Over Six Months Ago

by WILLIAM R. WEAVER
Hollywood Editor

A fraction under 25 percent of the pictures now being filmed in Hollywood are war pictures.

This compares with 40 per cent as of six months ago (MOTION PICTURE HERALD, June 20, 1942, page 12).

In contrast, 28 percent of the films now in production are musical, that figure comparing to 14 percent as of the survey made in midyear.

Many of the 40 films in production will be released for the 1943-44 season.

Here are the weekend statistics:

Musicals	11
War pictures	9
Comedies	9
Melodramas	4
Biographies	2
Comedy dramas	2
Dramas	2
Westerns	1

The trend away from war pictures is in response to a number of indications that 40 percent of the whole was more than the market would stand.

The figure rose to that height in the flush of enthusiasm which followed America's entry into the war, which event released producers from inhibitions imposed by neutrality and set them free to say on the screen what they had been wanting to say about the now declared enemy.

It began to recede from that high point when exhibitors began complaining about the scarcity of films in what's been called the escapist classification, and it receded some more when the Hollywood headquarters of the Office of War Information, established here to cooperate with producers in the conditioning of product to the war effort, gave out the word that "fewer and better" pictures on the subject were regarded by the government as more likely to further the war aims, and that a plenitude of pictures designed to inspire observers to gaiety and laughter would be a good thing.

Much Product Aimed To Amuse Patrons

Producers, collectively, have announced no recognition of those symptoms of surfeit, and producers at large continue to make the most news about war pictures they have in contemplation or preparation, but the figures disclosing the apportioning of actual shooting schedules to themes tell the story.

The upswing in the production of musicals is in part a consequence of the demand for films to make the populace happy while in the theatre away from a world of reality hedged around with unhappiness of varied kind far and near. The number of comedies, also up from six months ago, is manifestation of the same impulse to afford the theatre customers reason for exercise of the risibilities which don't get much titillation from other sources in time of war. It is no secret, of course, that it is easier to make a good musical than a good comedy, although also more expensive in a majority of cases.

Metro-Goldwyn-Mayer has four musicals in production. They are "Girl Crazy," costarring Mickey Rooney and Judy Garland; "Right About Face," built around Kay Kyser and his band; "Best Foot Forward," with Lucille Ball, William Gaxton and Harry James and his band, and "Private Miss Jones," with Kathryn Grayson, John Boles and Mary Astor.

Musical Is Story Of Bill Robinson

Paramount's musicals now in production are "Riding High," which has to do with a dude ranch and presents Dorothy Lamour, Dick Powell and Victor Moore, and "Lady in the Dark," offering Ginger Rogers, Ray Milland, Warner Baxter and others.

RKO Radio is filming "The Sky's the Limit," with Fred Astaire, Joan Leslie and Robert Benchley. Twentieth Century-Fox is working on "Stormy Weather," referred to loosely as the story of Bill Robinson and presenting that notable in company with Lena Horne, Cab Calloway and band with other personalities. Sol Lesser is filming "Stage Door Canteen" for United Artists, not exclusively but mainly a musical, with a multitude of stars doing bits or more in the enterprise.

Universal is shooting "Cross Your Fingers," with Alan Jones, Kitty Carlisle, Leo Carillo and others, and the new version of "Phantom of the Opera," starring Nelson Eddy with Susana Foster, Claude Raines and a strong cast, partakes of the musical as well as the mystery classification.

War Films Distributed Among Studios

War pictures are fairly well distributed among the studios.

Columbia is filming "Sahara," starring Humphrey Bogart with Bruce Bennett and Lloyd Bridges in the cast, and "Attack By Night," a major offering with Merle Oberon and Brian Aherne in the stellar roles.

Paramount is making "So Proudly We Hail," a big production with Claudette Colbert, Paulette Goddard and Veronica Lake, and "Five Graves to Cairo," with Franchot Tone, Anne Baxter, Akim Tamiroff and others.

Metro-Goldwyn-Mayer is at work on "Bataan Patrol," with Robert Taylor, George Murphy, Walter Pidgeon, Thomas Mitchell and Lloyd Nolan, and "Above Suspicion," a pre-war espionage story with Joan Crawford, Fred MacMurray, Basil Rathbone, Conrad Veidt and Reginald Owen in the cast.

Universal's war pictures in making are "We've Never Been Licked." Walter Wanger production offering Richard Quine, Anne Gwynne and Martha O'Driscoll, and "Corvettes in Action," with Randolph Scott and Barry Fitzgerald.

Twentieth Century-Fox is filming "Bomber's Moon" with George Montgomery, Annabella and Walter Kingsford.

Metro-Goldwyn-Mayer leads in the comedy diversion with three shooting.

They are "Faculty Row," with Mary Astor, Herbert Marshall and Susan Peters; "I Dood It," a comedy plus music, with Red Skelton, Eleanor Powell and others, and "Swing Shift Maisie," with Anne Sothern and James Craig.

Columbia is filming "Blondie Buys a Horse," with Penny Singleton and company plus Hugh Herbert, and "Redhead from Manhattan," offering Lupe Velez, Michael Duane and Douglas Leavitt.

RKO Radio is shooting "Free for All," a major enterprise with Jean Arthur, John Wayne and Charles Winninger, and "Petticoat Larceny," with Ruth Warrick, Walter Read and Joan Caroll.

Republic is making "Shantytown," a comedy with musical trimmings, offering Mary Lee, Marjorie Lord, John Archer, Harry Davenport, Billy Gilbert and others.

Several Melodramas In Production

Melodramas in manufacture are:

"Lady of Burlesque," Hunt Stromberg's first independent production for United Artists, starring Barbara Stanwyck in Gypsy Rose Lee's "G-String Murders" with Michael O'Shea, J. Edward Bromberg, Gloria Dickson and a large supporting cast; "Fallen Sparrow," an RKO Radio production with Maureen O'Hara, John Garfield and Anna Lee; "The Falcon Strikes Back," in which Tom Conway finally takes over the stellar role formerly played by George Sanders in the RKO series; and "Destiny," Universal.

Comedy-dramas in work are "Alaska Highway," Pine-Thomas production for Paramount offering Richard Arlen, Jean Parker and Bill Henry, and "Clancy Street Boys," which is Monogram's new title for the originally announced "Grand Street Boys," presenting the East Side Kids.

Warners Producing Two Biographies

Warner Brothers are producing the two biographies now in camera stage, "Old Acquaintance," being the story of the Bronte sisters, with Bette Davis, Miriam Hopkins and John Loder heading the cast, and "Mission to Moscow," which pertains to the state of things in the world today but is at bottom the story of former Ambassador Davies and Soviet Russia.

Dramas, down in number at a time when the world doesn't seem interested in fabricated problems, are "Devotion," a Warner production with Olivia deHavilland, Ida Lupino, Nancy Coleman and Paul Henreid, and "Girls in Chains," a Producers Releasing Corporation production.

The single Western in production is Republic's "King of the Cowboys," a Roy Rogers special.

TRADE WINDS

by RED KANN

[This is the second installment of a discussion by Mr. Kann of the Interstate Circuit's enterprise and experiences in the initiation and development of a radio program for Texas and adjacent areas under the title of "Showtime" for the promotion of product to be presented on the screens of the region. Here develop indications of the implied application to the national selling scene.—THE EDITOR.]

DALLAS

A SIZEABLE compilation of facts and opinion was conveyed by Bob O'Donnell to New York not so long ago. In it were:

1.—A running account of the history of Interstate's "Showtime" air program.

2.—Letters from competitive independents and circuits throughout Texas, recognizing the benefits of the half-hour Sunday broadcast for theatres not identified with the sponsor.

3.—Testimonials from divisional and branch managers viewing the show as a direct influence on the sale of tickets. In general, they urged its continuance.

There was purpose behind all of this, of course. "Showtime" was running at a cost of almost $75,000 annually. That was a load for Interstate to carry, but importantly as well, was the conclusion finally reached that distributors ought to bear a portion of the freight because concerned here was a sales message of potence to ticket buyers patronizing over 1,000 theatres. Interstate may be the biggest in these parts, but only 160 of that 1,000 sail under its flag.

O'Donnell openly wanted financial partnership and so told sales managers and others at a luncheon he arranged for the purpose. Questions followed.

One queried the possibility of antagonizing newspapers which might feel their advertising revenue faced reductions through diversion of portions of the industry's budget into radio channels. Not so at all.

O'Donnell was aware of such an obvious pitfall, agreed on the danger if it existed, but pointed out it did not. And on several counts.

For one, "Showtime" cost is not met by trimming newspaper space. It is an additional expense. For another, the stations which comprise the Texas Quality Network, all four of them, are either owned by, or identified with, newspapers.

For instance, WFAA, a 50,000-watter in Dallas, is owned by the *News;* WBAP, another 50,000-watter in Fort Worth, by the *Star-Telegram.* A third 50,000-watter, WOAI in San Antonio, is closely associated with the *Express,* and KPRC, a 10,000-watter in Houston, is the station of the *Post.*

Therefore, not only are these newpapers, directly or otherwise, on the receiving end of additional revenue via purchase of broadcasting time, they are likewise cooperating because in Interstate they have a two-way customer where previously they had only one.

The Uncertainty: How Much?

A PERTINENT question raised by Grad Sears of UA was his uncertainty over the final cost to distributors if the Texas plan were to find duplication in twenty or more key cities throughout the country. He was evidently fearful the venture on anything approximating such a broad scale would become prohibitive.

O'Donnell had a reply for that one, too. And this was it:

That the benefits already established in Texas were susceptible to duplication elsewhere at an overall added expense of relatively insignificant proportions against the tangible and, if you like, the intangible advantages.

These advantages, as he saw them and sees them now, included a successful solution of what the industry can and ought to do with radio; establishment of a formula for stepping up the volume of admissions and, perhaps, attracting new audiences; creation of an ambassador of good will for the entire business, always available whether to boost a Bond or a scrap drive or to indoctrinate the picture-going public and anyone else who may be listening with specific messages on issues of industry-wide import.

Possibly because Interstate is a film buyer of formidable extent, but more probably because the basic merits of the "Showtime" setup emerged so completely into the clear, a deal was struck with but a single holdout—United Artists.

It provides each of seven distributors is to meet Interstate's cost to the tune of $100 per plug per program. Two plugs, $200, and so on. Text, timing and handling rest with Interstate. O'Donnell and his boys are satisfied since the arrangement will cut the direct charge to the circuit by about $37,500, or one-half.

Competition Praises Competition

ONE of the interesting phases of this southwestern departure has to do with the reaction among Interstate's competition. Take R. E. Griffith, whose circuit is one of the stalwarts in this area. To Interstate, he wrote, "In addition to creating a desire on the part of the listeners to see the picture you plug, it is a good will builder for all theatres in the state, as well as your theatres."

Don C. Douglas, for Robb and Rowley United, Inc., "We benefit by any advertising given a motion picture since we are playing, or will be playing, the same picture you are. We also share in any good will toward the industry." Clifford C. Porter, for the Jefferson Amusement Company, operating along the Gulf, "I cannot help believing these broadcasts carry a tremendous weight in influencing more regular attendance of theatres throughout Texas."

Colonel Harry A. Cole, president of Allied of Texas, emphatically stated, "There is unquestionably an overflow of great benefit to the theatres I represent." But he went beyond. While UMPI was still breathing, and drawing upon "Showtime" as his basis, he urged a single national program, developed and maintained by the whole industry with Hollywood its point of origin. His thought was producers, distributors and exhibitors would share the expense of maintaining a Sunday afternoon show of power and magnitude. A discussion was held with Howard Dietz, but nothing came of it because, as Cole put it, "Everyone was too busy or too something to give my suggestion consideration."

Subsequently, he told your traveling correspondent he is unshakeably convinced exhibitors can be sold such a plan. "It would be a matter of approximately $1.50 or $2 per theatre per week. I think it can be put over and I hope some day it is."

O'Donnell, it ought certainly to be said for him, has no illusions about priority or pride of authorship. He says he is willing to drop "Showtime" if the point is ever reached when one industry program can be whipped up in Hollywood.

Meanwhile, these reactions came out of our own typewriter:

■ *In areas where circuit power is concentrated, Interstate's plan is feasible.*

Any extension entails vision, hard work, investment, headaches over talent and, where population density is great, perhaps overlapping of broadcasting into a competitor's zone.

But the problems do not appear at all insurmountable and the idea worth considering, it seems to us, by such operators as John Balaban for B. & K. out of Chicago, John J. Friedl for the Minnesota Amusement Company out of Minneapolis, Ted Schlanger for the Warner circuit out of Philadelphia; Charlie Skouras, by all means, for Fox West Coast out of Los Angeles.

Too, by M. A. Lightman on behalf of Malco out of Memphis, E. V. Richards, Jr., for Publix-Richards out of New Orleans, Harold J. Fitzgerald for Fox Wisconsin out of Milwaukee, Marty Mullin and Sam Pinanski for M. and P. Theatres out of Boston, not to overlook John J. Fitzgibbons for Famous Players Canadian out of Toronto.

■ *Whether or not the distributor carries part of the cost could be determined by, and following, established performance. After all, Interstate traveled under its own steam, suffered its own pains and proved it knew how before the majors kissed in.*

■ But, above all, it is the weekly show out of Hollywood that ought to be the considered objective. The industry is big enough. It ought to be broad-gauged enough to appreciate the potentials. Then hop to it.

DISTRIBUTORS GO TO RADIO WITH MORE AD MONEY

Utilize Air for Mass Sales Appeal on New Product; Emphasis Still Local

Radio, conspicuous selling medium for food products, tobacco, gasoline and pickles, is getting increased attention currently from a number of major film companies, notably MGM and RKO. Radio time buying is not new to motion picture selling. For many years distributors have been purchasing air time to a smaller degree than newspaper and trade paper advertising space, but microphone selling has been established as an adjunct of film exploitation.

With more money to spend on advertising, as a result of bigger revenues during the past year, some distributors are utilizing radio for a mass selling appeal. Emphasis is still centered on regional selling with direct theatre tieups.

Local use of spot announcements by exhibitors is reported in Managers' Round Table, page 60.

RKO, for example, has launched a territorial promotion campaign on the radio for the month of February which is patterned on the successful air campaign sponsored by Cincinnati's 500,000-watt Station WLW, for the 50-city premiere in the midwest of "Hitler's Children." The Edward Golden production opened January 14th at the Albee theatre in that city.

Reciprocal Arrangement Was Concluded

The RKO campaign will consist of extensive use of radio in the areas of St. Louis, Chicago, Cleveland, Detroit, Dallas and Philadelphia. One leading 50,000-watt station in each area will be used as the spearhead, with smaller stations, in a few territories, as supplements to obtain the greatest coverage. The company has purchased time for spot announcements and for 15-minute transcription records highlighting scenes from the picture. In return, the leading station will carry as a sustaining program, a 30-minute condensed dramatization of the picture, which will feature personal appearances of the stars, Bonita Granville and H. B. Warner.

According to a company executive, the expenditure of this campaign "will equal any exploitation drive made by RKO in the past for any of its big-budget pictures." Exploitation men under the direction of Terry Turner, will be sent into each of the six areas to concentrate on the "mass selling" theme of the radio advertising and to correlate it with theatre and newspaper exploitation and publicity.

Approximately 50 theatres in each area will be tied up with the radio advertising. The name of the theatre where the picture is being booked will be used on the spot announcements and the transcriptions. In addition, newspaper advertising in those territories where the air programs are purchased, will carry mention of the theatre as well as the radio station advertising "Hitler's Children." Theatres in the territories will use lobby displays and posters calling attention to the radio programs.

The campaign grew out of the 50-city premiere of "Hitler's Children" which WLW of Cincinnati sponsored last month. Because Gregor, Ziemer, author of the book, "Education for Death," on which the picture is based, is WLW's ace news commentator and analyst, the Crosley Corporation, owner of the station, put on an intensive publicity and exploitation drive in connection with the premieres. Two weeks in advance of the opening, WLW advertised the film in daily announcements, mentioning the names of theatres where it would open.

Personal Appearances Were Broadcast

Following the Cincinnati debut of the picture, the two stars and the author made personal appearances at the Rialto in Louisville and the Circle, Indianapolis, on January 15th and 16th, both appearances broadcast by WLW through arrangements with local stations. The stars also appeared at the Palace, Columbus, and Keith's, Dayton.

Both Edward Golden, producer of the film, and S. Barret McCormick, RKO director of advertising and publicity, reported that the success of WLW's sponsorship of the premieres prompted the film company's plan to continue territorial promotion of the picture.

This is the first time RKO has utilized the radio for such an extensive regional campaign.

MGM, meanwhile, has instituted two programs in two key cities which are similar in objective, and it is understood the company may extend the plan to other key cities. In addition to the five-minute spot sponsored five days-a-week by Metro on 55 stations of the Blue Network, the company also has purchased time thrice-weekly on two leading stations in Chicago and Detroit. The five-minute spot began its 10th week on the air Monday and features Colonel Stoopnagle in a comedy routine.

Thus far the following MGM pictures have been advertised on the show, each film for a two-week period: "For Me and My Gal," "Stand By for Action," "Keeper of the Flame," and "Random Harvest" and currently, "The Human Comedy." This program costs $11,000 a week for time and talent, it is estimated.

The 15-minute show sponsored by the company has been broadcast in Chicago on the Mutual station, WGN, since November 10th. It is known as the "Lion's Roar" and is heard Tuesday, Thursday and Saturday. In Detroit, a similar 15-minute spot began last Tuesday over WWJ, also three times weekly. Both programs feature music recordings and comments by a master of ceremonies. Bill Anson handles the spot in Chicago. Herschel Hart, columnist for the Detroit *News* and a WWJ commentator, is master of ceremonies for the Detroit program.

Weekly Cost Put at $1,000 for Each Spot

To date, the Chicago spot has advertised "Stand By for Action," "Random Harvest," "Keeper of the Flame" and "White Cargo." Mention of theatres in the respective cities which are booking the MGM film is made on both programs. It is estimated that the weekly cost in time and talent for each 15-minute spot is $1,000. This makes a total of $13,000 a week being spent by the company on radio advertising, exclusive of the regular spot announcements purchased.

For some time, Twentieth Century-Fox has bought spot time in regional areas with local exhibitors sharing time buying costs. In addition, the company has made available transcription records for radio. No financial participation by the exhibitor is made on these. All 20th Century-Fox musical comedies and important "A" calibre pictures are advertised on the radio. It is understood that the company is preparing 350 transcriptions of five-minute interviews with 20th-Fox stars for local stations, to be made available free to exhibitors. These records are to be tied up with bookings of the films in the areas covered.

Paramount is another major company which has been buying spot time to advertise product. The company has 13-week renewable contracts for station breaks with 36 important key city stations and utilizes the spots for tieups with theatres booking the pictures. Moreover, about 250 to 300 stations carry Paramount transcription records for spot plugs advertising picture and theatre combinations.

In some instances, the theatre arranges to buy time for the record or the radio station puts on the transcription as a sustaining feature, giving the theatre credit for the play date.

Recent Paramount pictures which have been advertised on the radio include: "Wake Island," "The Major and the Minor," "Road to Morocco," "Star Spangled Rhythm" and "Palm Beach Story."

In addition to this use of radio, Paramount also participates financially in "Showtime," the one-hour radio show which is conducted by the Interstate circuit of Texas, under direction of R. J. O'Donnell. Several days in advance of the opening of a Paramount picture in any Interstate theatre in the territory, "Showtime" calls attention to the film and names the theatre which will play it.

Quigley on Coast Visit

Martin Quigley, president and editor-in-chief of Quigley Publications, left early this week for several weeks' visit in Hollywood.

TENOS

"STAND BY FOR ACTION"



205% average nationwide!

"ANDY HARDY'S DOUBL LIFE"



170% average nationwide!

217% in its first engagement at the Albee, Cincinnati



TRIKE!

Get a load of that Second Group from The Friendly Company!



SPENCER TRACY • KATHARINE HEPBURN in "KEEPER OF THE FLAME" with Richard Whorf, Margaret Wycherly, Forrest Tucker, Frank Craven, Horace McNally, Percy Kilbride • Screen Play by Donald Ogden Stewart • Based Upon the Book by I. A. R. Wylie • Directed by GEORGE CUKOR • Produced by VICTOR SAVILLE • Associate Producer Leon Gordon • A Metro-Goldmine-Mayer Picture

MARCH OF DIMES
FEB. 18-24

Columbia Plans Shift in Print Allocations

A reallocation of distribution of available prints to assure smaller theatre owners of an even break with theatres in larger communities will be attempted by Columbia Pictures, A. Montague, general sales manager, said in Chicago Wednesday after a company sales meeting.

Plans are still in the formative stage but details are expected to be worked out at subsequent sales meetings.

Announcement also was made at the Chicago meeting that the sales force would elect its own supervising committee for the 1942-43 sales drive.

Screened at the Chicago session were "Something to Shout About," "The Desperadoes," "Reveille with Beverly." Discussed were sales methods and new problems. Plans were also formed for the cooperative advertising campaign on "The More the Merrier," which will be pre-released at the Radio City Music Hall, New York, in April.

Among those present were Jack Cohn, executive vice-president; Rube Jackter, assistant sales manager; Louis Astor and Louis Weinberg, circuit sales executives; Max Weisfeldt, short subjects sales manager; George Josephs, manager of sales accounting; Maurice Grad, sales promotion manager, and H. C. Kaufman, exchange operations manager.

An Eastern sales meeting will be held in New York soon.

Universal Sets Refinancing

Although recapitalization and consolidation plans of Universal Pictures involving an estimated $6,000,000 have not been definitely set as yet, it is believed that the First National Bank of Boston will do the financing, according to *Motion Picture Daily*.

Part of the recapitalization plan provides for the company to call in its preferred shares, besides allowing for funds with which the firm's outstanding loans will be liquidated.

Universal's $3,000,000 net earnings for 1942, after all taxes and depreciation, surpassed the 1941 earnings. The new contemplated transaction would free all outstanding obligations with the exception of the new loan, and would simplify the present financial structure, it was said.

O'Connor, Sanford Aid Catholic N. Y. Drive

John J. O'Connor, vice-president of Universal, and Bert Sanford, of the Altec Service Corporation have been appointed to Archbishop Francis Spellman's Committee of the Laity, in New York, in the 24th annual appeal of the Archdiocese's Catholic Charities.

The 1943 appeal opens April 4th in 376 parishes. It coordinates the work of 182 hospitals, orphanages, dispensaries, and other agencies.

Lawrence Returns to MGM

Laudy Lawrence, former foreign manager of Twentieth Century-Fox, has returned to the MGM foreign department. He was a European representative for Metro for more than 15 years, managing company offices in Paris and elsewhere. He also was an assistant to David O. Selznick and a vice-president of United Artists.

Assessments Cut for Philadelphia Houses

The war boom has not checked the depression-born decline in Philadelphia real estate values, with the result that nearly all of the central city theatres enjoyed another reduction in taxable valuations for 1943. Among the downtown Warner theatres, tax reductions were ordered for the Mastbaum theatre, its assessment having been reduced from $1,239,700 in 1942 to $1,218,300 for 1943; Fox theatre, assessment cut from $1,451,000 last year to $1,416,700 for this year; Stanley theatre cut from $677,000 to $597,000; Aldine theatre, reduced from $549,000 to $501,300; Boyd theatre from $546,100 to $527,200; Karlton theatre from $980,600 to $938,300. The Keith's theatre remained at its 1942 valuation of $528,100. William Goldman's Erlanger theatre had its assessment reduced from $567,800 to $545,100, and the Academy of Music, concert hall, was cut from $1,025,000 to $978,000.

B. & K. Warehouse Destroyed by Fire

The Balaban and Katz warehouse at 408 N. Ashland Ave., Chicago, was destroyed by fire on Thursday, January 28, causing damage estimated to be over $200,000.

Although there were some narrow escapes, no serious injuries were reported by the 35 employees who were in the building at the time. John Schaefer, supervisor of sound equipment, suffered cuts about his hands, when he escaped through a window which he broke with an adding machine. Sam Katz and Alfred Haines, trapped on the second floor when an automatic fire door closed on them were rescued by Harold Watson and William Picha, artists, who broke a window from an adjoining roof and helped them to escape down a steel stairway.

The warehouse contained valuable sound equipment, scenery, lobby displays, candy and miscellaneous theatre props.

Governor Edison Guest at Annual N. J. Allied Session

The Allied Theatres Owners of New Jersey have been commended by the Government for aid in promoting War Bond sales, Red Cross collections, defense films, and other activities, members were told at the annual meeting in the Stacey Trent Hotel, Trenton, Monday.

Guest speakers were Governor Charles A. Edison, Assemblymen Arthur Lewis and Dave Young, Senators Harold Eastwood and Charles Barton.

Opinion at the meeting was that the ban on pleasure driving hurt rural theatres severely.

Assemblywoman Mattie Doremus, of Passaic, has introduced a bill making checking illegal during showing of a flat rental picture. It is backed by the organization.

Preview Brings Notables

Russian Ambassador Maxim Litvinov; British Ambassador Lord Halifax; Chinese Ambassador Wei Tao Ming; Sam Rayburn, Speaker of the House; Major General Alexander D. Surles; Raymond Clapper, columnist; Admiral Sir Percy Noble—and many others of distinction were in the invited audience of three hundred who saw the March of Time's "One Day of War—Russia, 1943" at the Carlton Hotel, Washington, last week.

Heads War Bond Committee

Samuel Friedman, district manager of the Comerford circuit with headquarters in Hazleton, Pa., has been appointed chairman of the Hazleton Lodge 887, B'nai B'rith committee which pledged to sell $150,000 in War Bonds by February 15th.

Training Films Aid Workers, Survey Shows

A recent survey conducted by the Management Research Division of the National Industrial Conference Board indicated that motion pictures and slide films have aided war workers in grasping the work more quickly, thus shortening the length of training periods.

According to the report, which covered 239 companies, from 25 to 50 per cent greater understanding of the subject matter resulted after war workers had viewed films. The survey found that visual aids stimulated interest in learning, increased the retention of learned material, improved the quality of workmanship and provided a standard method of training.

It was discovered that more than half the companies will continue the training of employees through films after the war is over on the same scale as now, while one-third will use them to an even greater extent. Only six companies answered that they would discontinue the procedure. It was pointed out by some executives that trainees favor this method of teaching since they receive entertainment value while learning.

"Because of the war, the Federal government has invested large sums of money to stimulate the production and use of industrial training films on a large scale," the Board reported "and it is possible that it will continue to have an active interest in this important field because of the magnitude of the postwar reconversion."

Managers Promoted By Warner Circuit

Ted Schlanger, Philadelphia zone head for the Warner circuit, announced a number of management changes, all promotions, following the promotion of Irving Blumberg, manager of the Midway theatre, to director of publicity and advertising. David Seaman was transferred from the Forum to the Midway, Andrew Schectman from the Allegheny to the Forum, Nat Warshaw from the Frankford to the Allegheny, and Robert DeFino, assistant manager of the Earle, to manager of the Frankford.

Phil Wexler, treasurer of the house, was promoted to assistant manager of the Earle. In other circuit changes, Howard Kuemmerle manager of the Grange, was transferred to the Lindley in a similar capacity, and Walter Krisbell, former rotating manager, to manager of the Grange. Outside the city, Birk Binnard manager of the Capitol theatre, York, Pa., was transferred to the circuit's Ritz in Wilmington Del., in a similar capacity, and George Lascaris was named assistant manager of the Warner theatre in Wilmington, Del., succeeding Joseph Stuart, who was inducted into the Army.

Farrow Succeeds Woolf In Gaumont British Post

Leslie Farrow this week replaced the late C. M. Woolf as deputy chairman and joint managing director of the Gaumont British Pictures Corporation, London. Mr. Farrow is already a member of Gaumont's board, and also on the board of Odeon Theatres circuit.

D. E. Griffiths, general sales manager for Paramount in Great Britain, has been appointed managing director of Associated British Film Distributors.

Fire in Seattle Theatre

A fire which was caused by a mysterious explosion caused an estimated $25,000 damage to the Green Parrott theatre in Seattle on Sunday, January 31st. There were no casualties reported.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) A STRANGER IN TOWN (B) CABIN IN THE SKY	
ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 2/9	11 A.M.
ATLANTA	RKO Screen Room	191 Walton St., N.W.	TUES. 2/9	10:30 A M
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 2/9	10 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 2/9	8 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 2/9	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	TUES. 2/9	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	TUES. 2/9	2:30 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 2/9	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	TUES. 2/9	(A) 10:30 A.M. (B) 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	THUR. 2/11	2:30 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 2/9	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 2/9	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 2/9	9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 2/9	2:30 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	THUR. 2/11	(A) 10:30 A.M. (B) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	TUES. 2/9	1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	TUES. 2/9	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	TUES. 2/9	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 2/9	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 2/9	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 2/9	9:30 A.M. Also 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	TUES. 2/9	10 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 2/9	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	TUES. 2/9	(A) 11 A.M. (B) 2 P.M.
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	TUES. 2/9	1 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	THUR. 2/11	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	TUES. 2/9	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	THUR. 2/11	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	THUR. 2/11	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	THUR. 2/11	1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 2/9	(B) 10 A.M. (A) 1 P.M.

"A Stranger In Town"—*Frank Morgan, Richard Carlson, Jean Rogers*
"Cabin In The Sky"—*Ethel Waters, Eddie 'Rochester' Anderson, Lena Horne, Louis Armstrong, Rex Ingram Duke Ellington and his Orchestra, The Hall Johnson Choir*

OIL SHORTAGE PINCHES, BUT TRADE HOLDING PACE

Fuel Oil Delivery Stopped in New England; Salary Ceiling Fight Pressed

Fuel and gasoline shortages in all states overshadowed salary ceilings, raw stock limitations, and manpower problems as the principal war worry of the motion picture industry this week. A nationwide survey however, showed that theatres, studios and distribution were meeting and often surpassing all government demands for conservation.

In the New England area, hardest hit of all by the fuel oil shortage, theatres and other oil-heated places of amusement were denied delivery of fuel oil for 10 days, commencing on the night of January 30th.

The regional director of the Office of Price Administration, Kenneth B. Backman, restricted the delivery of fuel oil in Massachusetts, Rhode Island and Connecticut. All deliveries to theatres were barred until February 9th. Persons with a seven-day supply of heating oil also may not receive delivery during the period.

The value of industrial and commercial ration coupons also was slashed in six states to 80 gallons from a previous 90. It was the third such reduction and included Southern New York, New Jersey and Pennsylvania as well as the New England states.

Further restrictions on the use of oil and gasoline rather than relaxation of present regulations, are likely to be imposed in the future, it was disclosed this week by Washington officials concerned with oil problems.

The rationing of heating oil, heretofore confined to 30 eastern and midwestern states, has been extended to Washington and Oregon. A 25 per cent curtailment has been ordered there and may be imposed on the rest of the country before spring, it was disclosed.

In the northwest, rationing was adopted because the area is dependent upon tankers. With anticipated stepping up of the war in the Pacific, it was explained, it is quite possible the Navy may need the oil ships, leaving the two states dependent upon railroads.

Would Prevent Repetition Of Problem

Rationing of the rest of the country, including the big oil-producing states, would be a matter of conservation, necessitated by the fact that military, war industry and essential civilian demand now is close to the limit of the oil industry's capacity to produce.

Admitting that rationing in the east has been badly handled, partly because of conditions beyond their control, officials of the Petroleum Administration and Office of Price Administration said they were determined to prevent a recurrence next winter of situations which prevailed this winter.

Accordingly, they said, as soon as the current heating season ends all transportation then available will be devoted to building up stocks of fuel oil against next winter's demand. There is little likelihood that the ban on pleasure driving will be lifted for some time.

It was explained that the eastern oil industry went into the winter with the lowest stocks in its history, while the weather adversely affected both rail and water movement. At the same time, in preparation for the African campaign, the Navy took much oil from the East. Further, concentration of war activity on the Atlantic seaboard resulted in an increased population which had to be supplied with oil and gasoline.

Deliveries to the east coast are still being stepped up by the railroads, pipe lines and barges, and the largest pipe line in the world, now in operation from Texas to Illinois, will reach the coast this summer.

Officials of the OPA in Hartford reported that commercial buildings that were faced with the choice of converting from oil to coal by February 6th or of getting no more oil were rushing ahead on conversion work. In December, when the order was announced, it was believed that about 50,000 heating plants in Connecticut would have to convert or prove conversion impossible.

Oil Restricted In Hartford

An OPA offcial said that if a building owner was only awaiting delivery of supplies, more oil could be allotted by the local rationing boards. This is possible only if he has certified to the War Production Board that conversion is under way.

Meanwhile, from throughout the Hartford territory came reports that last Thursday's severe snow storm had hurt theatre grosses over the weekend because of transportation difficulties. It was the worst storm in two years.

Most houses in Connecticut have announced Tuesday or Wednesday as closing day following the Governor's request that mercantile establishments close Monday, and theatres close one full day each week. Wednesday has been generally chosen by subsequent runs, as it permits the houses to shift easily to two changes a week, instead of the former three, and does not interfere with the usual Monday-Tuesday, and Thursday-Friday premium giveaway days.

First runs generally have chosen Tuesday, reopening with new programs on Wednesday. Those theatres which had already announced certain matinees would be discontinued, before the Governor's fuel-saving request, may not now resume these matinees because of the full-day closing.

Small Town Houses Report Grosses Off

Neighborhoods and small town houses complain that the closing is cutting into business considerably, coupled with bad weather and the pleasure-driving ban. Many also point out that they must heat their buildings because of stores and residences, and no large saving of fuel is effected.

In New Haven, 11 houses close Wednesday, and nine Tuesday, one Thursday and one Friday. In Bridgeport, nine close Tuesday, three Monday, seven Wednesday, three Thursday, and one Friday. Ten Hartford houses close Tuesday, seven Wednesday, two Monday and two Thursday.

Meantime, State Fuel Administrator Wesley A. Sturges reports, after an investigation of the coal and oil supply, that the situation has brightened considerably, and that the closings may soon end.

Closings of 28 Warner theatres in the Hartford zone was announced by Henry L. Needles, district manager. Generally the houses selected Tuesday, although several are closed on Monday or Wednesday. The Lockwood and Gordon circuit has closed its houses on Tuesdays, too. The Windsor in Windsor was reported to have closed this week because of the fuel shortage.

Gasoline Rations Pinch in Wisconsin

A number of theatres in the Hartford territory also have dropped daily matinees to save heating oil. New Haven, New Britain, Torrington and Plainville theatres have taken similar steps.

While gasoline rationing and the most severe weather in many winters have combined to make business extremely spotty for neighborhood houses, business continues good at downtown Milwaukee theatres.

It was believed that gasoline rationing, when it became effective December 1st would react favorably for outlying houses, but from most reports such has not been the case. People working in the downtown area seem to stay downtown to attend a film before going home, with the result that neighborhood business has suffered.

An experiment of playing two strong pictures day and date at the Peerless and Grand, northside neighborhood houses, the first two days of the week at higher admissions is said to be meeting with success. The policy is unique in Milwaukee for subsequent run houses.

The first Warner circuit house in Philadelphia to drop matinees is the Yorktown. The fuel oil shortage necessitated the closing for

(Continued on opposite page)

THEATRES CLOSED IN WORLD WAR I

Exhibitors in eastern states who recently had to shut their doors one or two days a week in order to conserve fuel have followed the pattern employed to save fuel in World War I. On Tuesday of the week of January 20, 1918, 25 years and 2 weeks ago, all theatres in the United States were requested to close one day a week to conform to the National Fuel Administration order.

This was brought to light by Karl Kae Knecht, who writes the column, "25 Years in Evansville Theatres", for the Sunday 'Courier and Press' of Evansville, Ind. According to Mr. Knecht, the big motion picture attractions of that week in 1918 in Evansville featured such silent screen stars as Pauline Frederick, Lillian Walker, Mrs. Vernon Castle, Clara Kimball Young, Gail Kane and Bessie Barriscale.

Oil Shortages Cut Gross in New England

(*Continued from opposite page*)

afternoons, except Saturday and Sunday. A large number of independent houses have dropped matinees since late December.

The Loew's Penn theatre and Warner Brothers' downtown theatres in Pittsburgh have inaugurated a policy of completing shows at 11:45 P.M., due to transportation difficulties besetting their patrons.

Advertising and publicity campaigns are attuned to this policy, and stress the use of trolley cars and busses in reaching the theatres, and car advertising carries the slogan, "Don't be a pleasure-driving shut-in." The reaction reported thus far has been favorable, it was said.

Conferences in Washington between distribution executives and the Office of Petroleum Administration were still continuing in an effort to solve studio transportation problems, it was reported. According to one spokesman in New York as many as 37 per cent of a studio's workers have been unable to reach their jobs on present gasoline allocations.

Congress Attacks Salary Ceiling

Congressional opponents of the Presidential order limiting salaries to $25,000 a year, net, fired their first gun in the fight for repeal last week when Representative Bertrand W. Gearhart, California Republican, introduced a repeal amendment in committee. He accompanied it with the declaration that the order worked hardship on many employees of high bracket incomes, and threatened to cut Treasury income by $100,000,000.

He said that the Treasury is faced with the loss of $100,000,000 and that thousands of persons, many of them unfit for other work by reason of age or physical incapacity, will be thrown out of jobs.

As a test of sentiment in the Ways and Means Committee, of which he is a member, Mr. Gearhart attached a repeal provision to the measure written by Chairman Robert L. Boughton to increase the debt limit to $210,000,000,000. Committee action on the controversial bill was postponed for a week.

"It is imperative that this ill-advised and thoroughly un-American salary limitation regulation be repealed at the earliest possible moment," he declared. Mr. Gearhart advanced several specific reasons why the limitation should be revoked.

In the case of motion picture talent, the period in which they can earn high income is limited, and they would be unable, under the limitation, to amass a competence on which to live when their earning capacity dwindles, he noted.

Thousands of persons employed personally by those earning large salaries—chauffeurs, gardeners, caretakers, etc.—could no longer be supported.

Corporations would receive a "windfall" enrichment to which they are not entitled by relieving them of the necessity of keeping their contractual obligations to their ablest executives, their greatest artists and best performers, he added.

Mr. Gearhart explained that he did not want to make the salary control repeal the subject of special legislation, since the President undoubtedly would veto such a measure. By adding the repealer as a rider to legislation which the President was anxious to have, he said, it might be accepted rather than throw the whole measure to renewed Congressional consideration.

He expressed the belief that a majority of the members of the committee might support his repeal provision in the debt-increase bill, but added, "whether they do or not, I intend to move it as a rider to every bill affecting the revenues until this thoroughly un-American proposal, fraught with such disaster to the Republic, is wiped from the statute books."

Actors Vote to Stay on Job

The Screen Actors Guild board of directors on Monday passed a resolution urging members to stay on the job if the salary ceiling halts their income in the middle of a production. Withdrawal during production would cause costly delays and disrupt the entire industry, the board declared. Freedom of action in the matter rests finally with members, however.

Discuss Raw Stock for Foreign Market

Problems of raw stock supply for the foreign market were to be discussed in Washington on Wednesday at a meeting between industry representatives and Harold Hopper, motion picture chief of the War Production Board. Carl E. Milliken, acting foreign manager of the MPPDA, John Hicks of Paramount and Joseph A. McConville of Columbia represented the industry.

The group was expected to discuss the extent to which exports of unprocessed raw stock as well as finished prints to Allied and neutral nations must be cut to meet current shortages.

Occupational Deferment Lifted By Manpower Chief

Occupational deferment was lifted from a long list of jobs Tuesday in orders issued by Chairman Paul McNutt of the War Manpower Commission, which announced also that men under 38 in such jobs would not be deferred from military service because of their dependency status.

In a "Work or Fight" order designed to get all able-bodied men into war production or military service, Mr. McNutt said men in the proscribed occupations would be given until April 1st to get into essential industry or on the lists of the U. S. Employment Service.

A number of jobs in both the production and exhibition branches of the film industry were included in the list, although no jobs to be found exclusively in the industry were mentioned.

Exhibitors may be affected by the ban on deferment to ushers and doormen. All branches of the industry may feel the listing of elevator operators, errand, messenger and office boys, groundkeepers and lavatory attendants. Also in the list were night club managers and employees, theatrical studios and schools, manufacturers of signs and advertising displays, and interior decorating services.

The War Manpower Commission also has issued an amended bulletin of essential activities in the communications industries, including a number of jobs in motion picture production. All, as expected, are in the technical end.

In dealing with the motion picture industry, the commission listed the positions of animator, architect for production sets, cameraman, film cutter, film editor, equipment maintenance technician, illumination technician, process and effect technician, production set technician, production supervisor, sound engineer, and technical writer. The list amended Occupational Bulletin No. 270.

The WMC bulletins are issued to guide local draft boards on the occupational classification of men in essential jobs. However, it warned, the mere listing of an occupation within an activity essential to the war does not necessarily mean that every registrant so engaged will be given a deferment. Final decision in each individual case must be made by the local board, subject to appeal.

Separate Publicity Unit To Work on "Bell Tolls"

Paramount will establish a separate publicity unit for exploitation on "For Whom the Bell Tolls," it was announced last week in Hollywood after Robert M. Gillham, director of advertising and publicity, met with Y. Frank Freeman, vice-president in charge of studio operations; B. G. DeSylva, executive producer; George Brown, studio director of advertising and publicity, and Sam Wood, producer-director of the film.

Mervin Houser and Idwal Jones of the studio publicity staff, and Allan Meltzer, New York press agent, will be part of the first unit which will map plans concerning the premiere, which is expected to take place in the spring. A separate section will be set up in the Paramount home office advertising and publicity department, where the group assigned to the special campaign will be quartered.

Murphy Heads Committee

Harold Murphy, executive of Evergreen Theatres in Olympia, Wash., has been named chairman of a committee of the Army-Navy Club to furnish 300 beds at the Totem Club for the Camp Lewis soldiers on leave over weekends.

Getschal Joins Warners

Bud Getschal, formerly with Paramount, has joined the Warner Brothers' advertising staff, and will work directly under Gil Golden, who is in charge of trade paper advertising.

Don Beal in Army

Don Beal, former clerk at the Warner exchange in Des Moines, has joined the Army. His place has been taken by Herman Coffin.

Seat on War Council Asked for Theatres

W. F. Rodgers Will Renew Proposal for Exhibitor Participation in Talks

To bring the exhibitors of the country into actual instead of second hand participation in the conferences between the War Production Board and the distributor representatives of the motion picture industry, William F. Rodgers, sales chief of MGM, will renew previous proposals in the general interest of full cooperation in the war effort.

This was made known by Mr. Rodgers at a luncheon at the Hotel Astor on Tuesday, attended by gentlemen of the trade press.

"At the present time," said Mr. Rodgers, "the conferences are restricted to the members of the War Production Board and the representatives of the motion picture distributors. Rulings on the reduction in raw stock film footages are made known to the exhibitors through the distributors, which I previously have pointed out, is an unfortunate second-hand method that keeps the exhibitor from close and direct contact with the progress of the war effort. The WPB held that the source users of raw stock were the ones to be reached in the conferences.

"Because many exhibitors feel they are being left out of the party and because it is most desirable that they should receive their information at first hand, I will renew my efforts to bring this complete cooperative effort on a closer contact basis.

"We have found the WPB most patient, helpful and understanding in our relation with them. They have a job to do and the job is essential.

"The exhibitors, in my opinion, would be far better satisfied if they were to know direct all the reasons for the footage reductions which may or may not be increased rather than reduced. They have business problems which are definitely their own even though they are of necessity affected by the problems confronting the distributors.

"I am not speaking for the motion picture industry but as an individual member of that industry and I believe great good will result from the inclusion of the exhibitor representatives in the conferences."

Mr. Rodgers said that he was not concerned with the method of choosing these exhibitor representatives so long as they were exhibitor-chosen, and that naturally representatives would be chosen from those in whom their fellows had full confidence. Mr. Rodgers did not indicate how soon his new appeal would be made but it is understood that no time will be lost.

Later at the luncheon Mr. Rodgers gave thumbnail sketches of six MGM pictures which will be released in March or as soon as the market is ready to absorb them. This part of the program might be described as a spoken press release.



By Staff Photographer

WILLIAM F. RODGERS

He viewed the offerings on the west coast, from which he recently returned. The high spot was "The Human Comedy," in which Mickey Rooney stars. It was described as a simple human story of a simple human American family and because of its importance it will be released as an individual picture.

The others were: "The Youngest Profession," with Virginia Wilder, Greer Garson, Edward Arnold, William Powell, Robert Taylor, Walter Pidgeon and others; "An Assignment in Brittany," a Commando film; "Slightly Dangerous," with Lana Turner and Robert Taylor; "Presenting Lily Mars," a musical with Judy Garland; "The Air Wardens" with Laurel and Hardy, and "A Cabin in the Sky," with Ethel Waters, Rochester, Duke Ellington and his band and a colored cast.

The general trend of the group is comedy as MGM is convinced that either for reasons of escape or just the natural audience attraction to fun that a bill of fare in which mirth is the featured dish contains the motion picture vitamin M (for merriment, of course).

Mr. Rodgers revealed the fact that there will be fewer pictures next year than this as far as his company is concerned.

"Further cuts in raw stock," he said, "are to be expected and despite the rigid economies in the studios on retakes and in general shooting, the outlook is for fewer releases and an increasing trend toward longer runs."

Stars Tour in USO Units

Judy Canova, screen star, will start a personal appearance tour of Army and Navy posts with the USO-Camp Shows unit, "Hit the Deck," on Monday, February 8th, when she will appear at the Pensacola Naval Air Station in Florida. Irene Manning, Warner star, began her tour with the unit's "Looping the Loop" production on Monday at the Naval Air Station in Lakehurst, N. J.

Ohio's Counsel Declares Time Change Legal

State Attorney General Thomas J. Herbert has ruled that Ohio legally can change to standard time, contradicting an earlier opinion by Lieutenant Governor Paul M. Herbert, who said such an enactment would be unconstitutional in view of the Act of Congress on February 9, 1942, putting the country on an Eastern War Time basis.

Two state legislatures already have passed laws abandoning War Time, and substituting Standard Time, which was in effect before the passage of the Federal law. Georgia was the first to rebel against President Roosevelt's order, the bill passing the state legislature and being approved by the Governor on January 28th. Michigan followed suit shortly afterwards, and authorized the time change to become effective at 2 A. M. on February 15th.

In Ohio, the Attorney General admitted that Congress has plenary powers to establish standard time throughout the United States, but said that the Congressional act did not constitute an exercise of war powers.

Strike Settled by Theatre Man

Joseph Kinsky, district manager of the Tri-State Theatres circuit was responsible for settling a controversy among six local unions and the Brandeis Investment Company in Omaha last week, after being approached to act as intermediary in the dispute.

The controversy arose when eight elevator operators were dismissed by the company following a sit-down strike at the Brandeis Theatre and the Saunders-Kennedy buildings, operated by the company. The Omaha Central Labor Union then ordered the steam shut off from 21 buildings heated by the Brandeis Investment company's heating plant.

Gordon Preble, president of the Central Labor Union, approached Mr. Kinsky and asked that he contact E. F. Pettis, secretary-treasurer of the investment company, relaying information that the union was willing to supply heat if a satisfactory agreement could be reached. Mr. Kinsky set forth his plan to both factions, and a settlement was reached.

Clark Given Added Duties

Ned E. Depinet, president of RKO Radio, has announced that William H. Clark will supervise all contracts other than exhibition, in addition to his duties as assistant treasurer of the company. Mr. Depinet also announced that Mr. Clark would be elected assistant secretary shortly.

Levinson Has 40th Anniversary

Col. Nathan Levinson, head of sound engineering for Warners, celebrated his 40th anniversary as a radio and sound engineer this week. He has been with the company for more than 16 years.

FPC Sets Toronto Precedent

Famous Players Canadian circuit set a local precedent this week when it booked Warner's "Across the Pacific" for simultaneous showing at its Tivoli and Eglinton theatres in Toronto.

"Yankees" Release Set

"The Pride of the Yankees," Samuel Goldwyn production, will be released nationally by RKO Radio this spring.

THE AVALANCHE HAS STARTED!



O
ONDER
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LKING
BOUT
!...

AND THE TOP HOUSE IN EVERY CITY AND TOWN...AS SOON AS WE CAN GET PRINTS TO HANDLE THE AVALANCHE OF BOOKINGS!

"AN EXPLOSIVE PICTURE, COMPOUNDED OF THE THUNDER AND LIGHTNING OF TRUTH... IT IS A GREAT ONE, TO BE SEEN SEVERAL TIMES, TAKEN TO MIND AND HEART, AND REMEMBERED WELL."—Chicago Herald-American

THE *Greatest* MASS SELLING CAMPAIGN IN THE HISTORY OF THE INDUSTRY!



)IN THE INDUSTRY'S
'MARCH OF DIMES"
FEB. 18-24

MORE GREAT RADIO PROMOTIONS ON THE WAY IN ALL IMPORTANT LISTENING AREAS coast to coast and border to border! . . . Blankets of intensive showmanship parallelling that spectacular and sensational 50-City World Premiere staged under the sponsorship of Radio Station WLW, Cincinnati . . . the amazing promotion that helped skyrocket grosses in every one of the theatres anywhere from 150% to 300% of the average for TOP GROSSING pictures of the past . . . paving the way for a perfect record of HOLDOVERS, and setting the stage for unheard-of business for every theatre in the territory! — Now it's headed YOUR way on a tidal-wave of box-office publicity that's sweeping everything before it!



WITH

TIM HOLT • BONITA GRANVILLE • KENT SMITH • OTTO KRUGER • H. B. WARNER and

LLOYD CORRIGAN • ERFORD GAGE • HANS CONRIED

GAVIN MUIR • NANCY GATES

Produced by Edward A. Golden • Directed by Edward Dmytryk • Based on the book "Education for Death" by GREGOR ZIEMER • Screen Play by Emmet Lavery

Axis Threatens U.S. Market in Turkey

Government Weekly Cites New Studio for Dubbing German Product

Although the greater percentage of motion pictures currently being exhibited in Turkey is American, both Germany and Italy are completing plans to extend their propaganda films and threaten U. S. product in this neutral country, it was learned this week from a report in *Foreign Commerce Weekly,* official publication of the Department of Commerce.

At the formal opening of the current Turkish motion picture season, seven of the eight first run theatres in Istanbul presented films produced in the United States, said the weekly. Nevertheless, indications that the Axis is showing considerable interest in the Turkish film trade, is the news that a studio now is being established in Istanbul, presumably with "financial assistance" from the German Ministry of Propaganda, for the purpose of dubbing German films into the Turkish language and thus making them more suitable for distribution, particularly in the interior of the country.

The studio is scheduled for completion in February, and the amount invested is estimated at $30,000. All equipment is said to have been ordered from German and Hungarian manufacturers.

Germany's Axis partner, Italy, according to the publication, will open a new theatre seating about 600 persons in Istanbul in March. The house will be operated by an Italian national as an outlet for Italian films. Programs will be supplemented with German and U. S. pictures, but Italian product will dominate, it was reported.

Approximately 200 American films now are in the possession of Turkish distributors, it was said, enough to meet normal trade requirements. Estimates place the number of Axis films to be exhibited during the present season at not more than 45, about 30 from Germany, 10 from Italy, and five from Hungary. Two Istanbul theatres, which presented about 40 German pictures during the 1941-42 season, again will have exclusive rights to show productions from the Reich, it was learned.

British Supply Most Short Subjects

Curiously enough, the publication pointed out, British producers will continue to be prominent suppliers of 10-minute shorts and educational pictures, scheduling 20 such films for distribution this season, but are evidencing little interest this year in furnishing features to the Turkish market. Most of the shorts deal with scientific and industrial subjects and are very popular with Turkish audiences. They generally are supplied free of charge and are circulated among schools and community centers in addition to theatres.

Foreign Commerce Weekly reported that American-made shorts depicting the life and work of the U. S. under wartime conditions, would be equally well received "if satisfactory arrangements for their exhibition could be made, probably similar to those in effect with British producers." German producers also are expected to offer propaganda short subjects.

According to latest figures available, there are approximately 155 theatres in Turkey. Of these, 43 with seating capacity ranging from 300 to 1,000 each, are located in Istanbul. The Turkish film industry itself is new and comparatively small, comprising only two studios (excluding the one now under construction). The amount of capital invested in the industry is not large and studios are handicapped by lack of competent players, professional and technical employees and inadequate equipment.

Most dubbing of films from foreign countries into the Turkish language, principally American pictures, is done by Turkey's film industry, reported the publication. Much of the positive film necessary for this work customarily is imported from Germany and it is said that fears have been expressed by Turkish distributors that in the future the studio now being built to dub Axis pictures will be given preference when film is shipped from Germany.

Screen censorship in Turkey is handled by the military authorities and their guiding motive is to avoid offending any nation, a task that is reportedly becoming more and more difficult as the nation's neutral position in the war grows more precarious. To be approved a picture must have a neutral theme and background and must be completely free from any trace of propaganda. Moral values are considered of secondary importance. If a film is once rejected by the censors, it has practically no chance of being reconsidered even though it is cut and reedited to meet censorship requirements.

Audience preference in the country is overwhelmingly in favor of American product. Musical productions are especially well liked because the language factor is subordinate, it has been noted, and pictures with Oriental settings also are popular.

Boston Clergy Views Film

An invitation to the clergy of Boston to attend a screening of RKO Radio's "Army Chaplain," one of the series, "This Is America," was extended by the United States Army Chaplain School at Harvard last week. The Massachusetts Committee Conference of Christians and Jews cooperated in the showing, which was attended by the clergy last Monday.

20th-Fox Men Promoted

Herndon Edmond, Seattle branch manager for Twentieth Century-Fox for the past 11 years, has been promoted to the home office staff, it was announced last week. He has been succeeded in Seattle by Anthony Hartford who was promoted from salesman in the Pacific northwest.

Foresee No New Restrictions on Canada Trade

by W. M. GLADISH
in Toronto

All is calm in the film industry of Canada, from the viewpoint of R. G. McMullen, Administrator of Theatres and Films of the Wartime Prices and Trade Board.

The Government controller declared there were no booking problems at the moment because this was not the time of the year for new contracts. There were no board orders or Orders-in-Council under way which would affect the operation of theatres or films exchanges. He had heard of no new regulations on the use of coal or fuel oil for the heating of theatres. In fact, the situation had been quiet ever since the flurry in December when a group of independent exhibitors had requested a meeting of the industry's advisory council with the board's administrator to discuss trade reforms of long standing in which the Federal officials continued to show little interest.

Likewise word had gone forth that the public had conformed so well with the restrictive policy in the use of electric current that there was no need for additional limitations, at least for this winter season. The civilian consumption of power might have to be cut next autumn to divert more current to war plants but, for the present, the power situation was satisfactory—with theatre fronts unlighted, illuminated advertising eliminated and show-windows dark.

Administrator McMullen was asked about the trend in some exhibitor quarters in introducing glassware as patronage premiums, this having taken place in some suburban houses. He explained that the Government ban on giveaways affected only "ceramics," the polite name for dishes and pottery. Those theatres which offered such premiums during the index period last August, prior to the ceremics prohibition, could switch to something else, such as glass goods or Foto-Nite. But he warned that the situation in the glass industry was such that it might be possible a ban would be placed on glass gifts in the near future.

Regarding the conversion of oil furnaces to coal-heating systems, which was ordered last June by the oil controller only to be followed by the distribution of temporary permits for fuel oil purchases, Mr. McMullen suggested that, with a coal crisis developing because of strikes, shipping and delivery troubles, oil began to look better than coal after all. The heating question was outside of his jurisdiction, however.

With regard to double bills, the Administrator felt that this problem was more likely to be settled among the producers in the United States than by any Government decree, the quantity of film stock being the factor. The Wartime Board did not plan to reduce programs to single features but the solo attractions might come anyway of necessity. In fact, he held the belief that some U. S. producers already were holding back completed pictures to insure a reasonable list for next season—expecting further restrictions and difficulties—and exhibitors might be expected to book only single bills insofar as new product was concerned.

Dayton House Burns

The 1,500-seat Strand theatre, unit of the Libson-White circuit, in the downtown business section of Dayton, Ohio, was completely destroyed by an early morning fire on January 27th, said to have originated in the kitchen of an adjoining restaurant. The theatre was empty at the time. The building porter, after turning in the alarm, reentered the building and was suffocated. Three firemen were injured while fighting the blaze.

RKO RADIO PICTURES PRESENTS

BOOMTOWN D.C.

THE SEARCHING STORY OF TWO HUMAN COGS IN THE MIGHTY MACHINE THAT IS WARTIME WASHINGTON



"BOOMTOWN, D. C.," produced by Frederic Ullman, jr., is the latest release in RKO Radio Pictures "This Is America" series of two-reel features. It graphically tells the story of the little people of our wartime capital — the people who have come to this bedlam on the Potomac from all over America to lend a patriotic hand. In "Boomtown, D. C.," that pulsating city where the biggest shortage is elbow room, the folks back home will see a new kind of war film, a picture of a Washington never before filmed quite so entertainingly. Here is the kind of short that can't help but be tops at the box-office. See it and you'll book it.

LATEST IN THE VITAL NEW SERIES

ONCE EVERY FOUR WEEKS

THIS IS AMERICA

Plan "To Fill Theatres" Announced by Coe

MPPDA Official Explains Publicity Program To Be Jointly Sponsored

"The object of our new program is first to fill the theatres, and secondly, to keep them full," Charles Francis Coe, vice-president of the Motion Picture Producers and Distributors of America, told reporters Monday as he announced a public relations program to be sponsored jointly by the major distributors.

In two parts, the new all-industry project calls for field representatives of the producers association and for the periodic distribution of special pamphlets about motion pictures. They will be issued through the Industry Service Bureau.

This continuing program of industry public relations has been approved by the directors of the Motion Picture Producers and Distributors of America and by company directors of advertising and publicity, he said. It will get underway within two weeks.

It is the first institutional public relations campaign to be jointly sponsored by the producers since the 1938 "Motion Pictures Are Your Best Entertainment" drive.

To keep theatres full will be the task of the new field men. They will visit key cities to work with local industry groups in the presentation of the industry's story to civic, educational and club leaders, newspapers, and other public outlets. Three representatives have been named.

Field Men to Stress Screen Value

They are Gordon White, who formerly headed publicity for Educational Pictures, Duke Hickey, former Chicago promotion director for National Screen Service, and Mark Larkin, for many years an independent Hollywood press agent.

These field men in their contacts with editors, reviewers, educators and club groups will be instructed to emphasize the place of motion picture theatres in every community.

Too much emphasis has been placed on the production end of the industry and not enough on the neighborhood theatre, according to Mr. Coe. "As one of the most valuable educational assets in the world the screen of the neighborhood theatre serves as the eyes and ears of the average person," he asserted. This function as a source of information is particularly important in wartime, he added.

The pamphlet series will be distributed generally to the mailing list of editors and other influential groups now receiving the Motion Picture Letter from the Industry Service Bureau. Additional copies will be available to theatres at cost, to local industry groups and others in the industry for general circulation to mailing lists of patrons.

Included in the tentative titles of the series are "The Press Looks at the Movies," "Movies at Your Theatre," "Movies at War," "Stars for Vctory," "Movies: A New Weapon for Victory," "Movies at School," "Movies at the Library" and an untitled explanation of the working of the Production Code Administration.

The donation of 16mm. films to the Army Overseas Motion Picture Service, and the low cost of films for Army camps in this country were described as one of the industry's most important war activities.

Industry Leaders Sought as Speakers

In addition to their field duties the representatives of the MPPDA will be asked to find speakers both within the industry and from other groups who will spread the industry's message to influential groups.

Presidents of the major companies have been invited to attend the semi-annual meeting of the industry coordinating Committee of six lawyers which will be held in Hollywood on Monday, February 15th. Mr. Coe disclosed that several of the presidents said they would attend in the course of a meeting of the MPPDA board of directors in New York on Tuesday.

War activities and general industry problems, possibly including the fate of the consent decree, will be disccussed at the Hollywood meeting.

Barney Balaban, Spyros Skouras, Harry M. Warner, Harry Cohn, Nate J. Blumberg and Will H. Hays indicated that they would attend. Other company heads also will be in Hollywood if business affairs permit, it was said.

Committee members are J. Robert Rubin, Joseph Hazen and Austin Keough of New York and Mendel Silberberg, Maurice Benjamin and Herbert Freston of Hollywood.

The MPPDA board meeting approved a supplementary appropriation of $5,000 for operating expenses of the War Activities Committee.

Drug Concerns Spent Most On Blue Network in 1942

Drug and toilet goods concerns led other advertisers in gross expenditures on the Blue Network during 1942, spending $6,841,576 for air time, the company announced last week. Food and beverage companies were next on the list with an expenditure of $2,989,264.

Other industries which spent more than $1,000,000 were confectionery and soft drinks, $1,583,163; lubricants, petroleum products and fuel, $1,346,562; and automotive, $1,023,513.

Contest Winners Rewarded

The winners of the Good-Will Broadcast to Brazil Contest sponsored by the Coordinator of Inter-American Affairs received their prizes last week in the presence of Captain Amílcar Dutra de Menezes, director of the Radio Division of the Brazilian Press and Propaganda Department.

U. S. Films Face Competition in Venezuela

The increased popularity of Mexican and Argentine films in Venezuela is affecting American distributors' returns, seriously cutting their income of former years, according to *Motion Picture Daily*. It is expected that the situation will become progressively more serious in 1943.

Grosses of Spanish language productions are surpassing those of American pictures, and the Avila theatre in Caracas has reported that "Historia de un Gran Amor," Films Mundials of Mexico production, brought in $2,100 in four shows, almost unprecedented in the past, since two of the performances were sellouts. An Argentine picture, "Elvira Fernandez," also had drawn more patrons than Hollywood's films.

Only in the large first run theatres in Caracas has the American product maintained its level of popularity, but competitors' films are making inroads there, also, by furnishing pictures which capture the spirit of South Americans. The objection to the current brand of entertainment furnished by North American producers is that only social pictures or musicals are being shown where, in the past, large scale features such as "Ben Hur," "Hunchback of Notre Dame" and "Last Days of Pompeii" were exhibited.

However, Venezuelan exhibitors have had success with "Mrs. Miniver," "Now, Voyager," "Yankee Doodle Dandy" and "Pride of the Yankees." The Walt Disney film, "Saludos Amigos," which had great success in Argentina, did not fare so well, the complaint being that the picture was too short. "Fantasia" shortly will be released for the third time in a first run theatre, however, because of its coninued wide appeal. It was estimated that last year's gross amounted to almost $30,000 in Caracas, according to Michael Havas, RKO manager in that city.

"Spirit of '43" Booked For 677 Theatres

The Walt Disney short subject, "The Spirit of '43," which emphasizes the necessity for prompt payment of income taxes, with Donald Duck as the chief character, was expected to be shown in first run theatres in key cities starting February 4th. All 677 Technicolor prints have been booked, it was said.

The National Screen Service exchanges which are distributing the six-minute reel at no cost to the Government, have reported an unprecedented number of exhibitor requests for the film. The Public Relations Division of the War Activities Committee also is cooperating with a widespread campaign designed to aid in the promotion of the cartoon in every city in the country.

Caravan in Los Angeles

The Allied States Caravan Committee is expected to outline its plans to independent exhibitors of Southern California and Arizona at a meeting in Los Angeles, February 8th. The committee consists of M. A. Rosenberg of Pittsburgh, president; S. E. Samuelson of Philadelphia, W. L. Ainsworth of Milwaukee, H. A. Cole of Dallas, and Abram F. Myers, Washington.

RKO Sets New York Premieres

Three New York premieres of RKO pictures have been set for February, the company announced last week. "They Got Me Covered" will open at the Radio City Music Hall, "Saludos Amigos" will be shown at the Globe, and "Hitler's Children" will open at the Paramount, the first time an RKO picture has been booked for that theatre.

FILM DAMAGE INCREASING, DISTRIBUTORS REPORT

Raw Stock Situation Lends Impetus to Campaign to Conserve Prints

The Motion Picture Producers and Distributors of America, acting this week on reports from its members of substantial increases in film damage, announced preliminary plans for an education campaign which would reach every person handling film, according to Arthur Dickinson, director of conservation for the Association. The campaign will stress the danger to the supply of raw stock.

Damage to film is also becoming a major worry among directors of exchange operations for the major distributors.

Unless damage to prints is curbed they predict it may bring a squeeze on print supplies, which will be even greater than the shortages anticipated by the War Production Board curbs on raw stock.

Inexperienced operators and failure to keep equipment in the best possible state of repair are cited by the exchange men as the principal causes of this increased damage to film.

The remedy, according to distributor spokesmen, is a cooperative effort by exhibitors and distributors to see that carelessness on the part of projectionists is curbed, and to find and remedy mechanical deterioration in booth equipment. They asserted that the current concern over print damage is in nowise a new attempt "to make the exhibitor pay through the nose" for damaged film.

Instead, it was pointed out, careful handling of film, with a resultant extension of print life, would aid the entire industry. Unless it is done many theatres may find that they will be without film, despite efforts to meet WPB quotas in production.

Better Theatres, equipment and maintenance section of MOTION PICTURE HERALD for years has carried on an educational campaign on the proper handling of film and has urged the improvement of inspection and film repair facilities at exchanges.

Distributors Appeal To Exhibitors

Meanwhile, several distributors are addressing their own appeals to theatre operators. J. S. MacLeod, director of exchange operations for Metro-Goldwyn-Mayer, observed that several of the company's branches had sent letters to all accounts explaining the film shortage problem and the urgent need to keep every foot of film in the best possible condition.

One such letter from the Denver manager, now being used as a model by other exchanges, called attention to WPB orders and the fact that print quotas are one-third less for the area on some pictures. To make these go the rounds, and reach all theatres in good condition, the manager asked exhibitors to take personal responsibility for booth supervision and maintenance.

Twentieth Century-Fox's branch managers also are being permitted to address similar pleas to their customers. The home office exchange department said that damage was not yet serious, but there were signs that it might become so. Inspection reports are receiving careful study.

Warners also is watching the print situation very carefully, and keeping records on the life of each reel. Road men for the company have been instructed to bring the damage factor to the attention of all branch managers and theatre men.

Most Use Process to Harden Emulsion

G. Knox Haddow, of Paramount, noted that the reports from his branch managers had not yet shown a startling increase in film damage. However, much of the circulation of prints is through affiliated large circuits where equipment maintenance and projection standards are generally higher. The patented hardening process developed at the Paramount laboratories in Hollywood about five years ago has also made the company's prints more resistant to scratches and emulsion damage.

Almost all major distributors now use a process for hardening print emulsion. These are said to have added many runs to the average print life of a few years ago. Baking, chemical hardeners in developing solutions and patent surface coatings are used.

There are two principal causes of print damage, according to Mr. Dickinson and equipment dealers. They are sprocketing and emulsion scratches. Worn equipment, jagged gears and bad adjustment of the intermittent mechanism are principally responsible for the first. Faulty gate mechanism, guides, or magazines and dirt cause the most scratches, they said.

The remedy for both of these troubles lies principally in careful maintenance and repair, they said. Responsibility for this depends on the theatre owner.

Damage occurs principally in second and subsequent run small town theatres, according to exchange men. However, one New York manager observed that some of the largest circuits in the country sometimes commit these sins of projection carelessness.

Careful maintenance, and rigid adherence to the best projection standards are the only sure film safeguards, exchange supervisors said. They urged exhibitors to insist that their projectionists read current equipment magazines, such as *Better Theatres*, and follow such manuals of good projection practice as Richardson's *Bluebook of Projection*.

Equipment and service dealers are using the print damage reports to give new impetus to their pleas to exhibitors that they have equipment overhauled at once. Many theatre men have failed to realize that the annual five to 10 per cent turnover in replacement equipment which theatres always counted on is no more.

Despite classification as an essential industry, the priority of replacement parts is extremely low, and will get increasingly tighter, one dealer's spokesman said. Also the use of inferior substitute materials for replacement parts is increasing.

He urged every theatre owner to take immediate stock of his equipment situation. If projectionists make all necessary repairs as quickly as possible, and follow manufacturers' standards in obtaining replacement parts many of the causes of film damage can be curtailed, the dealer said.

Interest of equipment outlets in keeping theatre equipment in the best operating condition is not merely selfish, the New York representative of this nationwide dealer said. Unless every projection machine is kept in operating condition, theatremen, dealers, distributors and the entire industry will suffer, he added. Also the government will be deprived of one of its most important channels of wartime information and communication with the public, the neighborhood screen.

Projection unions, through the parent IATSE, have been directing at members special efforts for over a year to insure conservation of film and equipment. Locals, according to national spokesmen, have insisted that members follow strictly the 12-point conservation program outlined by Richard A. Walsh, president, a year ago.

These basic rules for maintenance and conservation were printed by the national IA and distributed to all locals with orders that they be posted in the booth of every union theatre. Additionally inspection by locals has been tightened considerably and heavy fines are being levied against members who fail to follow conservation rules.

The time has come, all concerned with the print damage problem agree, for every theatre operator to look into his booth. If exhibitors, projectionists and service companies work together to keep every gear and part in good condition, and make repairs when needed, distributors are confident that not only will the increase in print damage be halted, but the previous average reduced.

Fire Destroys Theatre

A fire on Monday, January 25th, destroyed the Paseo theatre, in Marlborough, a suburb of Kansas City, Mo. The building was leased by Reuben Finkelstein and Benjamin Fredman, who operate the theatre, their loss of equipment being partly covered by insurance. They also operate two other theatres, Belmont and Byam, in Greater Kansas City.

Lester Isaac Honored

Lester B. Isaac, director of sound and visual projection for Loew's Theatres, last week was elected vice-president of the Projectionist's Square Club of New York and made an honorary member of the "25-30" Club.

Appeals Award Cuts Salt Lake Clearance

Arbitration Magazine Cites Decree System as Example of Effectiveness

Clearances of suburban Salt Lake City theatres behind downtown first runs was cut from 60 to 21 days in the 52nd award of the motion picture arbitration Appeal Board. It modified the award of Robert L. Judd in favor of the Bountiful theatre, in Bountiful, Utah, and held that he did not reduce the first run margins sufficiently.

Loew's, Warners, RKO and Twentieth Century-Fox were directed to make further clearance cuts. Dismissal of the action against Paramount as an affiliated distributor was affirmed. The board divided costs between all parties.

An unusual aspect was the support afforded the complainant by the intervening Murray and Southeast theatres. They joined in his appeal contention that the partial relief awarded by Mr. Judd was insufficient.

The arbitrator erred in permitting these intervenors to seek to better their own clearance situation, on the opposite side of the city, by intervening in the Bountiful action. As intervenors they might have denied the right of intervention to other theatres likely to be affected by an award in intervenor's favor, but not in complainant's.

To avoid the cost of new litigation, however, and in view of the fact that none of the parties contested the intervention the Appeal Board included the intervenors in the additional reductions granted by its decision.

The right of intervention in arbitration, however, "does not furnish a remedy for an independent grievance or contemplate the commencement of what is in effect an entirely new proceeding where the intervenor's complaint has no connection with that of the complainant," they noted.

"Availability of Prints" No Argument, Says Board

Defendant arguments that the wide expanse of the Salt Lake territory required more travel time for prints, hence longer clearance, were rejected by the board. It noted that "the competition in which clearance is based is competition for the patronage of customers and is not governed by the availability of prints."

Clearance of the Centre, Utah, Studio, Paramount and Rialto theatres, downtown, over the Bountiful was set at 21 days; that of the Capitol and Vichy over the Bountiful at 14 days, with a price adjustment provision in favor of the Capitol. Clearances over the Murray were set at 28 days and over the Southeast at 35 days.

Moreover from the Centre or Utah to the studio without price change or time lapse is to be considered as a continuous first run, the board added. Rights of the Gem to a run ahead of the Southeast are not to be affected by the award.

New York

Appeal in the 37th case was filed Monday by the Netco circuit, operator of the Ritz and Broadway theatres in Newburgh, N. Y. It protested the elimination of their clearances over the Beacon theatre, Beacon, N. Y., on the opposite bank of the Hudson River.

Chicago

Hearings opened and closed at Chicago this week in the clearance complaint of the Gary theatre, Gary, Ind. Benjamin Wham, arbitrator of the 18th case, surprised participants Wednesday when he closed the case with the announcement that he would not hear witnesses. He said he would make his ruling on the statements of counsel and the admissions made in briefs. He said this would provide a speedy, just and economic settlement. The five defendant distributors were represented by a large battery of counsel, including several home office attorneys. The case affects virtually all clearances in the Gary-Chicago area.

Film Arbitration System Cited

The American Arbitration Association in its new monthly publication "Arbitration in Action" last week cited the motion picture industry and the operation of the consent decree as an example of how the mere fact that arbitration is available leads to the amicable settlement of many disputes.

"Arbitration presents a paradox," the association declared, "the more available the less necessary proved again in the motion picture industry."

"The motion picture arbitration system was set up to handle an anticipated volume of thousands of cases, because judging by the past history of the industry such a setup was called for," the journal asserted. "However, once set up on an impartial and honest basis . . . such was the cooperation and goodwill engendered by the very plan itself that cases were slow in coming in."

The AAA expressed its belief that the decree arbitration system had given the "theatre owner and the distributor a code of trade practices as a guide for their business transactions" and by its mere presence led to the peaceful settlement of many disputes.

"This small volume of complaints is due to increased confidence in arbitration as a way of settling disputes; but, even more, it is due to the increase of goodwill within the industry and to the beneficence which arbitration spreads over all operations that it safeguards," the magazine declared.

"When the full story of this experiment is written, it will furnish one of the most unique records of organized arbitration operating as a self-governing system within the precincts of a great American industry. It will mark a bright trail for the future, to show what men cooperating in the spirit of arbitration can achieve by themselves and for their nation," the Association predicted.

Lyric Damage $10,000

Damage to the Lyric Theatre, Chicago, from a fire on January 27th, is estimated by Albert Trilling, owner, at $10,000. Priorities will be required for the electrical equipment necessary in rebuilding. The loss was covered by insurance and steps will be taken to restore the theatre as soon as possible.

Perfumer Loses RKO Action

Refusal of the New York courts to grant Caron Corporation, perfume manufacturers, an injunction against use of its trade marks by RKO Pictures was in effect affirmed by the U. S. Supreme Court in Washington Monday, when it refused to review a decision of the New York State supreme court.

As presented to the court, RKO sought and obtained dummies of the Caron Corporation's bottles and boxes for use in "adorning sets of luxurious interiors" but allegedly used them in a scene in which two harlots, a drunkard and the children of one of the women were shown, in a picture which it was asserted was banned in Detroit and refused a showing in Radio City Music Hall.

The perfume company contended that the showing of its products in such a setting was detrimental to its reputation.

At the same session, the Supreme Court held it had probable jurisdiction to review a refusal by the Delaware District Court of a Department of Justice petition to vacate the Radio Corporation of America consent decree of 1932 on the ground that it no longer serves the public interest.

In dismissing the petition, the court held that the decree could not be vacated without the submission of supporting evidence or by agreement of the parties involved.

The circumstances surrounding the filing of the consent decree were exhaustively investigated some two years ago by the Senate Interstate Commerce Committee, at which time it was brought out that three Washington real estate men were involved in an approach to two members of the Senate with a view to having them intercede with the Department of Justice. There were also charges that money changed hands in the course of the negotiation of the decree and its acceptance by the court, but nothing further was ever attempted by the committee.

O'Keefe Wins Universal Sales Contest

Alan J. O'Keefe, Western district manager for Universal, won first prize in the company's sales contest over a three-months period, starting October 1st, 1942, it was announced last week. Branch managers and salesman also received awards.

The winners among the branch managers were Frank Mantzke, Milwaukee; Harry Hynes, St. Louis; LeRoy Brauer, Charlotte; Lon Hoss, San Francisco; Max Cohen Washington; Jack Bannan, Cincinnati, and Peter Dana, Pittsburgh. Winners among the salesmen were E. W. Gavin, Milwaukee; Mayer Monsky, Des Moines; C. S. McMillin, New Orleans; King Trimble, San Francisco; Samuel Tabor, Washington; Frank Schreiber, Cincinnati, and William Satori, Pittsburgh.

Tugend Gets Leave of Absence

Harry Tugend, Paramount writer, has been granted a leave of absence to write the screenplay of "Unconquered Democracies," feature length picture which will be produced by Lieut. Col. Frank Capra.

Bannell Leaves AAA

Marshall F. Bannell, director of public relations for the American Arbitration Association has resigned. He will join the publicity staff of Pan American Airways.

PRC Closes Deal

The Jefferson Circuit of Texas has contracted for Producers Releasing Corporation's 1942-43 product, it was announced this week.

I simply can't believe it-even if it is a Paramount Show!



"STAR SPANGLED RHYTHM"

Paramount sensation of the industry as it out-socks even miracle "Morocco" in every situation to date, with Los Angeles, Boston, New Orleans, Dallas, Atlanta, Houston, Birmingham, Hollywood joining the hit parade last week . . . And 4th week topped the 3rd week at N. Y. Paramount!

Saunders Named Rodgers' Aide In Metro Shift

Edward M. Saunders, western sales manager of MGM, has been appointed assistant general sales manager, effective February 15th, it was announced on Monday by William F. Rodgers, vice-president in charge of sales for the company. Edwin W. Aaron, who has been Mr. Rodgers' assistant, was promoted to circuit sales manager.

Other promotions also were announced, Mr. Rodgers explaining that the new setup "would enable our executives to keep in closer touch with existing and frequently changing conditions and with a desire to more efficiently serve our customers."

The western sales division will now be headed by John E. Flynn, with headquarters in Chicago, and will include Milwaukee, Minneapolis, Omaha, Des Moines, Denver, Salt Lake City, Los Angeles, San Francisco, Portland and Seattle areas in addition to Chicago. John J. Maloney, Pittsburgh district manager, will replace Mr. Flynn as central sales manager with supervision over the Pittsburgh, Cleveland, Cincinnati, Detroit, Buffalo, Indianapolis, St. Louis, Kansas City, Oklahoma City and Dallas areas with headquarters remaining in Pittsburgh.

Burtus Bishop, Jr., has been named supervisor in the Dallas district and will continue to direct activities in the Kansas City area where he formerly was district manager. Charles E. Kessnich will take over direction of the Memphis territory with headquarters in Atlanta. William B. Zoellner, formerly Oklahoma City manager will assume branch manager duties in Atlanta, and Jacques C. Reville will take Mr. Zoellner's place in Oklahoma City.

The Denver and Salt Lake City territories have been added to the Los Angeles, Portland, San Francisco and Seattle territories, and will come under the supervision of George Hickey, western sales manager. Samuel A. Shirley, Chicago district manager, has had Omaha and Des Moines added to his area, and John P. Byrne, Inter-Mountain district manager, will supervise distribution in Detroit, Buffalo, Cleveland and Pittsburgh, replacing John J. Maloney as Pittsburgh district manager.

With two exceptions, the territory of Edward K. O'Shea, eastern sales manager, remains the same. Memphis has been included in the division, while Dallas has been transferred to the central division.

UA Sets Distribution Of North African Film

Bookings have been set in theatres throughout the country for "The Invasion of North Africa," one of the World in Action series, it was announced this week by Gradwell L. Sears, vice-president of United Artists. It is the first complete picture showing the successful Anglo-American landing in North Africa.

Included in the picture are clips taken from enemy-seized film, the bombardment of Casablanca, the British Eighth Army drive on Tripoli and the large-scale bombings of Italy.

Nominated for Editing Award

The Academy of Motion Picture Arts and Sciences has announced the selection of five films which will be judged for the film editing award by a committee. The final entries are: "Mrs. Miniver," MGM; "Pride of the Yankees," Goldwyn-RKO; "This Above All," 20th-Century Fox; "Talk of the Town," Columbia, and "Yankee Doodle Dandy," Warner Brothers.

FROM READERS

GRIFFITH AMUSEMENT HAS BENEFIT PLAN

To the Editor of the Herald:

I was interested in reading in your issue of January 23rd, page 14, an article concerning the extension of employees' benefits by theatre companies in which you state that "the first employee retirement plan to be put in operation was announced in San Francisco by the National Theatres Circuit."

The Griffith Amusement Company has a very comprehensive plan of benefits for all of its employees and the retirement plan of this company has been in effect since December 1st, 1938. The following are highlights of our program:

A. GROUP INSURANCE

Under this plan all employees with at least three months' service are provided these benefits: death benefits from $1,000 to $5,000 (within salary ranges); double indemnity and dismemberment benefits for non-occupational accidents; weekly accident and sickness benefits to reimburse employees for loss of time; hospitalization and surgical benefits for employees and dependents; also materity benefits for wives of employees. The company pays most of the cost of this plan.

B. EMPLOYEES TRUST FUND

This is to supplement hospitalization and surgical benefits to employees for claims not covered by the insurance carrier.

C. RETIREMENT PENSION PLAN

Under this plan each eligible employee will receive, beginning at the age of 65, a life income which in combination with Social Security payments will represent two-thirds of the ultimate high salary level of employees, but not to exceed $250 monthly. Employees who can furnish satisfactory evidence of insurability will be provided death benefits prior to age of 65 of at least $1,000 for each $10 per month income to which they are entitled. Employees contribute four per cent of their salary with the balance of cost borne by the company. Average distribution of cost is about $3,000 by the company for each $1 by the employee.

D. SALARY DEDUCTION INSURANCE

Through this medium employees and their families may purchase life insurance and pay premiums weekly through salary deductions from employees' pay with the advantage of the yearly rate.

The Phoenix Mutual Life Insurance Company and the John Hancock Mutual Life Insurance Company handle the group insurance and pension plan. Salary deduction insurance is made available through the Great Southern Life Insurance Company of Houston, Tex. The total coverage of our employees runs into millions of dollars and this protection is afforded for those who otherwise might not provide for their future or for their families in the event of death. The entire benefit program is supported by employee contributions, service charge on theatre passes and outright payments of premiums by the management.—*GRIFFITH THEATRES, by C. B. Akers, Assistant General Manager.*

Kalmenson Ends Trip

Ben Kalmenson, Warner general sales manager, returned to the home office last week, following a three-week tour of exchange centers. He had previously been in conference on the coast with Jack L. Warner, vice-president in charge of production, and Charles Einfeld, director of advertising and publicity, regarding the company's forthcoming product.

Braun Navy Lieutenant

Harry Braun, sound director at the Radio City Music Hall, was commissioned a lieutenant in the Navy last week. He will be succeeded by Vincent J. Gilcher.

Majors Refuse British Payment Of $5,000,000

Negotiations on the 1943 agreement covering the release of blocked funds between Great Britain and American film companies, which have been under way for some weeks between officials of the British Board of Trade and home office representatives reached an impasse on Monday, it was learned in New York, when major distributors declined a $5,000,000 quarterly payment offered by the British Board as a first release of the companies' blocked British revenue for 1943.

The financial details of payment have been under discussion for some time, principally through the U. S. State and Treasury Departments in Washington and the American Embassy in London. Thus far no new monetary agreement has been closed with Britain for the ensuing year. The $5,000,000 offer was equivalent to payments made by England under last year's agreement with American distributors. That agreement released a total of $20,000,000 of U. S. film companies' British revenue in quarterly payments of $5,000,000 each. Last Saturday, the first quarter remittance for the current fiscal year was due.

It is understood that the distributors' refusal of the $5,000,000 quarter payment indicates they desire a more liberal release agreement than last year's to materialize from the protracted negotiations.

In addition to the $20,000,000 under last year's monetary agreement, U. S. film companies also received from the British Treasury $50,000,000 representing the accumulated frozen balances in England since the start of the war. Nevertheless, an estimated $8,000,000, representing approximately 60 days' revenue prior to the end of the last agreement which was retained in London pending an auditing of the companies' frozen balances, has not yet been released and its payment was expected in the near future. Full release of all their British revenue during the current year is the agreement favored by most distributors.

Paramount Extends Use Of One-Column Ads

Following the successful use of one-column advertisements in magazines of national circulation, Paramount is expanding this type of merchandising into additional media and also utilizing its estabilshed formula of using color in advertising to sell color on the screen, R. M. Gillham, Paramount advertising and publicity director, announced last week.

With the current addition of *Liberty, True Story* and the *American Magazine* to the previous list, these Paramount one-column ads will reach a total circulation of 16,000,000 and an estimated readership of 40,000,000 theatre-goers, the company said. In addition to increasing the media of these ads, special two-color ads are now being prepared for use in *Cosmopolitan, American, Red Book, Liberty* and *True Story.*

Colli, Trucios Leave

Peter Colli, supervisor in Central America and Peru for Warner Bros., with headquarters in Havana, and Armando Trucios, Panama manager, have started the return trip to their posts after conferring with Robert Schless, general foreign manager, in New York.

Paul Radin Joins OWI

Paul Radin has resigned as account executive with Buchanan and Company to join the Office of War Information. Mr. Radin was employed by United Artists prior to his agency connection.

If you haven't played

America's greatest war show, it's time to



WAKE

up . . . Unless your house is located on a desert

ISLAND



you should get the money-making facts about the

Paramount

box-office action picture on the market today!

FIRST CLASS
PERMIT No. 514
(Sec. 510, P.L. & R.)
NEW YORK, N. Y.

BUSINESS REPLY CARD
NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

2c-POSTAGE WILL BE PAID BY—

Paramount Pictures Inc.
Paramount Building
New York City

Attention Mr. Neil Agnew

This Card

can mean

Dollars  for you

(JUST TURN OVER)



Dig Up That  Buried Gold On

"WAKE ISLAND"

It's Broken Records From Poughkeepsie to Los Angeles! —

It's Cleaned Up in Small Houses and 3,000-Seaters —

It's Been On Every One Of Thirty Ten-Best Lists —

It Clicks With Every Audience — From Kids to Critics —

It's Made Money for 1,000's of Exhibitors! And Now —

Paramount Will Help YOU
Clean Up With This Sure-Fire Attraction!



SEND TODAY

For Facts You'll Want to Know About the Profit-Possibilities of This Sensational Show....

•

"WAKE ISLAND"

BRIAN DONLEVY · Macdonald Carey · Robert Preston
and Albert Dekker · William Bendix · Walter Abel

Directed by JOHN FARROW · Screen Play by W. R. Burnett and Frank Butler

Mr. Neil Agnew
Paramount Pictures Inc.
Paramount Bldg., N. Y. C.

.....1943

Tell me what "Wake Island" has done in houses comparable to mine.

Tell me what Paramount will do to help me put "Wake Island" over.

Signed .....

Theatre .....

City .....

M.P.H.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

The theorists who were arguing, at last election time, that there is no such thing as an indispensable man, could make themselves rich—up to $25,000 a year—by showing Hollywood producers how to get along without Gary Cooper. The swing to biographies has made the tall actor an indispensable man or a reasonable facsimile and the distinction, if any, makes the lot of the producers no happier.

When Cecil DeMille announced the signing of Cooper for "The Story of Dr. Wassell" and Warner Brothers, on the same day, announced him for "Saratoga Trunk," Hollywood at large figured that would be about as much acting as the star would be doing in 1943, what with Treasury rulings and Presidential directives limiting the profitability of laboring beyond completion of those undertakings, or either one of them at the Cooper rate of compensation. But now Winfield R. Sheehan is to produce the story of Captain Eddie Rickenbacker and nobody in town can "see" anybody but Cooper in the Rickenbacker role. And it's in the cards for the year to bring up new roles likewise prompting a clamour for his services.

Although Cooper has not yet said he will play Rickenbacker, and Sheehan hasn't said he's offered him the part, there's a majority opinion that the star will do it, if other commitments permit, out of interest in the subject if for no other reason. Against this stands a minority opinion that he may be dissuaded on the ground that too many biographies started the public kidding Don Ameche and his usefulness in that field of endeavor was ended.

In the Cooper case, if never in any other, it may be remarked with finality that money's no object.

Forty Films Shooting

Edging upward from a year-end low, the production index moved to 40 in a week distinguished by no undertakings of extraordinary significance or portent.

Columbia started "Sahara", with Humphrey Bogart, Bruce Bennett and Lloyd Bridges; Monogram turned its cameras on "Clancy Street Boys", a presentation of the East Side Kids; Producers Releasing Corporation commenced shooting on "Girls In Chains", with Arline Judge, Roger Clark and Barbara Pepper; Twentieth Century-Fox put "Bomber's Moon" on its stages, offering George Montgomery, Annabella and Walter Kingsford, and RKO Radio started "The Falcon Strikes Back", with Tom Conway in full replacement of George Sanders in the title role.

The week at a glance:

COMPLETED

Columbia
Destroyer

Monogram
No Escape

Paramount
Henry Aldrich Plays Cupid

Republic
Tahiti Honey

Universal
Always a Bridesmaid

STARTED

Columbia
Sahara

Monogram
Clancy Street Boys

PRC
Girls in Chains

RKO Radio
Falcon Strikes Back

20th-Fox
Bomber's Moon

SHOOTING

Columbia
Attack by Night
Redhead from Manhattan
Blondie Buys a Horse

MGM
Girl Crazy
Faculty Row
Swing Shift Maisie
Bataan Patrol
I Dood It
Above Suspicion
Private Miss Jones
Right About Face
Best Foot Forward

Paramount
Five Graves to Cairo
Good Fellow
So Proudly We Hail
Lady in the Dark
Riding High
Alaska Highway

RKO Radio
Sky's the Limit
Petticoat Larceny
Free for All
Fallen Sparrow

Republic
King of the Cowboys
Shantytown

20th-Fox
Stormy Weather

United Artists
Lady of Burlesque (Stromberg)
Stage Door Canteen (Lesser)

Universal
Cross Your fingers
Destiny
We've Never Been Licked
Corvettes In Action
Phantom of the Opera

Warners
Mission to Moscow
Old Acquaintance
Devotion

Central Casting Issues Annual Report

Metro-Goldwyn-Mayer has given Lena Horne, presently on loanout to Twentieth Century-Fox for "Story Weather," a new contract. . . . Republic has purchased "A Guy Could Learn," *Saturday Evening Post* story by F. Hugh Herbert, and assigned Herbert to the screenplay. . . . Spencer Tracy has reported to MGM for preparation of "A Guy Named Joe," in which he's to co-star with Irene Dunne. . . . Leon Errol and Mary Beth Hughes have been cast in Universal's "Trombone From Heaven." . . . With nominations for Academy Awards not yet voted, the town has made James Cagney odds-on favorite to win the Oscar in the best male performance division.

Evidence which may be construed as refuting the allegations made that studios were cheapening product for a variety of reasons under the pressures encountered at intervals during 1942 is to be found in the annual report of the Central Casting Corporation covering the employment of extras by all producing companies.

Extras in the aggregate were paid $3,388,823.51 in 1942, which compares to a figure of $3,118,411.88 for 1941, the average daily wage for 1942 standing at $11.78 in comparison with an average of $11.50 for 1941. Total placements for 1942 were 287,855, which compares with 266,125 the year preceding.

Goldwyn Signs Player For "North Star"

Barbara Everst, New York and London stage player seen in Columbia's "The Commandos Strike at Dawn" and to be seen in Warner's "Mission to Moscow," now being edited, has been signed by Samuel Goldwyn for "North Star," prior to fulfilling which engagement she is scheduled for a role in the Twentieth Century-Fox production of "Jane Eyre" . . . Michele Morgan, who made her American debut in RKO Radio's "Joan of Paris," is to be starred by that studio in "Higher and Higher," from the musical comedy by Richard Rodgers and Lorenz Hart . . . Universal is preparing "His Butler's Sister," a comedy for which no cast has been selected, as Felix Jackson's second production, to follow the next Deanna Durbin picture now tentatively known as "Hers to Hold."

Roy Rogers, Republic cowboy star who advanced to second place last year in the MOTION PICTURE HERALD poll of exhibitors designating the rank of Western Money Making Stars, is to be offered no more in run-of-the-mill productions but exclusively in specials, produced on increased budgets, according to M. J. Siegel, studio head. Routine vehicles previously scheduled for him are to be cancelled. . . . Twentieth Century-Fox has exercised its option on the services of Ida Lupino for another year.

Hall Granted 30-Day Draft Deferment

Huntz Hall has been granted a deferment of 30 days, following induction into the Army, to fulfill his commitment to Monogram for "Clancy Street Boys," featuring the East Side Kids. This is the new title of the project formerly known as "Grand Street Boys," Monogram having yielded that title to Twentieth Century-Fox.

Paramount has added Oscar Homolka, who played Litvinov in Warners' now completed "Mission to Moscow," to portray the Czech coal magnate in "Hostages," the Stefan Heym novel, which returns Luise Rainer and Francis Lederer to the screen in principal roles. . . . Samuel Goldwyn has announced Teresa Wright as star of his modernization of "Dark Victory," produced twice previously, and has disclosed that the modernizing will include making the heroine a nurse returned from service at Guadalcanal.

Magnificent!... One of the Timelies



HENRY FONDA
MAUREEN O'HARA

in John Brophy's

IMMORTAL SERGEANT

with THOMAS MITCHELL

ALLYN JOSLYN • REGINALD GARDINER • MELVILLE COOPER • BRAMWELL FLETCHER • MORTON LOWRY

Directed by JOHN STAHL

Produced and Written for the Screen by Lamar Trotti

"Smash Attractions of the Day!"
—HOLLYWOOD REPORTER



20th CENTURY-FOX

Join the industry's March of Dimes Drive . . . Feb. 18 to Feb. 24

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

If the promises of British producers prospecting the future in terms of 1943 show, perhaps, a surprising divergence between probability and practicability, it need not be interpreted as dishonesty or insincerity. There will be restrictions on manpower, limits to the studio space available, a shortage of materials and other difficulties unforeseen and unidentifiable.

Despite these continued and probably aggravating obstacles, it is moderately certain that the forthcoming year will see the aforesaid men, materials and studio floors occupied and utilised to their maximum point. On the lap of the Higher Gods of the industry lies the future, the ultimate settlement of who will make and where.

In the last calender year some 53 features were registered, with the studios responsible ranged as follows: Denham, 11; Shepherds Bush and Islington, six; Ealing, six; National, six; Welwyn, six; Teddington, four; others, 14.

Improved Quality Is Expected

Despite the diminution of the monetary quota observed by the American renters here, the 1943 total is likely to be but little less. What numerical drop there may be almost certainly will be offset by an appreciation in the quality of the films made. Bigger films are in the air. 'Ere long they should be in the picture houses.

Among the most interesting prospects facing the future is a brace of films planned by Paul Soskin, one of the industry's adepts at entertainment and production quality. Mr. Soskin's initial effort will be a screen version of Dodie Smith's very successful West End play, "Dear Octopus", a proposition which has earned itself a certain local fame by the Ministry of Information's refusal to aid the release from the armed forces of the star sought by Mr. Soskin for the film.

Soskin Also To Make "Admirable Crichton"

It will be made by Mr. Soskin—who produced "Quiet Wedding" and "The Avengers"—under the production aegis of Gainsborough and Maurice Ostrer, in fact, will be the first of his films under that banner. Harold French, who directed "The Avengers," will direct, and Margaret Lockwood will be starred. Ester McCracken, who wrote "Quiet Wedding," has adapted the play into screen idiom.

While he is at work on "Dear Octopus," Mr. Soskin's team will be furnished for studio shooting a screen version of Barrie's "Admirable Crichton." Mr. Soskin also will make "Fame Is the Spur" from Howard Spring's novel, and a film biography of Marlborough, but these are likely to be 1944 productions. . . . The last of this quartette probably will be Mr. Soskin's magnum opus and will be made on highly spectacular lines in Technicolor.

Among the other more appetising programmes it that announced by Two Cities, whose Fillippo Del Guidice is bent on discovering and developing British talent instead of merely cornering it—though he has not been idle in that respect either! In January he plans to go into practical production with "This Happy Breed" which Noel Coward's directorial collaborator, David Lean, will direct from Mr. Coward's own script. Ronald Reame will be in charge of photography and Tony Havelock Allan will be associate producer. The subject is domestic and traces the development of an ordinary British family from the last war to the present day.

Leslie Howard's next will be the production of "One Pair of Feet," a racy and human study of the life of a British hospital nurse by Monica Dickens. It will be a joint Leslie Howard—Two Cities sponsorship, and Maurice Elvey will direct. Later Mr. Howard, again in conjunction with Two Cities, will make "'Liberty Ship," a Basil Woon story of a warbuilt merchantman and its adventures, from the laying of its keel to the delivery of merchandise at Murmansk.

"Tawny Pipit," a native whimsy by Bernard Miles, is the story of social, military and political upheaval caused in a war year in an English village by the arrival of a migrant from Africa. Mr. Miles will direct and—he is an adept at rustic characterisation—star in the film. John Mills, who played Shorty Blake in "In Which We Serve," will be starred in "Log Book," a subject written by and around the life of Seaman Frank Laskier, radio broadcaster and popular hero.

Dallas Bower has made a screen treatment from Shakespeare's "Henry V," and this will be made by Two Cities. Vivien Leigh will be starred in a Balkan story, "The Valley of the Shadows" by Moe Charles. Two stories acquired from the MOI, "The White Ants," Mrs. Arnot Robertson's study of witchcraft in Africa, and "The Life of Mary Kingsley," will be made by the company. Also promised is an ambitious semi-official film about the British Army, a subject which, despite its selling qualities, has been sadly neglected by British producers of late.

G. B., KALEE EQUIPMENT UNITS MERGED

Gaumont British Equipments and Kalee, Ltd., large British equipment company, have been merged, according to J. Arthur Rank, G. B. head, who declared the move is designed to capture the equipment export markets. Gaumont will control the merged organization.

Gaumont British Distributors, which technically controls G. B. News, has offered to purchase all of the Gainsborough Pictures shares at par, a move which is seen in the London trade as preliminary to reentry of G. B. into distribution.

Hellman Plans Two Films for 1943

Another independent producer, Marcel Hellman, will make at least two in 1943. Mr. Hellman's "Secret Mission" and "Talk About Jacqueline" were his contributions to 1942. This year his contributions—he has a knack of promising little and delivering much—will be a romantic comedy thriller, "They Met in the Dark" and a drama of the Border Wars between England and Scotland, "The Barbarian." This latter subject was written by Adela Rogers St. John and Richard Fisher, who also wrote the scenario. John Balderston was responsible for the screenplay.

An interesting array of subjects has been lined up by Maurice Ostrer, chief of production for Gainsborough Pictures. He has seven on his plate—one more than in the last calendar year—although at least four 1942 productions are being prepared for trade show at an early date. Next to go on the floor will be a new Arthur Askey comedy, "Bees in Paradise," which Marriott Edgar and Val Guest wrote, and which Mr. Guest will direct. Anne Shelton and Jack Train support Mr. Askey.

Others Promised By Producers

Promised, too, are the following: "Fanny by Gaslight," a study in the mood and atmosphere of the '80's and '90's, by Michael Sadleir; "2,000 Women" which was written by Frank Launder—and which he will direct—a story of a town in France which is a women's internment camp; Osbert Stilwell's "A Place of Their Own" which Sidney Gilliatt will direct; "Fighter Blake," the personal story of a pitboy who rose to riches and returned to the mines; "This Breed of Men," a drama of the Merchant Navy before and during the present war, and "Woman of France," a family cameo in a French frame.

Soon to go into production at Ealing Studios will be the first 1943 subject, "San Demetrio," a drama of war on the high seas, and based on actuality. Final touches have been added to the script and shooting will commence very shortly.

The essence of the service's valour is in the exploit of "San Demetrio's" crew in putting out the oil tanker's fire and bringing her safely home. The circumstances surrounding their action established it as one of the most courageous episodes of the war at sea. Chief Officer Pollard of the *San Demetrio* has approved the script.

CLAIM ARMY FILM USE IN ENGLAND INADEQUATE

Survey Indicates System Not Fully Satisfactory in View of Objective

[The following dispatch from Aubrey Flanagan in London has been passed by the U. S. Army Censor of the European Theatre of Operations, with headquarters in London.]

by AUBREY FLANAGAN
in London

With the United Nations now more than three years in the war and the U. S. Forces based in Europe and elsewhere virtually working from Britain as an operational headquarters, the time is ripe for a survey of the U. S. motion picture material as channelled through the field of the military and naval services. The survey suggests that even at this more than thirteenth-month stage, machinery has not yet been assembled and operated to the satisfaction of all concerned, that the fullest use is not, in the opinion of all parties involved, being made of the medium.

Existing arrangements and machinery have been and are termed inadequate and inefficient in view of the immense and urgent objective involved. From both sides of the arena, not only among the U. S. forces themselves, but no less in motion picture channels here, in the newsreel organizations, and even closer to the centre than that, come friendly and not unconstructive suggestion for closer coordination.

In the words of one authority, "Britain is three years ahead of the U. S. in photography on the military and naval field."

It has come as somewhat of a shock to trade authorities seeking to coordinate and develop the medium, to obtain the utmost results here on behalf of the U. S. forces, to discover that far from there being one unified control, coverage as expressed in terms of motion pictures of the U. S. at war operates, and only within limits at that, through at least four variant channels.

Outside the normal service ranks, of course, are the newsreel cameramen, employed by and responsible to the newsreels themselves, and of whom Howard Winner of Pathe and Jack Barnett of Fox Movietone are the virtual monopolists. These take material for their organizations and though, of course, subject to security censorship with their product, are responsible to the industry and not to the U. S. Government.

Within the Services themselves, with the only connecting link the Public Relations Office of the U. S. Army in Great Britain, the office through which all material eventually is passed, there are four distinct and separate groups, providing official coverage of the war in Africa and in Europe.

First, and majority group is the Army Pictorial Service, attached to the Signal Corps. It is the duty of the A.P.S. men to follow the operations of the Army in all fields wherever they are commissioned. Next in order of importance comes the Office of Strategic Services, a Naval unit, over which presides Commander John Ford.

Although Naval men, their responsibility is not Naval matter entirely, and the eventual product goes through the U. S. Army's P. R. Section in London. There is, too, a group of Hollywood technicians working under U. S. Army orders. Over their activities and those of other groups Colonel Darryl Zanuck presided in a coordinating capacity during the African campaign. Major Anatol Litvak is at present one of those in directive control.

Last of the quartette are the U. S. Army Air Force photographers here, whose work lies mainly in covering aerial operations and who are not illogically responsible to the U. S. Army Air Force Command. Commanding figures are Lieutenant Colonel Beirne Lay, Jr., and Major William Weiler.

Army Gives Material To All Newsreels

As already suggested the routing of material gathered under all these quadruplicate headings is by agreement through the Army Pictorial Service, over which presides Colonel W. W. Jervey, and it is ultimately released through the Public Relations Office and Major I. J. Newman. It is these channels which select and issue to the British newsreels the suitable material and appropriate sequences designed to further the cause of U. S. Army and Navy coverage in Great Britain. All material shot goes back to Washington for use on the other side of the Atlantic—which is outside the province of MOTION PICTURE HERALD'S London Editor.

There, however, the story does not rest, for it is there where begins the dissatisfaction and discontent which, as already recorded, exists in both the American and British motion picture camps. It is claimed and claimed with no small force by experts that such a system of divided responsibility and ununified action is less efficient and more confusing than one cooperational G.H.Q. for film coverage alone. The results achieved so far, it is stated, make this thesis clear.

In the first instance, for reasons which are as yet undiscovered, 90 per cent of the material shot is on the operational field, not on 35mm. monochrome, but on a reverse negative 16mm. polychrome process. Thus all negatives have to be processed and translated from the substandard color process to a full standard lavender with the ultimate release positive, upon which obviously a great deal of photographic value is lost, made therefrom.

Also, it is protested, both by those who have to find a market for the material, and by those who have to handle it technically, that much of the footage is of poor quality, the result not of deliberate carelessness or wilfull inefficency so much as of a preponderance of amateurs and in a few cases of studio technicians used to studio luxuries and conditions, over trained news gatherers schooled in the field of realism and quick-fire news getting.

"Tourist Material" Is Often Delivered

On one expedition, it is reported, there was a tremendous amount of footage, most of which was unusable, for the elementary reason that photography had not been planned, but cameramen instructed to find material of montage or continuity type rather than of the news chronicle variety. There has been excellent stuff but there has also been much waste. Thanks to military and other routine, there are delays in the delivery of negative footage—amounting to 11 days in one case. "Tourist material" instead of red-hot news is too often delivered.

To remedy this there have been three main suggestions offered, and upon which it is probable that authorities in Washington may be working at this moment of writing. They are the more careful selection and enrollment of highly experienced men, trained and capable, a closer attention to their background in publicity and news fields, and a keener attention to captioning.

The setup is not a production setup, but one exclusively of supply and distribution. None-the-less various specific subjects have been covered, for instance, Colonel Jervey's unit have filmed the Officers Candidates School, the care of U. S. wounded, Xmas parties given by the U. S. Forces to British children, supply activities and equipment. There are probably 100 to 150 Army and Navy technicians employed here and in North Africa as either motion picture or still camera men.

Censorship is strictly of a security nature. Service experts in the U. S. forces "vet" all the material shot, and regularly Major Newman sits in on the Newsreel Committee of the British Ministry of Information

Some of the cameramen have been operating since the outbreak of the war. Others have been active for five months. The U. S. Army Public Relations Service, at present the mouthpiece for the somewhat confused pattern presented to it, has functioned only three months. Goodwill here is pronounced, and unqualified, and the anxiety of the M.O.I. and the newsreels and of the entire industry, to give the U. S. forces as much of a screen break as the British forces themselves is emphatic.

The hope exists here that by unity of operation and closer attention to such details as those enumerated above, their task will be made easier.

"Hear the News, Ray?

ON THE LOEW CIRCUIT WE DID THE BIGGEST BUSINESS OF AN UNITED ARTISTS RELEASE IN THE PAST 12 MONTHS!"



"Sparkles with fun! Sure to make a hit at the box-office!" —*Hollywood Reporter*

"Has plenty on the ball to win strong audience response everywhere!" —*Film Daily*

"A unique plot with a strong romantic flavor keeps the action rolling!" —*Variety*

"Smart comedy has lots of appeal!" —*The Exhibitor*

Yes, Paulette and Ray are doing a great wartime job of lifting the public's spirits with the hit that Daily Variety calls "fast moving comedy that spells complete relaxation for theatregoers!"

Gross for gross, it has topped all United Artists pictures in the last year at

STATE, PROVIDENCE
LOEW'S, RICHMOND
STATE, ST. LOUIS
VALENTINE, TOLEDO
LOEW'S, SYRACUSE
LOEW'S, READING
LOEW'S, HARRISBURG
LOEW'S, LOUISVILLE
ALDINE, WILMINGTON
LOEW'S, AKRON
STATE, NEW ORLEANS
LOEW'S, ROCHESTER
LOEW'S, INDIANAPOLIS
MIDLAND, KANSAS CITY
VENDOME, NASHVILLE
LOEW'S GRAND, ATLANTA

Opening soon **CAPITOL THEATRE, New York City**



Fight the war on Infantile Paralysis!
Pledge your heart and your theatre

10,000 Houses Join March of Dimes

Paralysis Drive Will Start February 18th; Stress Theatre Collections

At least 10,000 theatres will aid the National Foundation for Infantile Paralysis, through the annual March of Dimes drive, which this year will be held during the week of February 18th.

This week, 16,000 houses began to receive copies of the "campaign book," containing suggestions for the drive. The book is simplified, and stresses no extensive exploitation. It emphasizes instead that the main point is collection from the audience, which holds down expenses, enabling the Foundation to receive the largest amount.

There is this year a new method of handling the collections. Previously checks had been mailed to New York headquarters. This year they will be given to the state drive chairmen, who will return to each county 50 per cent of the money collected in that county.

The National Foundation has county chapters in almost every state, and the local share of the collections will be sent to the county chapter treasurer by the motion picture state chairman.

The remainder will be mailed to Walter Vincent, national March of Dimes treasurer, at suite 173, Hotel Astor, New York.

Each state chairman is provided with receipt forms, and each theatre with a collection report form.

Theatres pledging participation this week began receiving "citations" from national drive headquarters. In three colors, and bearing the signature of national chairman Nicholas Schenck, and the facsimile signature of President Roosevelt, it is suitable for display at the boxoffice and in the manager's office.

A special 175-foot trailer starring Greer Garson and produced at the MGM studio, is ready for showing on the screens of participating theatres.

TREASURY PRAISES EXHIBITORS' AID

The exhibitors who show the Disney-Treasury short subject on income tax payment, "The Spirit of '43," are contributing a "distinct service to the Treasury and to the 35,000,000 people who will pay income taxes this year," Secretary of the Treasury Henry Morgenthau, Jr., said in a wire to the War Activities Committee in New York last week. Mr. Morgenthau added that playing of last year's similar Disney short, "The New Spirit," had "aided the Treasury immeasurably in expediting tax collections and lightening the task of the Treasury and its workers," and he asserted he was "confident, from past experience," that the response of both independent and circuit exhibitors in playing the new short subject will be "outstanding."

FWC Manual Aids Copper Campaign

Instructions and ideas for collection of scrap, copper, brass and bronze are contained in a 14-page manual of the Fox West Coast Theatres circuit, distributed to its managers. The FWC drive began this week.

At New York headquarters of the War Activities Committee, Arthur Mayer, national salvage director, declared last week that 23,000 scrap pounds of the metals had been collected in the month past, mainly by independent exhibitors. He cautioned, however, that the yield in the continuing campaign would not equal the great tonnage collected in the previous drive, during the summer, for general scrap metal.

In the Omaha territory, 13 theatres last week joined the many others already pledged to collect scrap copper by special matinees, most of which were to be given this Saturday or next.

The Majestic, Broadway, Uptown, Highland and Harlandale theatres in San Antonio, Texas, recently collected 2,000 pounds of scrap copper at special matinees, in which publicity and receipts were "pooled."

Approximately 100 suburban theatres in the Greater Cincinnati area will participate in the Washington's birthday matinee for the collection of copper, brass and scrap metal. Admission will be one-half pound or more of copper or brass, and five pounds of scrap metal, with awards of War Bonds and Stamps for the biggest contribution in the different classifications.

F. W. Huss, president of the Greater Cincinnati Independent Exhibitors League, and Willis Vance, Cincinnati circuit operator, are on the committee, with members of the Hamilton County Conservation and Salvage Committee.

Robert Lynch, Metro branch manager in Philadelphia and WAC chairman there, announced that the local copper scrap drive would continue until March 1st. Cash prizes will be awarded for the largest collections.

War Bond Sales Reach New Levels

In the continuing sale by theatres of War Bonds, reports of individual sales records reach the WAC daily. It was disclosed there this week that the Fox Capitol, and the Star, Benton, Illinois, sold $362,850 in Bonds during a drive. The town has only 8,000 inhabitants.

The Benton campaign had as central idea the auctioning off of a mammoth pig, called "King Neptune." The auction was advertised with a single frame trailer at the Capitol and the Star theatres two weeks in advance, with newspapers and window cards informing the populace. The actual auction took 90 minutes.

More than 2,000 St. Louis patrons bought nearly $400,000 in War Bonds to attend the opening of the remodeled Loew's Orpheum theatre Thursday night, January 28th.

The 2,200-seat house was acquired by Loew's, Inc., as a second first run house in downtown St. Louis. Streets surrounding the theatre were gaily decorated for the opening night. People lined up an hour before the doors were opened.

Highlight of the opening program was presentation to Rex Williams, Loew's representative in St. Louis, of a scroll in recognition of Loew's sale of nearly $1,000,000 in Bonds since September 1st. The scroll was presented to Mr. Williams on the stage by Thomas N. Dysart, president of the St. Louis Chamber of Commerce.

Add Film Course At City College

The City College of New York has announced that starting Monday, February 8th, courses in all branches of film work will be given by the college's Institute of Film Techniques. Enrollment in these courses is being encouraged due to the increasing demand for motion picture technicians in government film making units.

It was disclosed that 60 per cent of the advanced students of the Institute's total enrollment of 225 have obtained positions with government agencies producing training films after completing courses previously given. Under the enlarged scope of activities, greater opportunities for women are expected, it was said. Such subjects as "Fundamentals of Film Production," "Film Writing," "Editing and Sound Recording" and "Photography" will be taught.

The final date for registration for the Spring Session was February 5th, but it is expected that the courses will again be open for registration in the summer and autumn.

Greenblatt to Coast

Arthur Greenblatt, vice-president in charge of sales for Producers Releasing Corporation, left New York for Hollywood last week to confer with Leon Fromkess, vice-president in charge of production, regarding budgets and product for the coming season.

Sign Mamoulian as Director

The Theatre Guild has signed Rouben Mamoulian, stage and screen director, to direct "Green Grow the Lilacs," a musical version of the Guild's production in 1931. It will be Mr. Mamoulian's seventh assignment for the organization.

Test Audience Reaction

Harry Michalson, short subject sales manager for RKO Radio, and Frederic Ullman, Jr., president of RKO Pathe, are touring the company's southern exchanges to test audience reaction to the "This Is America" series.

Jack Holt Army Captain

Jack Holt, 55-year-old screen actor, began service with the Army Quartermaster Corps as a captain last week at the Fort Warren training center in Cheyenne. He is in training with the officer replacement pool.

N. Y. Measures Would Repeal Child Blue Law

Bills introduced in the New York legislature last week, by Assemblyman Harold Ehrlich of Buffalo, and Senator William Hampton of Utica, would repeal the current "blue law" restrictions" upon performances in theatres of children under 16. Another bill, sponsored by Assemblyman George Manning and Senator A. J. Oliver, both of Rochester, would enable projectionists to keep license rights during the war and after honorable discharge, by allowing them to apply within three months of that discharge for renewal.

Favorable committee action in the Assembly is seen on the Manning-Oliver measure. The Ehrlich-Hampton bills have the backing of Children's Aid Societies in upstate New York. However, Mr. Ehrlich's similar measure was vetoed in 1940 and again in 1941 by Governor Herbert Lehman, after passing both houses.

In his budget message, Governor Thomas E. Dewey said "The motion picture tax collections to date show a small decline as compared with last year, and the estimates allow for a further substantial contraction."

Sixteen-year-old projectionists may work in Iowa, if a new theatre construction and inspection bill passes. It replaced one introduced earlier, which would have allowed projectionists of 18 years.

The Indiana House is considering tightening the law requiring inspection of theatres, night clubs, and other amusement places, with stiffer penalties. It also has before it a measure to tax Indianapolis residents $50,000 per year to support the city's symphony orchestra.

A Connecticut Senate bill proposes an admission tax of one cent for each 10 cents or fraction thereof. In that respect, and in methods of collection and penalties, it duplicates the Federal bill, it is understood. The effect would be to double admissions taxes in the state.

Sheehan Acquires Rights to Rickenbacker Life Story

Three film companies this week were reported to be bidding for the film rights to the life of Captain Eddie Rickenbacker which Winfield R. Sheehan acquired last Friday in Hollywood from the famous flyer. Negotiations for the deal were handled for Captain Rickenbacker by his representative, Christy Walsh. MGM, Warner Bros. and Twentieth Century-Fox are the three major companies with whose representatives Mr. Sheehan has been discussing screen right purchase for the last few days. A report was erroneously published last Saturday in some newspapers that 20th-Fox had acquired the story from Mr. Sheehan. Bidding, however, by all three distributors, was at the high point in Hollywood early this week.

Announcement of sale to the former producer, vice-president and general manager for 20th-Fox, said Captain Rickenbacker and Mr. Sheehan had discussed the picture prior to the flyer's latest adventure in the Pacific. It was said that the aviator would have supervision over the story, which is to be built around episodes in his life, when it is produced. If 20th-Fox purchases the story from Mr. Sheehan, it is reported that he will return to that studio as producer. He resigned from Fox in 1935. In 1939, he produced "Florian" for MGM.

Rogers To Tour Camps

Roy Rogers, western star of Republic, will start a tour of Southwestern Army Camps on February 8th. He will head the group of rodeo performers who recently toured the country. He appeared on the Rudy Vallee program Thursday evening.

SCHOOL HOLIDAY AIDS NEW YORK GROSS

New York City theatres benefited from increased juvenile attendance this week as the city's public and many parochial schools closed from February 1st to 5th, inclusive, to conserve heating fuels. The holiday supplants the customary Easter vacation.

The license commissioner, Paul Moss, waived for the week restrictions on the unaccompanied attendance of children at theatres except between the hours of 3:00 and 6:00 P. M. Many houses scheduled extra matinees or earlier openings to accommodate the children. Most of the New York theatres have converted to coal heat.

Momand Illness Delays Trial

Trial of A. B. Momand's $5,000,000 anti-trust suit against the major distributors and the Griffith circuit of the Southwest was delayed in Oklahoma City Federal court Monday, when the Shawnee, Okla., showman was unable to take the stand because of illness. He was to have been cross-examined this week by defense attorneys.

Last week, Mr. Momand, able to tell his story for the first time in the 12 years it has taken for the case to reach trial, charged that he was unable to obtain product for his theatres in Seminole and Shawnee after 1927, when the Griffith circuit entered those towns, that exchange and home office sales executives indicated it was useless for him to try, that home office executives evaded him, and that there was patently exchange by branch managers of vital information about exhibitors.

He then presented data about each theatre, to support his request for $5,000,000 in damages. He explained, for each situation, figures on gross receipts, operating expenses, net profits and losses. The direct questioning was conducted by his attorney, George Ryan. Saturday, his cross examination, by C. B. Cochran, Griffith circuit attorney, began, with inquiry about alleged discrepancies in figures Mr. Momand's attorneys and accounts had given in answer to interrogatories.

Paramount Sales Staff Establish New Records

Two new sales records were established by the Paramount sales staff last week when a combined total of 3,004 contracts were received on both the A-1 and A-2 product, Charles M. Reagan, assistant sales manager, announced on Tuesday.

The figure surpasses the record of 2,787 set the previous week. A total of 2,703 contracts on the A-2 group were received last week, establishing another record. The previous high total was 2,473.

South America To View Film

A documentary film, "Spokane and Its Inland Empire," will be shown in South American countries by Edward C. Johnston, who is on the staff of the Coordinator of Inter-American Affairs, it has been announced. He expects to leave this month.

'Air Force' Has Opening on Broadway

Premiere of the week in New York was Warner Bros. "Air Force," which opened at the Hollywood theatre Wednesday. The picture was made with the cooperation of the U. S. Army Air Corps and its story was written largely from log books of Boeing Flying Fortresses on the front line of the Pacific war. Howard Hawks directed this Hal B. Wallis production. John Garfield, Gig Young, Harry Carey, George Tobias and Arthur Kennedy are among the featured players.

Robert Mochrie, general sales manager for RKO Radio, announced this week that Fox West Coast and Warner Bros. circuit have set deals for "They Got Me Covered," the Goldwyn-RKO release starring Bob Hope and Dorothy Lamour. Approximately 400 Warner theatres and 500 Fox houses will play the film. Mr. Mochrie also reported that the Hope-Lamour vehicle scored the highest weekday record at the Golden Gate, San Francisco, on its initial opening last Wednesday. A four-theatre premiere has been set for next Monday in Los Angeles at the Chinese, Loew's State, Carthay Circle and Ritz theatres.

RKO also has scheduled regional premieres, patterned after the 50-city openings held last month in the midwest, for "Hitler's Children," produced by Edward A. Golden. The picture opened day and date at the Ambassador, St. Louis and Orpheum, New Orleans on Thursday, to be followed by the Palace, Chicago, and Hippodrome, Cleveland, on February 18th; Majestic, Dallas, February 25th and Fox, Philadelphia, March 5th. In addition, Interstate Circuit of Texas has set 21 bookings, with a similar number grouped in the southwest area ranging from eastern Texas to Albuquerque, N. M.

The Norwegian Seamen's Welfare Committee will benefit from the opening of "Commandos Strike at Dawn," Columbia, at the Fabian Fox theatre, next Thursday, February 11th. Vera Zorina, Norwegian-born Paramount star, was recently appointed honorary chairman of the organization. Following the Brooklyn debut, Miss Zorina will go to Chicago, Minneapolis and Toronto to be present at special performances of the Columbia release to benefit the seamen's agency. The company set additional "dawn premieres" of the picture in Boston, Milwaukee and Philadelphia, at the Boston, Palace and Stanley theatres respectively. These followed the recent early morning showings in Buffalo, Los Angeles and Bridgeport.

Motion Picture Associates To Hold Annual Luncheon

The Motion Picture Associates will hold its annual luncheon at the Hotel Astor in New York on Wednesday, February 10th, when its officers for 1943 will be installed. William F. Rodgers, vice-president and general manager of sales and distribution for Loew's, has been announced as the principal speaker.

More than 300 new members have been enrolled in the organization during the past year, and it is expected that the total attendance will be close to 700. The new officers to be installed are Jack Ellis, RKO, president; Morris Sanders, 20th Century-Fox, vice-president; Saul Trauner, Columbia, treasurer, and Moe Fraum, Columbia, secretary.

Heads Publicity Committee

Rutgers Neilson, publicity manager for RKO Radio, has been named chairman of the public relations committee of the Dancing Masters of America.

"FINE FILM PACKED WITH ENTERTAINMENT FO



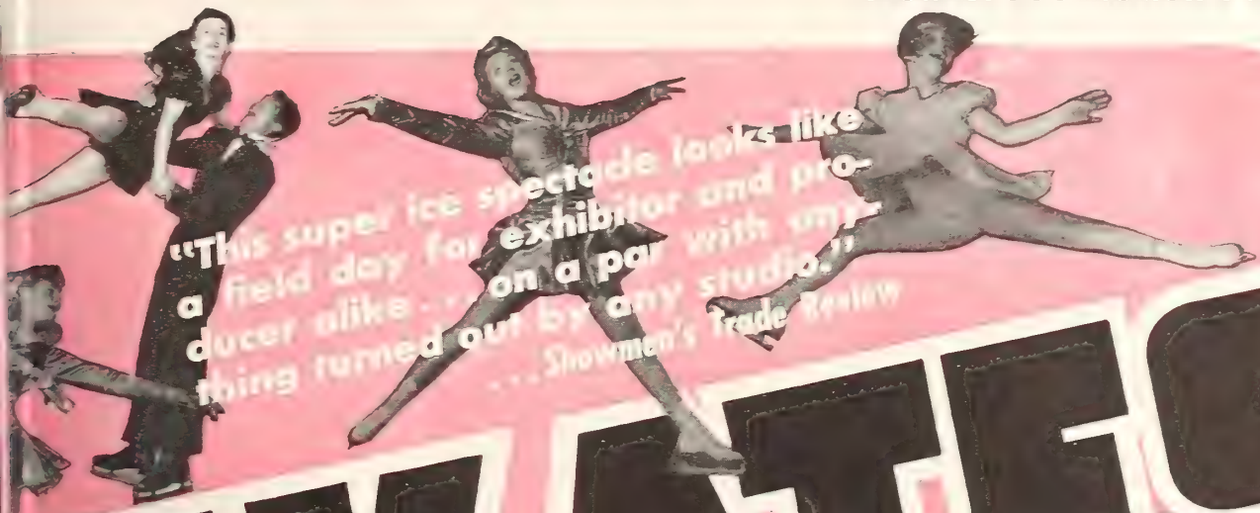
"It's for any and all theatres, at any and all times, and all good"... Motion Pictu

"One of the snappiest ice skating revues to come out of Hollywood"..... Jimmi

"Monogram cut itself a large slice of glory... brightly entertaining musical"... Film

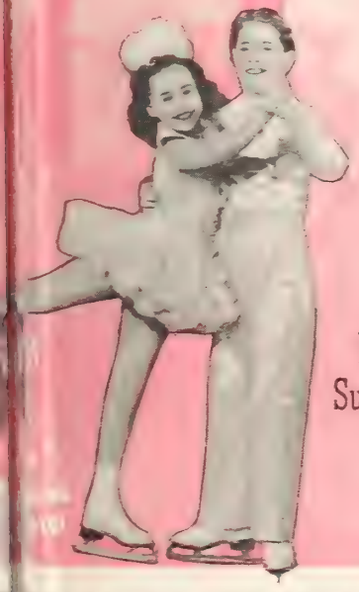
UDIENCES OF ALL AGES. RATING: EXCELLENT!"

Weaver . . . Motion Picture Herald



"This super ice spectacle looks like a field day for exhibitor and producer alike . . . on a par with anything turned out by any studio."
. . . Showmen's Trade Review

SKATES



featuring

KENNY
BAKER

PATRICIA
MORISON

BELITA

FRICK and FRACK

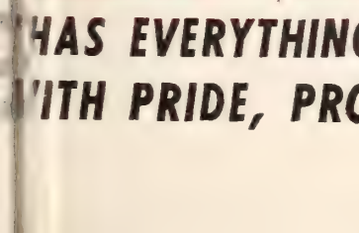
IRENE DARE

DANNY SHAW

EUGENE TURNER

TED FIO RITO

Produced by LINDSLEY PARSONS
Supervised by WILLIAM D. SHAPIRO
Directed by LESLIE GOODWINS
Musical Numbers Staged by Dave Gould
Original Screenplay by Jerry Cady



AFM Considers Removal of Ban On Recording

Recordings may be made again by union musicians, as a result of the American Federation of Musicians executive board meeting in New York, which began Monday and will continue for two weeks.

That the board would discuss rescinding of the ban, and open talks with the broadcasters and recording companies, was intimated by James Caesar Petrillo, AFM president, on the stand in a Senate subcommittee chamber several weeks ago. The occasion was a hearing by a Senate Interstate Commerce Committee subcommittee, on the recording situation and the advisability of applying to Congress for legislation. When the hearings ended, Mr. Petrillo had stated the case for the musicians; and the case for the public, as well as the radio stations and record manufacturers, also had been presented.

It was understood Monday that the board would consider a plan suggested by Samuel Rosenbaum, president of Station WFIL, Philadelphia. Mr. Rosenbaum, who opposed the National Association of Broadcasters' strictures against Mr. Petrillo, wrote stations that it might be possible to please all parties by a tax on "juke boxes"—the mechanical coin-in-slot music machines—and the placing of the tax proceeds in a fund to employ musicians for non-commercial purposes, such as school performances.

Mr. Rosenbaum also suggested that the film industry "must contribute a fair proportion of the revenue necessary to provide adequate employment for live musicians."

Those attending the sessions are Mr. Petrillo, Charles L. Bagley, vice-president; Leo F. Cluesmann, secretary; Harry E. Brenton, financial secretary-treasurer; Chauncey A. Weaver, John W. Parks, Oscar F. Hill, A. Rex Riccardi, Walter M. Murdoch, Joseph N. Weber and William J. Kerngood, executive committee.

Clerical workers in the New York exchanges of Twentieth Century-Fox, Loew's and United Artists were to choose a collective bargaining agency Friday, in elections ordered by the National Labor Relations Board. Contesting in the election are the CIO's Screen Office and Professional Employees Guild, Local 109, and the AFL's International Alliance of Theatrical Stage Employees.

In Hollywood, Walt Disney this week filed with the NLRB a 139-page protest against its order that he rehire Arthur Babbitt, former animator, and pay his salary since a discharge several years ago.

The fight will be carried to the U. S. Supreme Court if necessary, according to Gunther Lessing, Disney counsel, last week. Mr. Babbitt's discharge was the cause of a cartoonists' strike at the Disney studio.

The American Federation of Radio Artists, and the chain broadcasters, shortly will discuss adjustments to increased costs of living. The contract, which runs to November 1st of this year, provides for such adjustments.

Swensen Resigns from MPPDA

Joel Swensen, on the public relations staff of the Motion Picture Producers and Distributors of America for the past seven years, has resigned. Arthur De Bra, head of the research department, said that other staff members would absorb Mr. Swensen's duties.

Seidelman to Coast

J. H. Seidelman, vice-president in charge of foreign affairs for Universal Pictures, left for the coast last week for conferences with studio executives on production.

Waiting in Lobbies, Foyers Banned in Nova Scotia

The provincial fire marshal of Nova Scotia has banned the use of theatre foyers and lobbies for people waiting to be admitted to crowded theatres. The new ruling has placed a penalty on theatre-goers, since, although plenty of space is available indoors, they are forced to stand for varying periods, even up to two hours, on the sidewalks regardless of weather conditions. Merchants also have complained of the queues blocking entrances to their stores and offices. The slow process of admitting the crowds also has delayed performances, or if the shows are started on schedule, many of those on the street miss part of the programs.

All of the Halifax theatres and also those across the harbor in Dartmouth, have been doing capacity or extra-capacity business for about three and a half years. The same condition prevails in Sydney, North Sydney, Sydney Mines, Glace Bay, Amherst, Truro, Kentville, Yarmouth, Shelburne, Liverpool, Lunenburg, Bridgewater, Springhill and Pictou. The ruling is believed to have resulted from the Cocoanut Grove panic in Boston and the hotel fire in St. Johns.

Court Adjourns Game Ban Case to February 18th

The bingo and chance game case against the Chatham theatre in New York was adjourned until February 18th by Magistrate Joseph B. Glebocki in the Bowery court last week. The manager and four employees of the theatre recently were charged with a violation of Mayor LaGuardia's game ban after it was alleged that three officers masquerading as derelicts were not allowed to participate unless they paid admission.

A group of exhibitors in Brooklyn reinstated the game last month after a ruling by Magistrate Abner C. Surpless held it was legal if persons were admitted to stand in the lobby and play the game free. Robert Salnit, manager of the Chatham theatre, said the policemen were refused entrance without paying admission because they had not indicated their desire to participate in the game.

Restricts Monopoly Suit Against Randforce

Justice Koch in the New York State supreme court last week granted motions to strike out portions of the monopoly complaint brought by the 395 Amusement Corporation, operating the Gloria theatre in Brooklyn. The original complaint included all or nearly all of the Randforce circuit in the alleged conspiracy.

Justice Koch ruled that the "gist of the action is a charge of conspiracy to deprive the Gloria of an opportunity to fairly compete with the Clinton," a Randforce house. The court held that the plaintiff was not affected by operations of other Randforce theatres, and the action should be confined to relations between the Gloria and Clinton. Emil K. Ellis is attorney for the plaintiff.

Jack Dietz Sentenced To Seven-Month Term

Jack Dietz, producer, who was convicted on charges of evading taxes of $200,237 on income from the producing and distributing of prize fight films in 1936 and 1937, was sentenced to seven months in jail by Federal Judge William Bondy last week.

Boris Kostelanetz, Assistant United States Attorney, showed that Mr. Dietz had dealt in interstate commerce until 1940 a violation of the law where transportation of fight films is concerned. The producer had derived assets of $400,000 from the first Schmeling-Louis fight alone, but rather than risk a trip to Germany for collection, he sold the film rights to Schmeling for $20,000.

Award Contracts For 105 Visual Aid Pictures

Contracts for 105 visual aid units have been awarded to 14 commercial and industrial film producing companies by the procurement division of the Treasury on behalf of the Office of Education, involving a total expenditure estimated in the neighborhood of $550,000.

Each unit consists of one sound motion picture of one to one and a half reels in length, a sound film strip and 5,000 copies of an illustrated instructor's manual.

Prices for the unit ranged from $3,250 for 16mm., to $6,000 for 35mm. The contracts were awarded as follows:

Atlas Educational Film Company, Oak Park, Ill., 10 units; Bray Studios, New York, 10 units; Calvin Company, Kansas City, five units; Defrenes & Company, Philadelphia, five units; Jam Handy, Detroit, 10 units; Har Films, Inc., New Orleans, five units; Hugh Harmon Productions, Inc., Beverly Hills, Cal., 10 units; Jamison Film Laboratories Company, Dallas, five units; Medical Film Guild, New York, five units; Photo-on-Sound, Inc., San Francisco, five units; RCM Productions, Inc., Hollywood, 10 units; Ray-Bell Film Company, St. Paul, 10 units; Spot Film Productions, Inc., New York, five units, and Emerson Yorke Studios, New York, 10 units.

In 1941, the Office of Education gave production awards for 48 training films to five different companies. The distribution contract for these films was given to Castle Films. Thus far, no bid has been opened by the Office for distribution of the 105 pictures, to be made this year by June 30th. According to some industrial producers in New York, Castle probably will be given the contract this year.

Marked expansion of the vocational training film program of the Office was mapped last year as a result of the unusual success of the 48 pictures produced, according to Office of Education officials, as reported in Motion Picture Herald on August 15, 1942. At that time it was learned appropriation bills in Congress had provided a fund of nearly $1,000,000 for the fiscal year 1943. From December 1, 1941 until August, 1942, when the pictures began to emerge from the laboratories, a total of almost 6,500,000 feet of 16 mm. prints was sold by the distributor, Castle Films, at a flat rate of $8.47 per 400-foot reel, in the can and delivered anywhere in the United States.

To broaden its film training program, the office will make films along the lines of last year's 48 units, including machine shop practice and shipbuilding and also will produce films on airplane manufacturing operations and the making of optical glass.

The major fields of distribution aimed at by the Office of Education are the vocational training workers for war industries and industrial plants engaged in their own training programs, as well as Army and Navy training centers. A fixed price for prints of the 48 films was set last year to enable schools and plants with limited funds to take advantage of the project and probably will obtain for the 105 pictures made this year.

Lillian Gish Is Hostess

Lillian Gish was hostess at a "Commando" party last Monday evening at the Stage Door Canteen in New York. She was a featured player in the recently released Columbia picture, "Commandos Strike at Dawn."

Plan "Saratoga" in Technicolor

The Warner Brothers' picture, "Saratoga Trunk," will be filmed in Technicolor, it was announced this week by Jack L. Warner, vice-president in charge of production.

IT'S MURDER IN A BLACKOUT WITH A BLONDE!



Action hits the pace that kills . . . and chills . . . as a blackout brings to light the black market in precious tires!

WILLIAM **GARGAN** and MARGARET **LINDSAY**

NO PLACE FOR A LADY

with **Phyllis Brooks** · **Dick Purcell** · **Jerome Cowan** · **Edward Norris** · **James Burke**

Story and Screen Play by Eric Taylor · Directed by JAMES HOGAN · A COLUMBIA PICTURE



Join the Industry's "March of Dimes" Feb. 1[illegible]th—24th—Sign That Pledge!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

DARING YOUNG MAN: Joe E. Brown—Usual Joe Brown—always pleases.—L. G. Tewksbury, Harbor Theatre, Deer Isle, Maine. Small town patronage.

LADY IS WILLING, THE: Marlene Dietrich, Fred MacMurray—This picture ranges from frivolity to reality and from comedy to tragedy and the men here found it entertaining throughout. The plot concerns a Broadway star (Marlene Dietrich) who summarily takes posssession of an abandoned baby. After several humorous attempts to outwit the authorities she finds she can adopt it if married. Without delay, she sells the proposition to a baby specialist (Fred MacMurray) who accedes to the marriage of convenience because of the opportunity for research such a marriage will afford him. The marriage becomes a real one only to be broken up by a misunderstanding created by the doctor's former wife. The baby becomes critically ill and the foster parents' mutual concern over this brings them together again. Miss Dietrich's handling of this difficult role, with its varying facets of light comedy and heavy drama, is excellent. Dietrich fans should enjoy it very much. Played Saturday, January 9.—J. A. Reynolds, Director Education and Recreation, New Jersey State Prison, Trenton, N. J.

MY SISTER EILEEN: Rosalind Russell, Brian Aherne—Very good comedy with Rosalind Russell at her best. Played Wednesday-Saturday, January 6-9.—J. D. Meyers, Liberty Theatre, La Grande, Ore. General small town patronage.

MY SISTER EILEEN: Played Sunday, November 1, to big patronage.—Leo Kessell, Palace Theatre, Lancaster, O.

SMITH OF MINNESOTA: Bruce Smith—An unusually slow and draggy football picture. They made an effort to make a football picture that was different, but it just don't stack up with other football pictures of the past. Played Thursday-Saturday, January 14-16.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—This is the kind we all like—to see those faces coming out smiling, makes you want to smile. Let's have more of this type of picture. Played Saturday-Monday, January 9-11.—Sam Stephano, Grove Theatre, Groveton, Texas.

YOU WERE NEVER LOVELIER: Fred Astaire, Rita Hayworth, Adolph Menjou—Wonderful production, everybody pleased. You cannot go wrong unless weather is against you.—L. G. Tewksbury, Harbor Theatre, Dee Isle, Maine. Small town patronage.

Metro-Goldwyn-Mayer

CROSSROADS: William Powell, Hedy Lamarr—Mr. Covi of the Herminie, Pa., said he could smell a good picture a mile away—our customers also have a good sense of smell—this picture wasn't "Christmas Night" as far as business was concerned.—H. Goldson, Plaza Theatre, Chicago Ill.

FOR ME AND MY GAL: Judy Garland, George Murphy—All who were able to come were loud in their praise of this exceptional musical film. Present conditions made it impossible to gauge its boxoffice strength; I would say it turned in an exceptional gross in spite of handicaps beyond its control. Played Sunday-Monday, January 17-18.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HER CARDBOARD LOVER: Robert Taylor, Norma Shearer—Played this one late and boy don't I wish I had waited about two years. It was a sticker. We country folks don't understand such things as they put in this picture. Played Wednesday, Thursday, December 2, 3.—Sam Stephano, Grove, Groveton, Texas.

JACKASS MAIL: Wallace Beery, Marjorie Main—One of the weakest pictures Beery was ever given. Business good for a change, which proves that an exhibitor is never too old to learn things concerning an unpredictable public.—A. C. Edwards, Winema Theatre, Scotia, Calif.

MAISIE GETS HER MAN: Ann Sothern, Red Skelton—This was the weakest picture of the series. Miss Sothern clicked as usual. Perhaps the children enjoyed the part assigned to Skelton as they cannot tell the difference when a performer is cast as a moron instead of a comedian. Played Wednesday, Thursday, January 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

MAISIE GETS HER MAN: Red Skelton, Ann Sothern—Red Skelton was certainly terrible in this picture. This star is not a favorite with my audience anyway. Ann Sothern the star of the picture. Just a fair picture. Would not recommend it for a spot like mine. Played Thursday, January 7.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—Something went haywire because none turned up to see this guy's last picture, and it was a fair picture. Played Wednesday, Thursday, December 9, 10.—Sam Stephano, Grove Theatre, Groveton, Texas.

WAR AGAINST MRS. HADLEY, THE: Edward Arnold, Fay Bainter—Good picture and satisfactory business, in 30 below weather. Would do business any place. Played Monday-Wednesday, January 11-13.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter, Edward Arnold—Another one of those pictures everyone should see, it was liked by everyone, and Metro could not find any other woman like Fay Bainter to play the part of Mrs. Hadley. She was great in this role. Played Saturday-Monday, December 5-7.—Sam Stephano, Grove Theatre, Groveton, Texas.

Monogram

RHYTHM PARADE: Gale Storm—A musical—I've seen better. Played Tuesday, Wednesday, January 19, 20.—H. Goldson, Plaza Theatre, Chicago, Ill.

Paramount

ARE HUSBANDS NECESSARY?: Ray Milland, Betty Field—They thought this was pretty silly, very little drawing power on this offering. Played Sunday, Monday, January 17-18.—H. Goldson, Plaza Theatre, Chicago, Ill.

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Denning—I got a bad print on this picture. I didn't even get the last part of the feature, it just ran out into space. I rushed upstairs to see what was the matter and my operator said that was all, and I did not get to show the last part of the picture, which was about five minutes. If you have it dated, you had better tell them to send you a whole print. Played Sunday, Monday, December 20-21.—Sam Stephano, Grove Theatre, Groveton, Texas.

FLEET'S IN, THE: Dorothy Lamour, Eddie Bracken—Played this in 24 below zero weather but my patrons got a big kick out of it. Played Friday, January 15.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

GENERAL DIED AT DAWN: (Reissue)—Gary Cooper, Madeleine Carroll—Pretty good reissue. Received very good print.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

GLASS KEY, THE: Brian Donlevy, Alan Ladd—Both male leads popular here. Did average business, seemed to satisfy. Played Thursday-Saturday, January 14-16.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

HENRY ALDRICH, EDITOR: Jimmy Lydon—The laughter was almost continuous during its showing and this must mean that they enjoyed it. Business was fair. Played Friday, Saturday, January 15, 16.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—Excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

HOLIDAY INN: Bing Crosby, Fred Astaire—I could write all day on this one and never say a bad thing about it. It's what my patrons like and of course yours. It was liked by all, and even better the second time. Played Wednesday, Thursday, November 25, 26.—Sam Stephano, Grove Theatre, Groveton, Texas.

HOLIDAY INN: Bing Crosby, Fred Astaire—Excellent entertainment for any spot. Singing and dancing by both these artists hard to beat. Musical numbers excellent and popular. We can get by during war times with these releases although all small towns are having it tough especially as all our young men and women have gone to war and the weather is below zero. Play it in any spot. Played Thursday, January 21.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—Sort of stretches the imagination to picture Ginger as a 12-year-old but she handles the part in good shape and the picture is pleasing light entertainment. Played Sunday-Wednesday, January 10-13.—J. D. Meyers, Liberty Theatre, La Grande, Ore. General small town patronage.

THIS GUN FOR HIRE: Alan Ladd, Preston Foster, Veronica Lake—This Alan Ladd is a swell actor and I am sure we'll see more of him in the future. The picture was a little different from the others I have been showing lately. Everyone enjoyed it. Played Sunday-Tuesday, December 26-28. — Sam Stephano, Grove Theatre, Groveton, Texas.

WILDCAT: Arline Judge, Richard Arlen—Good for action fans played with "Strictly in the Groove," musical with a western flavour. No draw, but seemed to satisfy those who came in. Played Thursday-Saturday, January 21-23.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

Producers Releasing Corp.

MR. CELEBRITY: Buzzy Henry, Doris May—Must add my praise to this little production. A little old but very good for small towns. The young boy star in this feature is certainly a great actor.—L. G. Tewksbury, Harbor Theatre, Deer Isle, Maine. Small town patronage.

PRISONER OF JAPAN: Gertrude Michael, Allan Baxter—Not big, but audience interested and satisfied. —L. G. Tewksbury, Harbor Theatre, Deer Isle, Maine. Small town patronage.
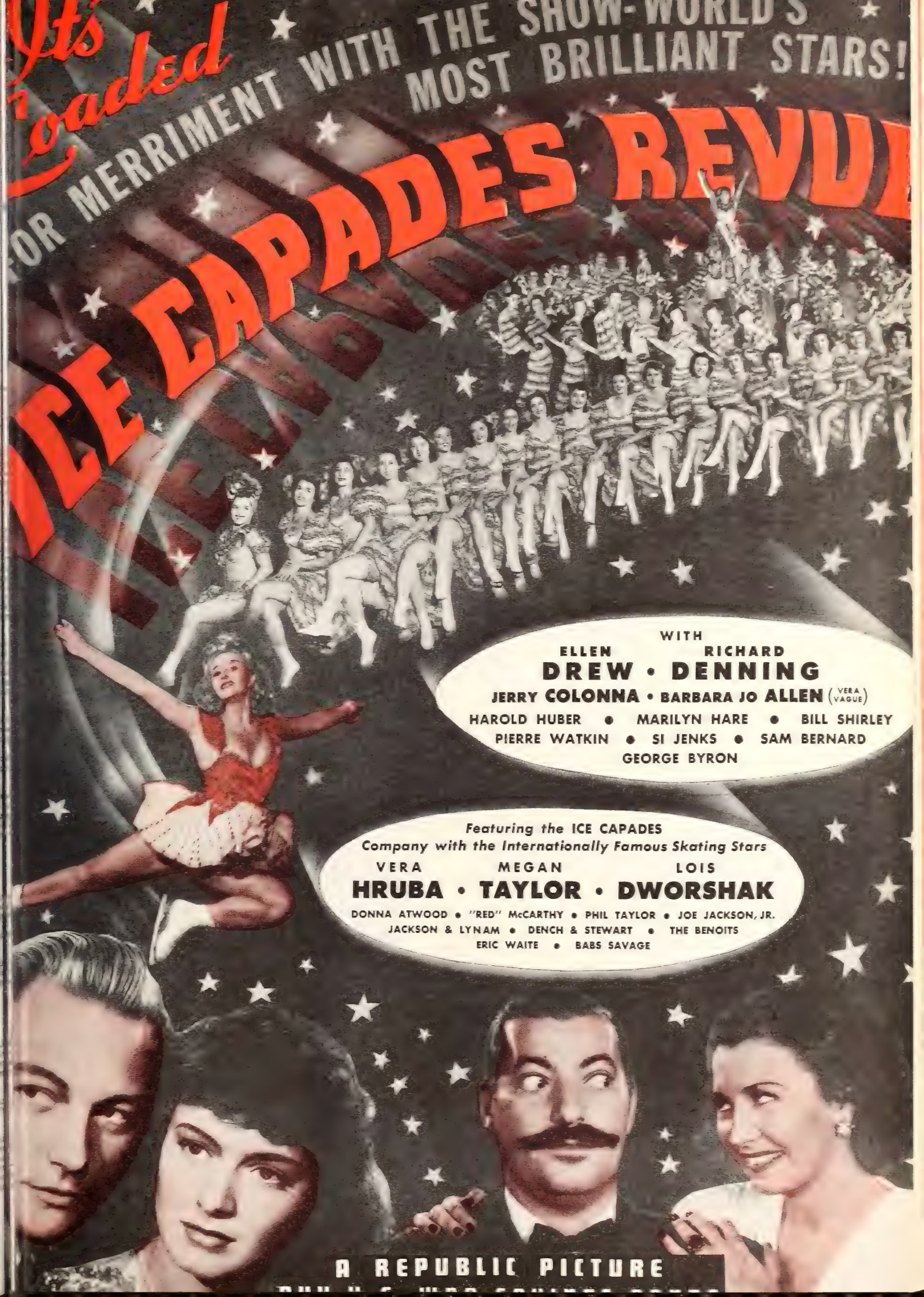
RKO

BIG STREET, THE: Henry Fonda, Lucille Ball—A big disappointment at the box office. Played Thursday-Saturday, January 14-16.—J. D. Meyers, Liberty Theatre, La Grande, Ore. General small town patronage.

GREAT GILDERSLEEVE, THE: Played Thursday, December 24, to fine business.—Leo Kessel, Palace Theatre, Lancaster, O.

HERE WE GO AGAIN: Charlie McCarthy, Edgar Bergen, Fibber McGee & Molly—A dandy opener picture did swell on first day and fair on succeeding days. Good entertainment of the slapstick variety. Pleased majority. Played Sunday-Wednesday, January 3-6.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

(Continued on page 52)


It's loaded
FOR MERRIMENT WITH THE SHOW-WORLD'S MOST BRILLIANT STARS!
ICE CAPADES REVUE
WITH
ELLEN DREW • RICHARD DENNING
JERRY COLONNA • BARBARA JO ALLEN (VERA VAGUE)
HAROLD HUBER • MARILYN HARE • BILL SHIRLEY
PIERRE WATKIN • SI JENKS • SAM BERNARD
GEORGE BYRON
Featuring the ICE CAPADES
Company with the Internationally Famous Skating Stars
VERA HRUBA • MEGAN TAYLOR • LOIS DWORSHAK
DONNA ATWOOD • "RED" McCARTHY • PHIL TAYLOR • JOE JACKSON, JR.
JACKSON & LYNAM • DENCH & STEWART • THE BENOITS
ERIC WAITE • BABS SAVAGE
A REPUBLIC PICTURE

(*Continued from page* 50)

HITLER'S CHILDREN: Played it one week—never before played any picture that long. Tremendous patronage. Played January 17-23.—Leo Kessell, Palace Theatre, Lancaster, O.

NAVY COMES THROUGH, THE: Pat O'Brien—We did a nice business on this picture and it pleased about everyone. Plenty of action and suspense and very timely. Good for any day of the week. Played Thursday-Saturday, December 24-26.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

PLAYMATES: Kay Kyser, John Barrymore, Lupe Velez—Good. Did good business.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

SEVEN DAYS' LEAVE: Lucille Ball, Victor Mature—Here's one that's a scream all the way through. Never heard them laugh so much in 30 years. Good business. Many favorable comments. Just the kind of picture that brings them back again. Played Thursday-Saturday, January 7-9.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

Republic

CALL OF THE CANYON: Gene Autry—A very good Autry production, with plenty of singing and lots of action. It still takes a Gene Autry to pay off the mortgage. Play it and make some money. Played Friday, January 1.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

HEART OF THE GOLDEN WEST: Roy Rogers—Someone said this was the best Roy had made. I disagree. Plot rather thin, Roy seemed to have had a cold when he made this one. Played Friday, Saturday, January 15, 16.—Melville Danner, Kozy Theatre, Granite, Okla. Small labor patronage.

HI, NEIGHBOR: Jean Parker—One of the best of its kind I've ever played. Many favorable comments. Roy Acuff really was good in this. Let's have him again soon, Republic.—Sammie Jackson, Flomaton, Ala.

MOUNTAIN RHYTHM: Weaver Bros. and Elviry—Good rural comedy which pleased average business, which is the only kind of business we have since gas rationing. Played Sunday, Monday, January 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMEMBER PEARL HARBOR: Lon Barry, Fay McKenzie—Although my business was above average, it seemed the patrons did not enjoy this as they had planned to. But I thought it to be a swell show. Played Sunday, Monday, November 22, 23.—Sam Stephano, Grove Theatre, Groveton, Texas.

RAIDERS OF THE RANGE: Three Mesquiteers (Bob Steele, Tom Tyler, Rufe Davis)—This trio does well on a double bill and is quite popular with our farm boys. They seem to take well.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

RIDING DOWN THE CANYON: Roy Rogers—Good western pictures which pleased on Friday, Saturday. Played Friday, Saturday, January 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHADOWS ON THE SAGE: Three Mesquiteers—Fair Western for Friday and Saturday. Believe the new star will be OK.—Played Friday, Saturday, January 8-9.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SUNDOWN KID: Don Barry—Good action picture which pleased on Friday, Saturday. Played January 15, 16—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STAR DUST ON THE SAGE: Gene Autry—This Gene Autry guy has kinda gone down in my town, and it seems like Republic is putting all the responsibility on Roy Rogers, but he doesn't seem to click in my town so well. The picture was liked by all who attended. Played Friday, Saturday, November 27-28.—Sam Stephano, Grove Theatre, Groveton, Texas.

Twentieth Century-Fox

A-HAUNTING WE WILL GO: Laurel and Hardy—Did fine first run.—Leo Kessel, Palace Theatre, Lancaster, O.

A-HAUNTING WE WILL GO: Laurel and Hardy—Nice comedy feature that got plenty of laughs and the kids liked the mystery stuff. Played Tuesday-Thursday, January 5-7.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara—A swell Technicolor production. Two good stars and a great supporting cast. While below zero weather hurt the boxoffice, no one need be afraid of this one. Played Sunday-Wednesday, January 17-20.—J. L. Meyers, Liberty Theatre, La Grande, Ore. General small town patronage.

GIRL TROUBLE: Don Ameche, Joan Bennett—Played this on Friday and Saturday and got along OK. A nice comedy that pleased. Played Friday, Saturday, January 1, 2.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

ICELAND: Sonja Henie—Nice picture enjoyed by all, Sonja is good, and there is a good supporting cast. Played Saturday-Monday, January 9-11.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

ICELAND: Sonja Henie—Somewhat different from any other picture, but Sonja Henie is the same all the time. It was well liked, but did you ever see a father like this man before, wanting to get rid of his daughter and to a soldier. Played Wednesday, Thursday, January 6, 7.—Sam Stephano, Grove Theatre, Groveton, Texas.

LITTLE TOKYO, USA: Preston Foster, Brenda Joyce—Excellent program picture. Received many favorable comments.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

LOVES OF EDGAR ALLAN POE: John Sheppard, Linda Darnell—This was much better than we expected. Played it one day only and Sheppard excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

MY GAL SAL: Rita Hayworth, Victor Mature—Grand Technicolor musical which pulls them in. Received the worst print, even "My Gal Sal" song cut to bits. Even in small towns today they expect a good presentation. Played Monday-Wednesday, January 11-13.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

MY GAL SAL: Rita Hayworth, Victor Mature—Did fine first run.—Leo Kessel, Palace Theatre, Lancaster, O.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—Did fine first run.—Leo Kessel, Palace Theatre, Lancaster, O.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—Good picture, business good, considering weather was the coldest since 1930. Played Saturday-Monday, January 16-18.—Melville Danner, Koy Theatre, Granite, Okla. Small town patronage.

PIED PIPER: Monty Woolley Roddy McDowall—This picture was liked by all. Woolley seems to be quite an old man but he has plenty of energy and most of all he can keep audience attention. The picture was somewhat different from others. Played Wednesday, Thursday, December 30, 31.—Sam Stephano, Grove Theatre, Groveton, Texas.

SPRINGTIME IN THE ROCKIES: Played Monday, November 15, to big patronage.—Leo Kessell, Palace Theatre, Lancaster, O.

THUNDERBIRDS: Preston Foster, Gene Tierney—A pleasing program picture for our audience; production and color excellent; short on story. Business fair. Played Friday, Saturday, January 15, 16.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

United Artists

THREE COCKEYED SAILORS: Although English-made and heavy on the accent it was full of action and apparently enjoyed. Double bill strictly.—Played Wednesday, Thursday, January 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

Universal

EAGLE SQUADRON: Robert Stack, Diana Barrymore—Very fine airplane show which pleased average business. If you haven't played it, don't fail to do so. Played Wednesday, Thursday, January 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIGHTING BILL FARGO: Johnny Mack Brown—Good. These Brown Westerns are very popular here. Fuzzy Knight adds much to this series.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

INVISIBLE WOMAN, THE: Virginia Bruce, John Barrymore—Used this one on a double bill with Gene Autry. My audience seemed to get plenty of laughs out of it. Something out of the ordinary. Would recommend this one. Played Friday, January 1.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

SABOTEUR: Priscilla Lane, Robert Cummings—Just another one of those pictures, well liked.—Played Saturday-Monday, January 2-4.—Sam Stephano, Grove Theatre, Groveton, Texas.

STRICTLY IN THE GROOVE: Leon Errol, Mary Healey—See "Wildcat" review. Played Thursday-Saturday, January 21-23.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

Warner Bros.

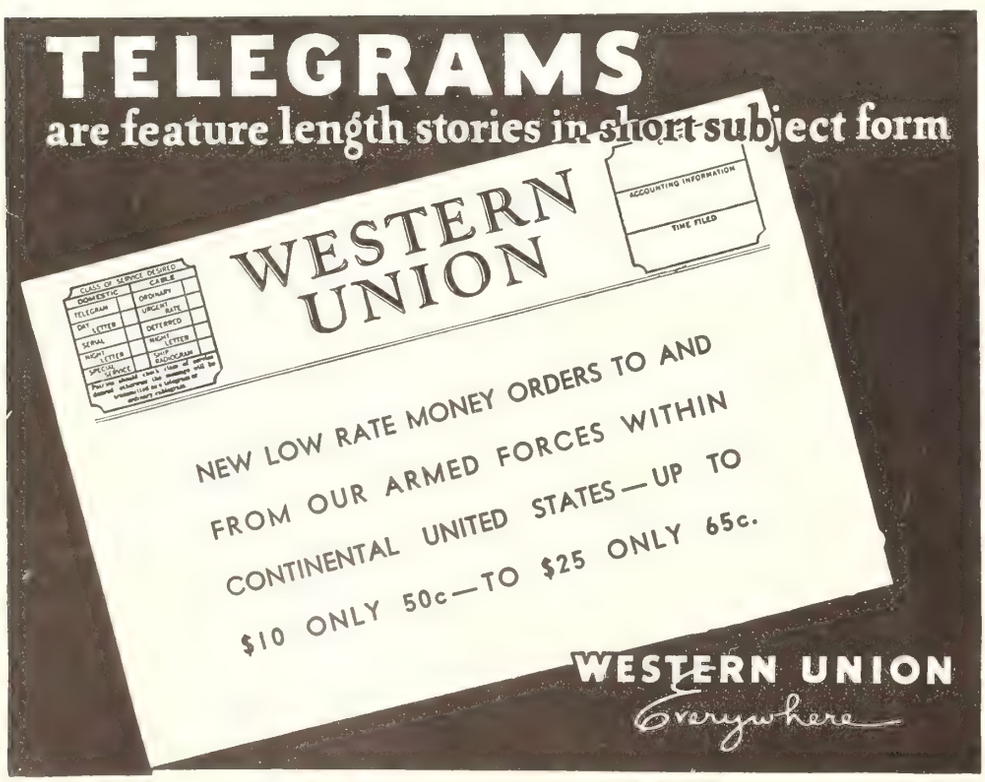
BULLET SCARS: Regis Toomey—Weak half of double bill, only same old stuff. Not an original sequence in the entire picture. Played Friday, Saturday, January 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Calif.

YOU CAN'T ESCAPE FOREVER: George Brent, Brenda Marshall—This is just another one of those newspaper stories, out to get a scoop, and if I can member that far back I think they managed to get one. Well liked by all who saw the picture. Played Saturday-Monday, November 7-9.—Sam Stephano, Grove Theatre, Groveton, Tex.

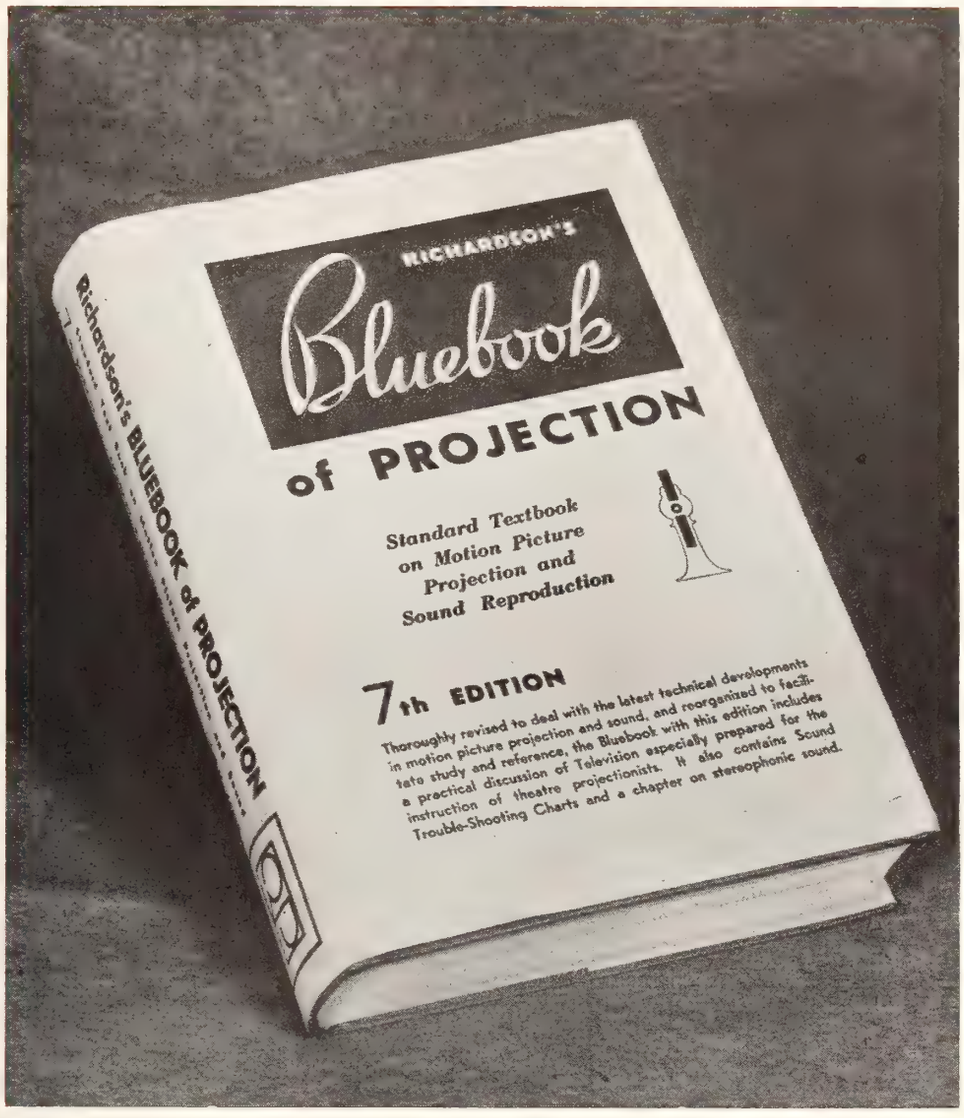
DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—This drew very well and considering it is another war drama, it pleased.—H. Goldson, Plaza Theatre, Chicago, Ill.

DESPERATE JOURNEY: Errol Flynn, Allan Hale—This is what anyone would call a good show, although it did seem impossible traveling through Germany like they did and without being noticed much, and most of all I wonder was it luck that they escaped from Germany in an English bomber. I hope I am that lucky, will find out next few months.

(*Continued on page* 54)



ANNOUNCING PUBLICATION



7th EDITION · F. H. Richardson's BLUEBOOK OF PROJECTION

Advances in the equipment, and changes in the practices, of motion picture projection, have called forth a new edition of F. H. Richardson's Bluebook of Projection. In this new Seventh Edition is expressed a tradition of thirty-three years during which this work has become the standard textbook of projection in every English-speaking country. First published in 1910, it has kept pace, through successive editions, with progress in the art. The new Seventh Edition has been prepared to meet precisely the needs of the projectionist of today in a book of practical instruction and operating guidance. In being brought up-to-date technologically, the Bluebook has been also revised in the plan of presentation so as to facilitate still further both study and reference. Also, control-track sound is additionally dealt with, and the Seventh Edition similarly looks ahead in four chapters introducing the projectionist to the fundamentals of television. The new Bluebook of Projection may be justly called the crowning achievement of its author's long and unique career.

QUIGLEY PUBLISHING COMPANY, NEW YORK



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(Continued from page 52)

Played Wednesday, Thursday, November 18, 19.—Sam Stephano, Grove Theatre, Groveton, Texas.

GAY SISTERS: Barbara Stanwyck, George Brent—Fine. Many favorable comments from patrons. Stanwyck excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

GAY SISTERS: Barbara Stanwyck, George Brent—Fair picture but not a top picture for war times. More comedy, music and such is what they like today. Played Saturday-Monday, January 2-4.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—I never did like Bette Davis and my patrons didn't seem to like here before, but everyone came out talking about the picture, how good it was, and it pleased them for the first time, I guess. It was liked by everyone who saw it. Play it. Played Wednesday, Thursday, December 16, 17.—Sam Stephano, Grove Theatre, Groveton, Texas.

SERGEANT YORK: Gary Cooper, Joan Leslie—Severe cold wave entire run, and railroaders so busy you couldn't win. Business average but think with a mediocre picture I'd be out in the cold. Too bad. Played Monday-Wednesday, January 18, 20.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie, Walter Brennan—Gary Cooper's masterpiece of acting brings us not the fable of a legendary hero but the moving story of a plain man. Alvin York struggles with barren and rocky soil to eke out a living for his mother, sister and brother. He meets Gracie Williams (Joan Leslie) and his love for her creates the desire to acquire a more fertile piece of land. He works day and night to raise the money and succeeds by virtue of superhuman labor and sterling marksmanship, only to find that he has been tricked out of the land by a rival. He becomes moodily drunk and sets out to wreak vengeance, but is stopped by a bolt of lightning which knocks him from his horse and curls up his rifle. This Act of God converts him to religion. When war is declared he cannot reconcile wholesale killing with the Ten Commandments and becomes a conscientious objector, but is drafted despite his appeal and by virtue of sharpshooting is made a corporal. In his very first engagement he kills more than 20 and captures 132 Germans. And how does he reconcile this action with his religious belief? His explanation is simple—he did it in order to minimize the killing that was going on all around him. The flawless performances of Joan Leslie, Margaret Wycherly, as Alvin's mother, and of Walter Brennan as the local pastor help make this the superb picture that it is. Played Saturday, January 2.—J. A. Reynolds, Director Education and Recreation, New Jersey State Prison, Trenton, N. J.

WINGS OF THE EAGLE: Ann Sheridan—Good enough picture, but lots of the folks thought this would be a flying picture. Played Tuesday-Thursday, January 12-14.—Melville Danner, Kozy Theatre, Granite, Okla. Small labor patronage.

Short Features

Columbia

CANVAS CUT-UPS: World of Sports—This short shows wrestling in all its forms—men wrestlers, women wrestlers and a stirring free-for-all.—Good clean fun!—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

SCREEN SNAPSHOTS, NO. 9: These are shots of famous stars of the silent screen, with a running commentary by Ken Murray. A good program filler. —J. A. Reynolds, Director of Education and Recreation, New Jersey, State Prison, Trenton, N. J.

Metro-Goldwyn-Mayer

KEEP 'EM SAILING: Two-Reel Specials—One of the Crime Does Not Pay series that is no better or worse than any of the others in this series.—J. D. Meyers, Liberty Theatre, La Grande, Ore.

MELODIES OLD AND NEW: Our Gang Comedies —A very good all-round entertaining two reeler.—A. L. Dove, Bengough, Bengough, Sask.

PETE SMITH'S SCRAP BOOK: Pete Smith Specialties—This is a reissue of Pete's best stuff during the past several seasons; it is as good as most of his shorts, with many a laugh spliced in between the starch. Our crowd liked it.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

STRANGE TESTAMENT: Passing Parade—Just another filler.—A. L. Dove, Bengough Theatre, Bengough, Sask.

Paramount

JAPOTEURS: Superman Cartoon—Superman is still in a class by himself as far as our audience is concerned. It is the only cartoon series which gets an instant reaction from our people.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SHORT PRODUCT PLAYING BROADWAY

Week of February 1st

ASTOR
Paratroops ..... Victory Short
Marines in the Making..... MGM
Feature: Tennessee Johnson.. MGM

CAPITOL
Wings for the Fledgling.... Columbia
Barney Bear's Victory Garden ..... MGM
Feature: In Which We Serve. Two Cities-UA

CRITERION
Paratroops ..... Victory Short
Screen Snapshots, No. 5.... Columbia
Feature: Commandos Strike at Dawn ..... Columbia

GLOBE
Paratroops ..... Victory Short
Fighting Freighters ..... United Artists
Feature: Margin for Error... 20th Cent.-Fox

HOLLYWOOD
Cuba, Land of Adventure and Sport ..... Vitaphone
Pigs in a Polka..... Vitaphone
Feature: Casablanca ..... Warner Bros.

MUSIC HALL
Paratroops ..... Victory Short
Feature: Random Harvest... MGM

PARAMOUNT
A Hull of a Mess..... Paramount
The Fighting Spirit..... Paramount
Popular Science, No. 2..... Paramount
Paratroops ..... Victory Short
Feature: Star Spangled Rhythm ..... Paramount

RIALTO
Superman and the Volcano. Paramount
Paratroops ..... Victory Short
Feature: Lucky Jordan..... Paramount

RIVOLI
Der Fuehrer's Face..... RKO-Disney
Wings for the Fledgling.... Columbia
Feature: Shadow of a Doubt. Universal

ROXY
Barnyard WAAC ..... 20th Cent.-Fox
Gay Rio ..... 20th Cent.-Fox
Paratroops ..... Victory Short
Feature: China Girl..... 20th Cent.-Fox

STRAND
Wings for the Fledgling.... Columbia
So You Think You Need Glasses ..... Vitaphone
Feature: Yankee Doodle Dandy Warner Bros.

MODERN VIKINGS: Very good sport reel with breath-taking scenes of men riding the rapids of the Colorado River in a small boat.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

POPULAR SCIENCE, NO. 5: Another interesting subject in a popular series for our house. This is the one which has the very enlightening x-ray photography which will baffle the audience.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO

ARGENTINE QUESTION: March of Time—Just a filler.—M. Bailey, Strand Theatre, Dryden, Ont.

DER FUERHER'S FACE: Walt Disney Cartoons—All of the Disney subjects are good but this one is tops.—J. D. Meyers, Liberty Theatre, La Grande, Ore.

DISNEY CARTOONS: Leon Errol (RKO) Disney Cartoons and Wacky Wabbit (Merrie Melodies Cartoons, Vitaphone) are the best shorts for us.—Leo Kessel, Palace Theatre, Lancaster, O.

PLUTO, JR.: Walt Disney Cartoons—This was only considered fair as a Disney cartoon. We probably expect too much.—H. Goldson, Plaza Theatre, Chicago, Ill.

POLO PONY: Sportscope—Average sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PRIVATE SMITH OF THE U. S. A.: This is America—The first of This Is America series and it looks as if RKO has something.—J. D. Meyers, Liberty Theatre, La Grande, Ore.

PUT PUT TROUBLE: Walt Disney Cartoons—Good color cartoon by Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BARNYARD WAAC: Terrytoons (Technicolor)—Filmed in Technicolor, this Terrytoon is one of the better ones.—J. D. Meyers, Liberty Theatre, La Grande, Ore.

Twentieth Century-Fox

FRANKENSTEIN'S CAT: Terrytoons (Technicolor) —A take off of Frankenstein and Superman that got a few laughs.—J. D. Meyers, Liberty Theatre, La Grande, Ore.

IT'S EVERYBODY'S WAR: Victory Film—A very good two-reeler which you must play. The narration by Henry Fonda is stirring and tops.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PRELUDE TO VICTORY: March of Time—Not as good as usual, so said the customers.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SCHOOL DAZE: Terrytoons—Above average 20th-Fox cartons.—H. Goldson, Plaza Theatre, Chicago, Ill.

SCRAP FOR VICTORY: Terrytoons (Technicolor) —Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

CUBA, LAND OF ROMANCE AND ADVENTURE: The Sports Parade—Average travel talk in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FANCY FABLES: Merrie Melodies—Another of those cartoons with an off-the-screen voice describing humorous (?) take-offs on Mother Goose rhymes. Pleasant diversion for an adult audience, but questionable for the youngsters.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

FIGHTING ENGINEERS: Technicolor Specials—The best Service Special Vitaphone has released to date.—J. D. Meyers, Liberty Theatre, La Grande, Ore.

LEO REISMAN AND ORCHESTRA: Melody Masters Bands.—Excellent single reel.—A. L. Dove, Bengough Theatre, Bengough, Sask.

NATION DANCES, THE: Broadway Brevities—This is a review of the dances throughout Russia—very monotonous, not up to the Vitaphone standard. —A. L. Dove, Bengough Theatre, Bengough, Sask.

National Decency Legion Classifies Nine Films

The National Legion of Decency reviewed nine films for the current week, classifying seven as unobjectionable for general patronage, one as unobjectionable for adults and one as objectionable in part. The listing is as follows:

Class A-1, Unobjectionable for General Patronage: "Crime Smasher," "Kid Dynamite." "King of the Stallions," "Western Mail," "No Place for a Lady," "Truck Busters," "War Dogs." Class A-2, Unobjectionable for Adults: "You Can't Beat the Law." Class B, Objectionable in Part: "My Son, the Hero."

Publish Barnes' Song

Wing Commander John Barnes, R.A.F., former Quigley London office advertising sales representative, has had the first "Gremlin" song published in New York by Bregman, Vocco. Marty Goodman of the William Morris Agency closed the deal. Buddy Green and Ben Homer were associated with Barnes in writing the song, which is titled "The Gremlins'll Getcha."

Photographers Aid USO

The Fourteenth Annual Press Photographers' Ball in New York Friday included numerous entertainers from stage, screen and radio. Proceeds from the ticket sale were turned over to the United Service Organization.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Wartime Management Short Cuts

Management these days is an increasingly difficult task. Since most of the showmen who are members of the Round Table are the managers of the theatres in which they practice the art of showmanship, they are all fully aware of the size of the job today.

Lack of help is only one of the many problems posed by the war. Many of the other difficulties with which today's manager is faced are traceable to the war, too. Any short cuts to ease the burden of management are helpful to the cause of showmanship, since they would permit the showman-manager more time in the interests of that cause.

Among the recent ideas to come to hand which are helpful in this connection is a chart devised by Boyd Scott, city manager for the Griffith Circuit in Holdenville, Okla. Scotty has a problem of state admission taxes as well as Federal and several different price scales. So, for each price ticket he made a five-column chart. The first column represents the number of tickets sold, the second the total money received, the balance state and Federal taxes and the net admission. One copy of this chart hangs in the box office and one in Scotty's office. He shows the figures for every number from 1 to 100 and then 200, 300, 400 and 500. Thus, an addition of two figures gives him all the information he needs. "It is certainly a big help to us now that we have to break in so many new cashiers," he reports.

Another showman we know found an excellent way to get his publicity stories typed for the newspaper. He got the students of typewriting in the local schools to use the press book stories as their exercises. (He added the name of the theatre and playdates, of course.) The students were especially careful to turn in clean copy, which the showman was proud to take to the newspaper office.

Another manager reports that he now gives cashiers their own sheets on which to figure box office statements, holding them strictly responsible. The cashier figures the number of tickets of each price and the amount due. The manager takes the cashier's word for it but is able to check up at his leisure and particularly the next day when the previous day's closing numbers become the day's opening.

To aid in complying with the government's and the telephone company's request to reduce telephone calls to essentials, Lew Breyer at the Strand, Holyoke, Mass., offers the suggestion of publishing the starting times of features in newspaper ads.

"The Managers' Round Table section is a great help to everyone. I really get a great many ideas and other helpful things from it."—Elmer Adams, Yucca theatre, Midland, Texas.

Showmen on the Job

Last Tuesday night, January 26th, theatres in many parts of the country were empty. The newspapers had announced in their morning editions and radio stations all day long had been heralding important news for 10:00 o'clock at night. But a few foresighted theatre managers had their normal attendance.

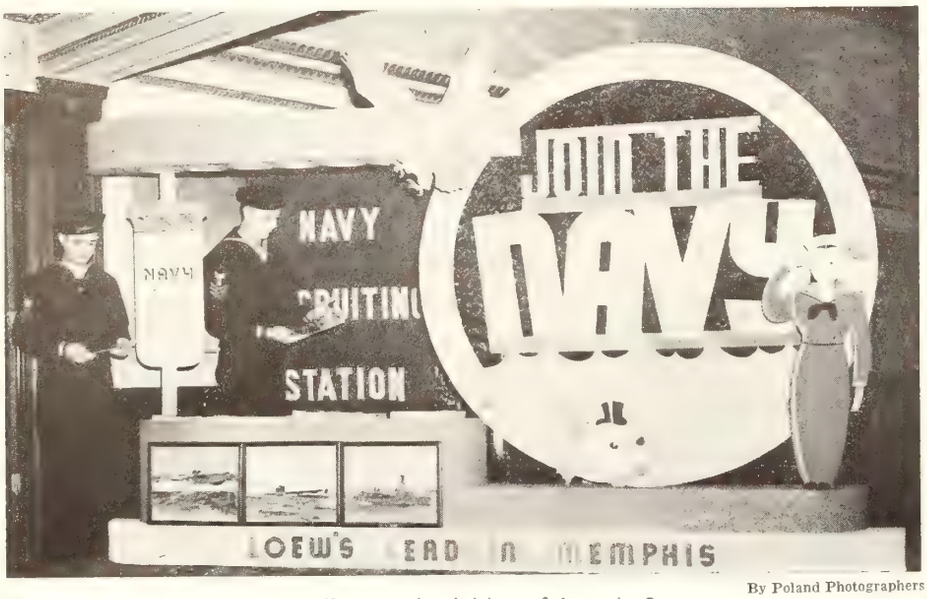
Here's how they did it: For example, Arnold Stoltz at the Avon, Utica, N. Y., took a three times normal size ad in the newspaper, right alongside his regular space, to announce: "Tonight radio broadcast on stage, 10:00 P. M."

Stanley Lambert at the Venetian, Racine, Wis., where the broadcast was at 9:00 P. M. because of the difference in time, averted what might otherwise have been an empty house by his speedy work. He put a special box over his regular ad: "Special nationwide news broadcast will be read from the stage of this theatre tonight at 9:00 P. M. No need to miss the show." There was an average size house when Stanley stepped onto the stage and read the bulletin which had been given to him in advance by the program director of Station WRJN. He had been sworn to secrecy, of course, and this despite the fact that he had advertised he knew it. In addition, Stanley mentioned in his program over WRJN at 2:15 that afternoon that he would read the broadcast from the stage.

Another bit of timely advertising was by Warner Bros. in New York, who inserted just above the ad for the picture, "Casablanca", then in its eighth week at the Hollywood theatre, the words, "Was there *ever* a picture more timely?" This appeared in the morning papers which announced the momentous conference at Casablanca.

There were good follow-ups to the news, too. In Allentown, Pa., for instance, Nick Todorov, in charge of publicity for Wilmer & Vincent's Colonial, used big headlines over his ad on "Casablanca", reading: "Today the world knows of President Roosevelt's secret visit to Casablanca. Tonight Wilmer & Vincent's Colonial brings another scoop to Allentown, hot from the headlines, 'Casablanca' ". —BOB WILE

WAR INFLUENCES SELLING



By Poland Photographers

The Navy put a recruiting office in the lobby of Loew's State, Memphis, during the run of "Stand By For Action". Maurice Druker reports it got a lot of attention from the younger element after the picture.



"It's money in your teapot"—this sign, erected by Stewart Gillespie at the Elgin in Ottawa, seems to say. Tea is much in the headlines in Canada these days.



First to report a WAAC recruiting booth in a theatre lobby is Russell Bovim, who has installed one in the lobby of Loew's Ohio, Columbus. Here an attractive Ohio State senior in the College of Education gets the answers to her questions from WAAC lieutenants. The booth will stay in the theatre for the duration.



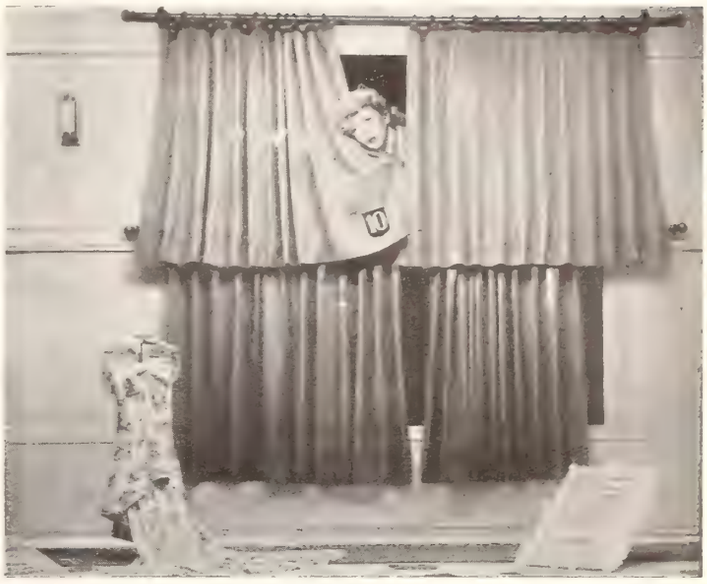
Sidney Kleper's ballyhoo man on "Lady From Chungking" poses before the Chungking restaurant near the Bijou theatre in New Haven.



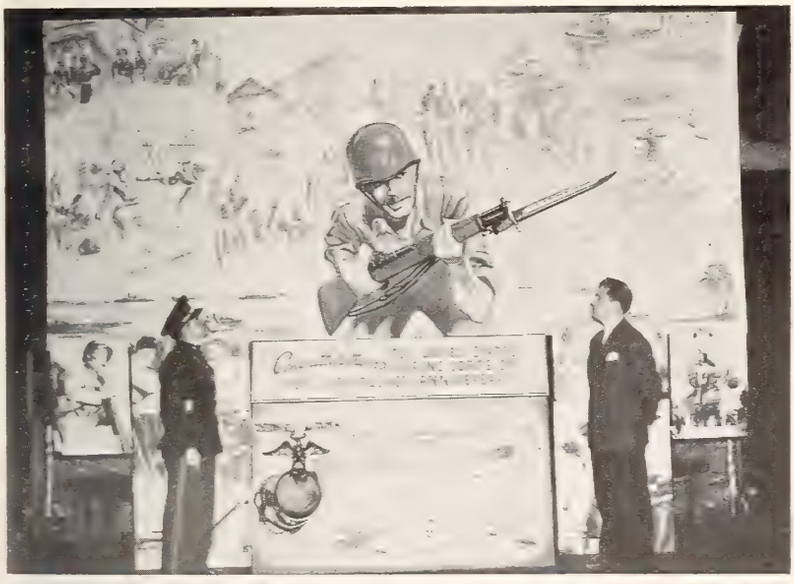
The ship and waves were set in motion by a rocking device in a store window in Terre Haute, Ind. S. P. Katzenbach, manager of the Grand theatre, was responsible for the display.



"Please feed kitty here," said sign on the all-but-invisible box office of the Hawaii theatre, Hollywood, when "Cat People" was the attraction. Tickets and change slid out on the cat's tongue.



The words on the curtain say, "I have no clothes". The display, in the interest of "Palm Beach Story", was placed in one of the leading department stores' windows in Buenos Aires by John B. Nathan, Paramount manager in that city.



A giant lobby display was erected to observe the Marines' 167th Anniversary, by Rufus Shepherd of the Fisher theatre, Detroit. The tremendous size can be seen by comparison with the figures of the men. It is a montage depicting the history of the Marine Corps "From the Halls of Montezuma to the Shores of Tripoli" and beyond. Rufus Shepherd, by the way, has just joined the Army.



By Alexandra Studio

This young lady enhanced an attractive lobby display for Stanley Gosnell at the Uptown in Toronto



A huge poster and several stills on "For Me and My Gal" were placed in the window of S. S. Kresge & Co. in Indianapolis when the picture played Loew's theatre there. Bill Elder, manager of the theatre, who arranged the tieup, also got counter displays in the same store, despite the fact that the music was "reissued".

QUIGLEY AWARDS ARE CALLED A DEFINITE STIMULUS

"A NUMBER OF PROMOTIONS"

There is never a week that a theatreman cannot find in the Round Table a number of articles and tried publicity stunts that will work on the picture that is coming up on the booking sheet for next week. I have been a member for eight years and at the time I first sent in some material I felt that I owed you any material that had worked for me. I still feel the same way about it.

My company has given me a number of promotions and salary increases, mostly because they recognize my work through the Awards I have won.

Jimmie Redmond, city manager, Tri-States Theatres, Falls City, Neb.

"IMPORTANT FACTOR"

I consider the Quigley Awards and the Round Table of the Motion Picture Herald to be as important a factor to good showmanship as any other single item that is available to theatre men.

While circuit theatres have advertising departments and publicity representatives, the independent theatre manager must depend on the other sources of assistance, and the Round Table fills the need.

The Quigley Awards not only stimulate initiative, but are a goal that we in the field try to achieve.

I wouldn't be without Motion Picture Herald and the Herald would not be what it is without the Managers' Round Table and the Quigley Awards.

George Laby, Palace theatre, Pittsfield, Mass.

"RECOGNITION AND PRESTIGE"

It is my sincere hope that this, the 10th year of the Quigley Awards be a most successful one.

A sense of "Importance" to our industry and that inner feeling of conscientious satisfaction are only two by-products of the increased grosses at the box office.

Recognition and prestige go hand in hand with any and all efforts directed toward stimulating those extra grosses.

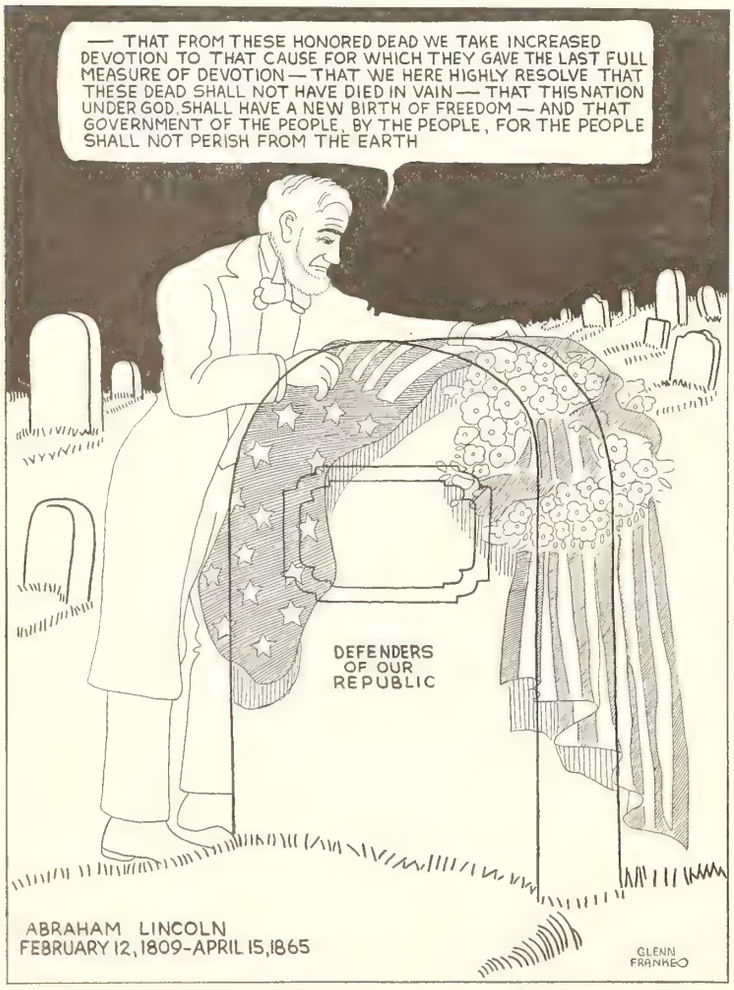
Chuck Shannon, Cambria theatre, Johnstown, Pa.

"DEFINITELY A STIMULUS"

The Awards are definitely a stimulus to the theatre manager. I know from personal experience that I have started out with just a single idea on a picture, then thought that if I could improve it slightly it might serve as a vehicle to enter the Fortnightly group. Elaborating on the original idea was simple once started, and before I knew it an entire campaign was ready. Not only did the stimulus of the Awards increase my productivity, but box office receipts as well. To have the real satisfaction of preparing a good campaign, and then to have it receive credit in the Herald makes it anti-climactic but gratifying when receipts take a turn upward.

The Awards are to showmen what the Army-Navy "E" is to men of industry, a badge of approval from persons interested in productive results. That extra punch that the showman puts into his work is bound to show up on his profit and loss statement for year. It just has to and usually does.

William D. Galligan, Commercial and Joy theatres, South Chicago, Ill.



"GREATEST TRADE FRATERNITY"

'Tis said, "A man is known by the company he keeps." All I can say is that you'll find all Quigley entrants some guys! I've met plenty, and they are not only grand fellows but they are swell showmen.

You'll note that I say Quigley entrants and not just winners. Having been a winner, believe me I'm not discounting the ecstasy and elation that goes with that honor; but here is once where you need not be a winner to benefit. All of us who get this chance to have our work shown to the top theatre executives should be thankful. One stunt—one single promotion—may bring you before the man you want to reach. It will certainly not only show your boss what you are capable of but will make him proud that one of his "boys" deserves this recognition.

The manager who doesn't take all the aid that Managers' Round Table offers him and in turn doesn't submit his efforts to be passed along to the other fellows is not only missing a good bet but he is losing the opportunity to join the greatest "trade fraternity" ever conceived for a group of craftsmen. The theatre manager who doesn't think he has a craft and isn't proud of his skill in it is in the wrong business.

Your first Quigley Award is a milestone, and each additional one adds another, of which the thrill never dies.

Arnold Stoltz, Avon theatre, Utica, N. Y.

"A JOB WELL DONE"

The Quigley Awards are now entering their tenth year. Looking backward through those years, I can picture in my mind some of the campaigns that have helped to win awards for me. Considering the effort put into some of these campaigns, I feel that the time has been well spent in the knowledge of a job well done.

I look forward to the coming year, despite the added hardships of the war efforts taking up a good deal of time, and hope to be able to contribute something worthwhile to, as well as gain something from, the pages of the Managers' Round Table.

Morris Rosenthal, Majestic theatre, Bridgeport, Conn.

"FINE, HELPFUL CONTRIBUTION"

Congratulations to the Quigley Awards on their tenth anniversary. In my opinion, the Quigley Awards are a fine and helpful contribution to all showmen.

It has inspired me in many ways to put more effort into showmanship, both in the field of exploitation of a picture and with a thought to enhance the value of our attractions at the box office.

Carl Rogers, Granada theatre, Cleveland, O.

RECOGNITION AND PRESTIGE ACCORDED TO WINNERS

"PERSONAL SATISFACTION"

I'll say the Quigley Awards are a factor in stimulating me to put an extra effort into showmanship. It shows, too, in the results I get at the box office.

I had never gotten the personal satisfaction from exploitation that it rightfully deserves until I joined the Managers' Round Table. I pulled off stunts and carried out campaigns but, until joining up with you and the boys, I never paid a whole lot of attention to showmanship.

In plain words, now I find that there is a personal satisfaction in presuming that a stunt you have used successfully might help out another exhibitor, after finding its way to the pages of the Round Table section of the Herald.

And just the reverse, too! Often I get ready to go to work on a certain picture. So I run through my Herald file to see what Lige Brien in Pittsburgh or Arnold Stoltz in Utica used on the picture. Then I coordinate my idea with their proven stunt—and I usually get off a pretty good campaign. This is a very important factor, which is definitely brought on by the Quigley Awards.

The heads of my circuit have been more than interested in my participation in the Quigley Awards, particularly the Donald Nelson Citation for scrap which was recently awarded me.

The winning of Quigley Awards has also brought recognition from other men in the field and exhibitors in other cities and towns.

Jack Matlack, publicity representative, George A. Hunt Theatres, Inc., Medford, Ore.

"INCREASES AND PROMOTIONS"

I wish to extend my congratulations to the Quigley Awards on their 10th year and to express my appreciation for their helpfulness and acknowledgment for my showmanship efforts.

By acknowledging my work, the Quigley Awards have aided me in securing salary increases and promotions.

It is the Quigley Awards which serve as a stimulus and inspiration for further efforts, which will not only result in personal satisfaction but the growth and development of the theatre where showmanship is being used.

Lige Brien, Belmar theatre, Pittsburgh, Pa.

"SUPERIORS INTERESTED"

You can definitely say that all my superiors from the city manager to the division manager, Mr. E. C. Rhoden, have been interested in my winnings of these honors. It goes without saying that it has stimulated me to better showmanship and enhancing the picture's gross at the box office.

Don Aldritt, Watson theatre, Salina, Kans.

"AN INCENTIVE," SAYS ARTHUR FRUDENFELD

"I shall be most happy to serve on the Quigley Award Committee," says Arthur Frudenfeld, divisional director for RKO Theatres in Ohio. "There is no doubt that the importance of this unique feature of your weekly increases with each passing year and serves as an incentive to all those in the field."

"CONSTRUCTIVE AID"

Congratulations to Quigley Awards as they enter their 10th year! As a long-time member of Managers' Round Table and an ardent reader of its columns, I am grateful to the Round Table for its untiring interest in the men in the field and for its earnest and successful endeavor to render constructive aid.

Quigley Awards are now an institution, for only an institution could carry on to greater things with each succeeding year.

It has been my privilege on more than one occasion to receive recognition, and you may be sure it has been a keen satisfaction and inspiration. The system of merit promotes friendly rivalry and, in so doing, provides the incentive to do and to achieve.

May the Quigley Awards long endure, building for the good of all, spreading their message of encouragement and goodwill to the far corners of the industry.

Bill Harwell, city manager, Warner theatres, Portsmouth, O.

"INCENTIVE TO ANY MANAGER"

The annual Quigley Awards, as sponsored through the Managers' Round Table of Motion Picture Herald, are by no means overlooked by the men at the head of our Canadian theatre circuits. In the first place, the Quigley Awards are an incentive to any cinema theatre manager who honestly believes in the future of his chosen field of activities. Secondly, by giving the best that is in him to his chiefs, it is natural to expect that his efforts will eventually gain recognition and advancement to where his specialized talents would be of better advantage to his organization.

Stewart G. Gillespie, Elgin theatre, Ottawa, Canada

A HUNDRED JUDGES

One hundred prominent men in the field of exhibition, distribution and promotion in the motion picture industry have accepted invitations to serve on the 1943 Judging Committee for the Quigley Awards. Names of the Judges will be announced next week.

"BAROMETER OF SHOWMANSHIP"

The Quigley Awards are the best known barometer of showmanship analysis in the country today.

The very first thing I do when the Motion Picture Herald arrives is to look through the Managers' Round Table section for some stunt that a colleague has used that I can repeat for the engagement of the same picture locally.

For news of the industry as a whole I don't know of any other periodical that even comes close to the Herald.

Our circuit heads are interested and from time to time have made mention of how our organization stood in regard to Quigley Awards mentions, and it's made me mighty proud to be among those contributors.

Maurice Druker, Loew's State theatre, Memphis, Tenn.

"AN INVIGORATING INCENTIVE"

Many times during my six years as a manager these Awards have stimulated me to put forth greater effort than I would have done otherwise and there is no doubt that I have been rewarded for this extra effort in various ways, directly and indirectly.

I sincerely hope that they will be continued for as long as theatres exist, to reward those who excel and to furnish an invigorating incentive to all who practice the ancient and profitable art of showmanship. A happy manager is he who works hard and achieves results; he will do both if his diet includes a bit of well-earned nourishment for his self-esteem. The free, fair and keen competition of the Quigley Awards can furnish the necessary vitamins, even to those managers not accustomed to receiving them from sources which would stand to profit most from an occasional dispensation. The good that must have been accomplished by the Quigley Awards in the ten years of their existence is incalculable. Keep 'em flying!

Bill Johnson, Diana theatre, Medina, N. Y.

"A MARK OF DISTINCTION"

I was glad to hear that you are continuing the Quigley Awards for 1943 and here's hoping the tenth will be the biggest year of them all.

That . . . — symbol for Victory—will be needed more than ever this year and, if we are to be the showmen, this will be the year to show it. Personally, I am going to be more "on my toes" than ever in regard to dating not only features but short subjects, too.

A Quigley Award is definitely a mark of distinction and merit.

H. S. ("Doc") Twedt, Lido theatre, Manly, Iowa.

Selling Points
ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

ANDY HARDY'S DOUBLE LIFE (Metro-Goldwyn-Mayer): One of the principal selling angles of this picture is the fact that Esther Williams, national swimming champion, has a leading role in it. In one scene, she psychoanalyzes him, which suggests a contest with illustrations from the picture and newspaper readers to send in their answers to the question, "What would you do if a pretty psychology student suddenly kissed you, saying, 'Do you mind if I test your reflexes?'" A blowup of the kissing scene could be placed in the lobby, and a local girl could perform "psychological kiss experiments" in exchange for War Bond purchases. Esther Williams' picture would be an attractive addition to the sports pages of the newspapers and, because of her record, it might be planted. There are three poses of Rooney with Ann Rutherford and Esther Williams, with places for newspaper readers to insert modern love slanguage. This also suggests other exploitation relating to slang. To capitalize further on Esther Williams, a local bathing beauty contest can be held, with the one most resembling the swimmer proclaimed the winner. Swimming contests can be held in indoor pools. Miss Williams has posed for many fashion stills, and these can be planted in store windows for tie-up purposes. There are a great many other stills which can be used in the same way; each of them is from a scene in the picture and is therefore more welcome to the merchant. There are the usual three versions of newspaper serials: one of six chapters designed for daily papers, one of three chapters for weeklies, and a six-chapter picture strip for either.

SALUDOS AMIGOS (RKO): This cartoon subject is readily exploitable from several angles. Stress can be laid either on the cartoon or more seriously on the Good Neighbor policy. Along the former line is a cartoon illustration showing Joe Carioca, the new Disney character introduced in this picture. Imprinted on a card with a little doggerel as suggested in the press book, this makes an effective handout. A cut-out of Goofy with hands pointing at him bearing Spanish words for his clothing illustrates a scene from the picture and is good for lobby display purposes, too. There are two songs in the picture which can be publicized in the usual way with tieups in music stores, etc. The Samba, a Brazilian dance, is described in detail in the press book, and can be used to make tieups with dancing schools. There is a large map of South America with the countries outlined; it can be used as a contest, with capitals, names of presidents and principal product of each country to be listed. It could also be used in schools to call attention to the picture and the Good Neighbor theme. It is suggested that any Latin-American consuls or other officials be invited to the showings, since this picture will overcome any prejudice carrying over from earlier attempts. There is a coloring contest for children in which outlines of the various South American countries' flags are printed and the colors indicated for the kids to fill in. This, too, is good for school use. Still another coloring contest employs sketches of the various cartoon characters. There is a film and radio discussion guide for school use which would aid considerably in obtaining school publicity. Stamps of South American countries might be borrowed from local collectors and exhibited in the lobby during the run.

Taylor Lands Heralds In Defense Plants

Getting inside the defense plants with the theatre's message and sales plug is a constant problem, but Charles B. Taylor, director of advertising and publicity for the Shea Theatres, Buffalo, N. Y., got heralds on "Casablanca" and "Reunion in France" into the hands of the workers of both the Curtis-Wright and Bell plants in Buffalo. In order to assure one hundred per cent distribution, copy for the plant's employment needs was used in each case.

The Curtis-Wright herald read: "Attention, workers! We have openings for hundreds of men and women. Hundreds of good jobs available in many branches of airplane building. Invite your friends to apply at once. And then, for relaxation and grand entertainment, see, etc. A similar tieup was used on the herald distributed at the Bell plant.

Since the Polish population in Buffalo is large, Charlie promoted a sock spread on "The Palm Beach Story" in that language paper with all copy printed in Polish. Another stunt recently landed by Taylor was the distribution of tent cards which were planted on the tables of Child's restaurant advertising his current attraction. Coasters on which to set water glasses were also available, each carrying title, cast, playdates and picture copy.

Small Town Showmen Buy Radio Time

From various parts of the country, Managers' Round Table has received reports on the increased use of the radio for advertising, particularly on the part of small town theatres. Small town theatres are actually buying time on stations in their vicinity.

Thomas di Lorenzo, of the New Paltz theatre, New Paltz, N. Y., makes use of the facilities of WKNY, Kingston, N. Y., with a daily program advertising the attractions at his theatre. He writes the announcements himself and has selected a spot immediately after a noon news broadcast for their airing. This advertising is, of course, supplemental to his newspaper budget.

One of the outstanding small town users of radio advertising is Herbert Graefe, manager of the Wisconsin Rapids theatre, Wisconsin Rapids, Wis., who answers a question often asked of him by fellow managers, "Why should I use the radio; I run an ad every day in the newspaper?"

Herb learned that 75 to 85 per cent of the people in the community from which the theatre's population is drawn, listen to the local radio station. His survey also disclosed that the local station had more daytime than night listeners when the network programs are on. He therefore decided that spot announcements should best be run in the period just before the supper hour and the opening of the house.

Three Spot Announcements Daily

The Wisconsin Rapids theatres use three spot announcements daily; one in the morning, one at noon, and one just before supper. Stars and picture title are preceded by the same introductory theme, Kay Kyser's "Take Your Girlie to the Movies."

Another great radio feature, according to Herb is the use of the 15 minute air trailers produced in Hollywood studios. The radio station is glad to broadcast these, he says, with the only charge being a nominal one for the announcement of the playdates.

In the case of musical pictures, Herb uses the hit tunes with listeners required to name them in order to receive complimentary tickets. As many as 500 entries have been received from a contest of this kind. Since radio figures a response of one out of 20 listeners is good, this would indicate 10,000 listeners to Herb's programs.

Sport reels are accompanied by free announcements following the sport news. When a Pete Smith short such as a Prudence Penny subject plays, it is accompanied by an announcement in connection with a women's program. Features such as "Wake Island," "Manila Calling" or a subject like "The Battle of Midway" are given special emphasis on news programs because of their timeliness.

Herb himself takes part in a weekly program, from 9:15 to 9:30 Saturday mornings, called "Hollywood Chatter," in which late news of motion pictures is included and a biography of some star is given plus answers to questions about films, submitted by listeners. A special feature included each week is what happened during the film of a certain picture or things the camera does not see.

UNITED NATIONS WEEK GETS THOROUGH SELLING JOB

Nation's Theatres Put All Their Efforts Into Drive, Using Every Medium

United Nations Week was observed by theatres all over the country each of them putting their publicity and exploitation efforts behind it without in the least sacrificing their effort for their individual shows. Selling for United Nations Week was handled through lobby displays, newspaper advertising and publicity, contests of various kinds and radio broadcasts. Some of the outstanding campaigns are reported here.

United Nations Week got a thoroughgoing selling job in Medford, Ore., reports Jack Matlack, publicity representative for the four theatres there of the George A. Hunt Circuit.

Jack started out with a staff meeting of the employees of the four houses in order that they would the more readily be able to explain to the public the need for and the purpose of the collections.

Three Column Cut in Paper

The three column cut of the 30 United Nations flags which appeared in the press book on United Nations Week was planted in the *Medford Mail Tribune,* local daily, together with a story. The weekly paper also carried a story, special cuts and plugs on United Nations Week appeared in the theatres' ads three days before the drive started. The plugs were abandoned after the first show as it was feared that too many collections might induce some patrons to stay away from the theatres. The collections were made but unadvertised.

Jack reports that a special show, "The Avengers", was booked into the Holly theatre. Since the picture has to do with the travail of the Norwegians when their country was invaded, it seemed particularly appropriate and was accordingly publicized.

Schools Participate

The local schools participated in the campaign in a minor way, making a small collection which was added to the final total. The schools asked for several of the "flag cards" to use as an educational medium which proved to be a good advertising medium for the cause. Jack placed several of the one sheets in strategic spots.

The Medford radio station cooperated wholeheartedly with several free broadcasts over station KMED. The Medford theatres' own half hour daily program was largely given over to United Nations Week.

Charlie Taylor, director of advertising and publicity for the Shea theatres in Buffalo, got the front page and a double truck in the center spread for United Nations Week in *Everybody's Daily,* local Polish newspapers. Charlie persuaded Mayor Kelly of Buffalo to issue a proclamation on behalf of United Nations Week, which he blew up and put in the lobby.

More than $900 was collected at the Lido theatre, Maywood, Ill., where Art Wartha, manager, obtained the cooperation of the Veterans of Foreign Wars. They appeared in uniform at every performance and themselves took up the collections, which in Art's opinion, had much to do with the success of the drive.



Paul Binstock had a separate receptacle for each one of the United Nations during United Nations week. The flags of all of them formed the keynote of his lobby display at the Sheepshead theatre in Brooklyn. The baby in the picture was blown up from a National Screen Service ad which appeared in MOTION PICTURE HERALD.

A comprehensive campaign was staged at the Capitol, Dunkirk, N. Y., by Deane H. Emley, who obtained a great deal of attention for this cause. He planted a story in the daily paper three days in advance and used a two column cut in his ads. A banner on the marquee was flown in advance and during the drive. Two American flags, a Polish and a Greek emblem were used in front of the house. (Ed. Note—There is a strong Greek and Polish element in Dunkirk). The local Polish churches and schools made announcements about the campaign. A proclamation by the Mayor was printed in the newspaper.

Speakers for Each Nation

Emley also arranged to have speakers representing various United Nations on the stage the first three nights of the drive. The Polish school also put on a one-act play entitled "Two Soldiers" singing in Polish and dressed in Polish costumes. Girl Scouts in uniform were used to make the collection in the theatre.

At the Roxy theatre, Delphi, Ind., Chris Chamales issued a "hard ticket" with room at the top for the name of the contributor and the words "Don't let the season pass without aid to the Allies". The "season pass" was in very large type.

At the Playhouse, Hicksville, Long Island, Evan Thompson ran a popularity contest on the stage in cooperation with the Business Men's Association of Hicksville. A girl represented each of the United Nations. Coupons were printed in the newspaper each good for ten votes. Votes could also be obtained through the local merchants. The leading contestants, each wearing a ribbon representing one of the United Nations were introduced to the audience and the winner selected on the opening night of the drive.

She was presented with a $25 War Bond by the president of the Business Men's Association and with a bouquet through the courtesy of the local florist. The next day she was taken to the nearby plant of the Grumman Aircraft Engineering Corp., where she sponsored a plane called "United Nations". This gave Thompson a fine send-off for his United Nations Week drive.

Before the final judging of the contest, he had front page stories on several occasions in the *Centre Island News* and also in *Newsday,* Long Island daily paper. Pictures of the winners and the final judging also appeared in the papers.

Clyde Smith Arranges Extensive Programs to Sell War Bonds

Extensive programs were arranged for the Malco theatres in Hot Springs, Ark., to further the War Bond drive. W. Clyde Smith, city manager, arranged for special programs at each of the five houses. Members of the County Defense Committee made short addresses. The Red Cross started the sale of War Bonds and Stamps with other organizations taking over later. Soldiers, sailors and marine appeared in person.

War mothers were guests of the theatres. So were members of the Army and Navy general staffs. All persons buying War Bonds were admitted free on a particular night.

$1,225 in Bonds in a Week

The Gettysburg, Penna., Woman's Club sold $1,225 in War Bonds and Stamps in a single week at the Majestic theatre, Sydney Poppay, manager, reports. An item to this effect appeared on the front page of the local paper.

Deering Uses War Poster

The War Activities poster showing the attractive baby was made a wedge for a break in both the Houston *Post* and *Chronicle* Sunday editions through the efforts of Francis Deering, who planted photos of a local child seated in front of the poster in the theatre lobby and making her purchase of a War Bond.

QUICK SERVICE! YOU CAN STILL GET QUALITY WORK!
SPECIAL TRAILERS
of All Kinds from
FREE! DATE STRIP CATALOG
FILMACK
1327 SO. WABASH CHICAGO

PERSONALS ON SHOWMEN

ELMER ADAMS, JR., assistant city manager of the Palace, Trail, and Folly theatres, in Duncan, Okla., is now city manager for the Griffith-Wilbern theatres, headquatering at the Yucca theatre, in Midland, Tex.

CHARLES E. GRACE is now managing the Embassy theatre, in Brooklyn.

STANLEY KRINER, formerly manager of the Golden Gate theatre, in Riverside, Cal., is now managing the Fox Glendale, in Glendale.

KENNETH COLLINS is now managing the Monarch Theatres Circle theatre, in Indianapolis, Ind. Other circuit changes include Len Tuttle, managing the Indiana and Moe Esserman acting as his assistant.

Round Table Personalities
JOE HERMAN, formerly at the Embassy theatre, in Brooklyn, has been transferred to the managership of the Ambassador theatre there.

BILL MILLER, manager of the Brandt theatre, in Harvey, Ill., has been inducted into the Army, reporting at Camp Grant, Ill.

LOU MARCKS is now managing Schine's Colonia, in Norwich, N. Y.

WARREN EDDY, manager of the Garden theatre, at Sigourney, Ia., has been inducted into the Army, and Mrs. Eddy is operating the theatre with the assistance of Genevieve Clark.

TOMMY ALLQUIST, formerly at the Capitol theatre, Middletown, Conn., has been made assistant manager at the Warner Regal, Hartford.

Robert Dodson Climbs Ladder, Usher to Manager in 10 Years

Just two days before the Armistice that marked the end of the First World War, Robert L. Dodson was born in Maysville, Ky. He was only 14 when he went to work in the Washington theatre as a part time usher. In 1937, he was promoted to doorman at the Russell theatre, also a Schine house. Two years later, the circuit promoted him to assistant manager and transferred him to the Paris, Paris, Ky. Teh next year he was transferred, this time to the Opera House, Lexington, Ky. In 1941, he joined the Chakeres Circuit and was named assistant at the Majestic, Springfield, O., later at the Regent in the same city. Last year he was appointed manager of the Princess and Hippodrome, the post he holds today. He is married and the father of a girl.



HAPPY BIRTHDAY

February 7th
Rodney White
Martin S. Lane
F. Mallory Pittman
George Rybica
Malcolm Gilbert
C. C. Coates
Ray Hanson
Gene E. Scott

8th
Harold C. Lee
Claude D. Burrows
William Nelson

9th
Walter W. Murphy
Walter Bennett

10th
Mrs. Gerald Brownfield
Mrs. I. C. Byersley
Mark Solomon
Leonard Allen
Thomas Wall

February 10th
Lou S. Hart

11th
Russell V. Hupp
Robert V. Marchbank
John J. Maloney
Raymond C. Langfitt

12th
Samuel Daskalakis
Saul L. Goldstein
Perry L. Lessy
George Bronson
J. P. Perry
Stand Andrews
Frank Austin
David Wald
Floyd L. Gray
Robert K. Shapiro

13th
T. G. Whittmore
Harry Black
Mrs. Avece T. Waldron
James O'Dell Childers

Garnet Wright's Ten Years in Theatres, All in Winnipeg

An interesting career in Winnipeg theatres is in back of Garnet M. Wright, now managing the Rio in the Manitoa metropolis. He was born in Deloraine, Manitoba, April 1, 1912. In 1932, he started as doorman and after a year at the door was made assistant manager to H. N. Jernberg of the Province Theatre Co. in Winnipeg. In 1935, the company acquired the Bijou and Garnet was made manager. Later, after Mr. Jernberg retired, his interests were sold to J. A. Schuberg of Vancouver and Garnet was appointed general manager. In 1940, the Schuberg interest was sold to Famous Players. Since that time Garnet has been manager of the Rio, the name given to the Province after extensive remodeling.



Mannie Swadron's Career Marked by Meteoric Rise

Mannie Swadron, who started at the Capitol theatre, Hamilton, Ont., in April, 1941, had become manager of the Tivoli in Kingston exactly a year later. Mannie was promoted in June of 1941 to treasurer of the Capitol and in September to assistant manager of the Tivoli. In April, 1942, he became manager of the latter, where he is located today. He is married and the father of two children.

Tickell's Special Program

For the newly redecorated Orpheum theatre, in Fort William, Ontario, Fred Tickell went out and promoted the merchants for congratulatory ads, which were included in a special eight page program. The front and back pages were printed on buff tinted paper, while the inside spread was on white.

Local Navy Mothers Aid "Stand By For Action"

To usher in his date on "Stand By For Action" at Loew's State, in Memphis, Maurice Druker arranged for the local Navy Mothers Club to sponsor an induction ceremony on the theatre stage. Fifteen young recruits took the public oath of allegiance. Seven members of the Club's executive committee served in the theatre lobby as hostesses for an hour preceding the ceremony. The local papers came through with stories and art in connection with the event.

A special atmospheric front was arranged through the use of naval flags, pennants, boat oars, pilot wheel, life preservers, lanterns, etc. Special bookmarks carrying a list of sea stories on the reverse side, were distributed to public libraries.

Grace Holds Induction Ceremonies on Stage

Assisting in the organizing of a Patriotic League in his locality, Charles E. Grace at the Embassy theatre, in Brooklyn, has enlisted the aid of the American Legion, the AWVS, Red Cross and various civic organizations to cooperate in Community Induction Ceremonies which take place on the theatre stage. Ministers of all creeds are present at the induction and promoted gifts are presented by the League to each inductee. The Red Cross Canteen serves coffee and doughnuts which are furnished by the theatre. Since there are two Boards in his vicinity, the ceremonies take place twice a month, with the theatre open to the public and the inductees' friends and relatives are especially invited by invitations sent out by the Draft Board.

Behind-the-Scenes

in a Beauty Salon is a place of near-miracles, where Beauty and Chic rule the day

"Listen Boys," film now showing at the Capitol Theatre, lifts the curtain behind-the-scenes in the Richard Hudnut New York Beauty Salon. Transformation in the customers is complete . . . the results miraculous!

You can effect just as complete a Beauty Pick-me-up in your life . . . by appointment behind - the - scenes at **EATON'S** Beauty Salon, on the Fourth Floor. There, too, Richard Hudnut Du Barry preparations are used exclusively.

THE T. EATON CO LIMITED

In connection with the MGM short subject, "Listen, Boys", Harold Bishop at the Capitol, in Winnipeg, Manitoba, tied up one of the leading department stores for the self-explanatory ad reproduced above.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

WANTED: OPERATORS AND SIGN PAINTERS for Mexico and West Texas circuit. Give age, family, draft classification, experience and salary expected. Write BOX 786, Roswell, N. M.

AT ONCE—PROJECTIONIST; DRAFT EXEMPT; small house; nights only. Write qualifications, salary expected. MAYFAIR, Colonial Beach, Va.

ASSISTANT MANAGERS, DRAFT EXEMPT, small New York City chain. Send photograph and all information in first letter. BOX 1598, MOTION PICTURE HERALD.

WANTED MANAGER OR ASSISTANT. MUST be experienced, sober, absolutely reliable. Knowledge of buying, booking and all theatre routine. A1 references, draft exempt, include snapshot. BOX 1600, MOTION PICTURE HERALD.

THEATRES

WANTED PROFITABLE THEATRE. NOT interested in too small a house. Give complete details. BOX 1596, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

WESTINGHOUSE RECTIFIER BULBS, 15 AMpere, $8; 6 ampere $4; thousand watt G40 Mogul prefocussed lamps, $2; one quart Underwriter's approved extinguishers, $11.25; two quart, $13.50; heavy curtain track, $1.80 ft. Send for bargain bulletin. S. O. S. CINEMA SUPPLY CORP. New York.

WANTED TO BUY

WANTED—ALL KINDS USED SIMPLEX AND Superior mechanisms stands, magazines, lamphouses, etc. BOX 1599, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

WONDERFUL CHAIR BUY—ALL READY NOW —570 rebuilt American Seating ball bearing chairs, newly upholstered heavy inserted panel backs and box spring cushions, deep purple with black trim. All 18" widths, level to 1" pitch, new hardwood ends. Crated complete with hardware for concrete floor, $3.80. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE—1,100 HEYWOOD-WAKEFIELD USED spring edge chairs. BEN B. POBLOCKI, 5779 S. Howell Ave., Milwaukee, Wis.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

THEATRE CHAIRS — 10,000 USED UPHOLstered. Parts for all makes and types. CHICAGO USED CHAIR MART, 844 So. Wabash Ave., Chicago.

SACRIFICE TWO COMPLETE POWERS, NICKEL plated heads with one extra head. Two portables, one Simplex, one Weber. Sound track with 100 watt amplifier, three speakers. M. C. BULLUCK, Rocky Mount, N. C.

TWO PROJECTION LAMPS, CARBON AND two mazda lamphouses, complete. R. L. WHITTON, Millbridge, Me.

FOR SALE—35MM. REELS AND CANS. J. S. STACHURSKI, Route 2, Box 145, Cassopolis Mich.,

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NOW READY, COMPLETELY REVISED 7TH Edition of Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

OPPORTUNITY

WANTED: FORMER FILM AND PREMIUM salesmen in key film centers to sell direct to theatres new unusual patriotic item for salvage and promotion drives. Commission only. Will allot territory to qualified men. Supply complete details in first letter. BOX 1584A, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S.A.

OBITUARIES

Charles E. Hatcher, Exhibitor, Dies

Charles E. Hatcher, 55, died at Meridian, Miss., on January 20th, following an attack of pneumonia. Mr. Hatcher was an exhibitor in Meridian for more than 25 years. He is survived by his widow, a daughter and a sister.

Joseph Schneider

Joseph Schneider, father of Abe Schneider, vice-president and treasurer of Columbia pictures, died at his home in New York on January 27th. Funeral services were held at the Riverside Memorial Chapel the following day. Besides his son, he leaves a widow and four daughters, Mrs. Anna Cohen, Mrs. Fan Brasel, Mrs. Molly Sussman and Mrs. Lena Spiegel.

David Shapiro

David Shapiro, 37, theatre designer and architect of Fall River, Mass., died recently in that city. He was born in New York and moved to Fall River at the age of six. He attended Northeastern and Columbia Universities. Interment was in Turner Village, Me., following funeral services in Fall River.

Carl F. Zittel

Carl F. Zittel, 66, publisher of *Zit's Weekly*, a theatrical publication for more than 20 years until its suspension three years ago, died on January 30th at his home in New York after a six-month illness. He is survived by his widow, Martha Beatrice.

Clyde E. Noble

Clyde E. Noble, theatre manager, died in a New Orleans hospital last week after a prolonged illness. Up to the time of his death, he managed the Rice theatre at Crowley, La. He leaves a widow, a son, Clyde E., Jr., three sisters and a brother.

Herbert V. Friedrich

Herbert V. Friedrich, 52, died January 25th in Madison, Wis. From 1908 to 1922, he was associated with theatres in Fond du Lac and Sheboygan. He later entered the newspaper business. He is survived by his widow, a daughter, three brothers and two sisters.

Charles Bauman

Charles Bauman, 86, operator of the Star theatre in Oshkosh, Wis., for many years, died in that city on January 23rd. He was retired. He leaves two sisters.

A. R. Zimmer

A. R. Zimmer, acting manager and partner in the Strand theatre in Iowa City, died at his home recently. He leaves a wife and two daughters.

Postpone Gillis Dinner

A testimonial dinner for Maxwell Gillis, newly-promoted Republic district manager in Philadelphia, and Joseph Engel, who succeeded him as local branch manager, has been postponed until February 15th. The luncheon, sponsored by the Motion Picture Associates, originally was scheduled for February 1st at the Ritz-Carlton Hotel. Albert M. Cohen is in charge of arrangements.

Daab Joins Hannagan

Hyatt Daab, former director of advertising and publicity for Columbia Pictures, has joined the Hollywood office of the Steve Hannagan publicity agency to handle industrial relations.

Casablanca Film Arrives Late

Wartime restrictions on transportation and raw stock were felt by the newsreels and their customers this week as pictures of the historic Casablanca conferences between President Roosevelt and Prime Minister Churchill arrived in the midst of changeover to new release schedules.

The pictures were received late Sunday, too late for the Friday makeup, scheduled under the new plan for Tuesday release. All reels accordingly included the sequences from the Army Signal Corps, Air Force and the Navy in their Monday makeup, for release on Thursday. The additional one-day delay between makeup and release has been agreed upon as a safeguard against transit delays. Ordinarily the pictures would have been a special release.

Approximately 8,000 feet were cleared by the Army and Office of Censorship. All this film was from service cameramen. Material made by representatives of the newsreel pool was reported still en route. Editors described the quality of the official pictures as good.

AMPA Plans Luncheon To Stress War Effort

A testimonial luncheon has been scheduled tentatively for March 10th by the Associated Motion Picture Advertisers, it was announced last week by Maurice Bergman, president of AMPA. It was explained that the purpose would be to call attention to the film industry's part in the war effort.

Invitations to attend the luncheon have been extended to Paul V. McNutt, chairman of the War Manpower Commission; Elmer Davis, director of the Office of War Information, and Lowel Mellett, head of the film division of OWI. Members of the program committee are Vincent Trotta, chairman; Oscar Doob, David Lipton, Leon Bamberger, Paul Lazarus, Jr., and David O'Malley.

Singers Lose Plea

New York Supreme Court Justice Bernard L. Shientag on Monday granted the Andrews Sisters, La Verne, Maxene and Patty, singers, their motion to dismiss conspiracy charges and a counterclaim brought by the Andrews Sisters, Vivian and Lillian, dancers, in which the dancers named Lou Levy and the General Amusement Company, as party defendants. The court at the same time decided in favor of the dancing team, when he denied the singing team their injunction to restrain the dancers from using the name "The Andrews Sisters."

Announce Refunding Plan

Associated British declared an interim dividend of 7½ per cent on the ordinary shares last week. The company announced its intention of repayment of existing five per cent first mortgage debentures at £103½, with an offer to convert an issue of new 4½ per cent first mortgage debentures into £3,000,000.

Three Publicists Join RKO

Three additions have been made to the RKO Theatres publicity and advertising staff by Harry Mandel, director of the department. They are Al Zimbalist, Ira Morais and Ruth Newman. Mr. Zimbalist formerly was with the Warner Brothers Theatres advertising department in Philadelphia.

PRC in Near East Deal

Producers Releasing Corporation signed a contract with A. Ali of Bombay for distribution of the company's product in the Near East, it was announced last week. PRC was represented by its export manager, Roberto D. Socas.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 42.—Roosevelt and Churchill meet in Casablanca. . . . U. S. Army relieves the Marines on Guadalcanal. . . . Canadian convoys deliver goods to United Nations. . . . Allies give food to Arabs. . . . Movie stars help collect typewriters for Army and Navy. . . . Newsettes with Lew Lehr. . . . American Rangers train at school of hard knocks.

MOVIETONE NEWS—Vol. 25, No. 43.—Russians destroy German armies at Stalingrad. . . . Women rebuild planes. . . . Ohio plant builds gas tanks. . . . Army engineers in action. . . . WAVES finish radio course. . . . Sultan of Morocco holds court at colorful fete. . . . Army troops in Pacific Northwest and Egypt.

MOVIETONE NEWS—Vol. 25, No. 44.—The President's historic trip. . . . Meets with Churchill at Casablanca. . . . FDR stops at Natal for visit with President Vargas of Brazil. . . . Commander-in-Chief reviews troops in Liberia. . . . Mr. Roosevelt returns to capital. . . . Nation honors President Roosevelt on his birthday.

NEWS OF THE DAY—Vol. 14, No. 240.—President's flight to Africa stirs world. . . . Guadalcanal Marines relieved by fresh units. . . . Canada's convoys elude U-boats. . . . Arabs get U. S. rations. . . . Yanks on road to Tunis. . . . Army's school for Rangers a tough course as infantrymen dodge machine gun fire.

NEWS OF THE DAY—Vol. 14, No. 241.—Great Nazi defeat in Russia's snows. . . . President's son in North Africa gets medal from Gen. Doolittle. . . . Baby girl born in Canada to exiled Dutch princess. . . . Big coast guns in action on east coast. . . . Jeeps go amphibian by floating across river in a tarpaulin. . . . Sultan of Morocco holds pageant. . . . American doughboys in Egypt.

NEWS OF THE DAY—Vol. 14, No. 242.—Churchill-Roosevelt meeting at Casablanca. . . . President reviews Liberian troops. . . . FDR visits President Vargas of Brazil at Natal. . . . American and British chiefs plan for victory. . . . President back home in capital.

PARAMOUNT NEWS—No. 45.—Latest films of Casablanca meeting. . . . French Africa's food problem. . . . Tunisian front battle pictures. . . . American troops reviewed by President Roosevelt. . . . Allies aiding Russia via Canadian convoys. . . . . China's Generalissimo Chiang Kai-Shek assured support by U. S. and Britain. . . . Latest films from Gaudalcanal show American Army taking over from Marines.

PARAMOUNT NEWS—No. 46.—Army in high gear as snow plows clear mountain pass. . . . Army trucks paddled across river at Fort Bragg. . . . Army engineers use maps in battle-planning. . . . Commandos in Australia train for battle. . . . Crown Princess Juliana gives birth to girl in Ottawa. . . . Yank soldiers and sailors take over Aussie Red Cross dance. . . . Rookies trained in barbed-wire tactics. . . . Desert operations in Egypt.

PARAMOUNT NEWS—No. 47.—Roosevelt-Churchill meeting at Casablanca. . . . F.D.R. visits President Vargas of Brazil. . . . Impressive review of U. S. troops in Liberia. . . . Chiefs of staff of U. S. and Britain map victory plans. . . . Generals Giraud and DeGaulle meet. . . . American troops reviewed at Rabat by Commander-in-Chief.

RKO PATHE NEWS—Vol. 14, No. 45.—Army relieves Marines at Guadalcanal. . . . Battle for Tunisia rages as A.E.F. pushes towards Tunis. . . . Three thousand Morocco natives line up for ration permits. . . . Funeral of Admiral Darlan.

RKO PATHE NEWS—Vol. 14, No. 46.—Winter offensive in Russia. . . . Sultan of Morocco holds "Feast of the Lamb." . . . Princess born to Crown Princess Juliana in Ottawa. . . . Elliott Roosevelt receives D.F.C. from Gen. Doolittle. . . . Snow plows aid artillery. . . . Yank has fun at Red Cross party in Australia. . . . Boys clubs give jeep to Army.

RKO PATHE NEWS—Vol. 14, No. 47.—FDR Meets Churchill in Casablanca. . . . President Roosevelt pays visit to President Vargas of Brazil. . . . Review of troops in Liberia by Commander-in-Chief. . . . General Giraud meets General DeGaulle.

UNIVERSAL NEWSREEL—Vol. 16, No. 158.—President Roosevelt and Prime Minister Churchill meet at Casablanca. . . . Army takes over at Guadalcanal. . . . Ranger slogan—"Kill or be killed." . . . It pays to be wrong. . . . Mrs. Mullane flooded with letters after missing question on radio program.

UNIVERSAL NEWSREEL—Vol. 16, No. 159.—Nazis retreat in Russia. . . . Texas Aggies graduate 655. . . . Army convoys battle mountain snow. . . . Navy blimps in rescue role. . . . Arabs celebrate ancient custom. . . . Artillerymen float equipment across river.

UNIVERSAL NEWSREEL—Vol. 16, No. 160.—Films of "Unconditional Surrender" conference at Casablanca. . . . British and American missions discuss strategy. . . . French unity sealed. . . . American might reviewed by President. . . . FDR visits President Vargas in Brazil and reviews troops in Liberia. . . . President Roosevelt's birthday parties.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION

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A NEW EASY METHOD OF PLANNING FLOOR SLOPES
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CALL SYSTEMS FOR ADDED SERVICE AND SAFETY
—Page 76



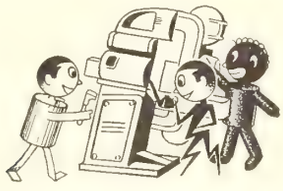
FEBRUARY 6, 1943



THE 3 C'S ARE ATTACKING THE ENEMY!

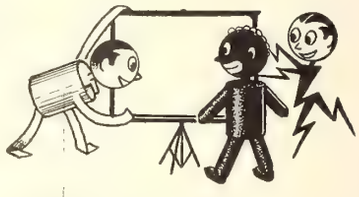
Copper, Carbon, and Current You Save
Help Make Possible America's Offensive!

Organizing America's great army of attack requires plenty of the 3 C's—Copper, Carbon, and Current. By using less of them in your theatre, you can help the war effort—yet you needn't lower your standards of service to your customers. Here's how to keep your projection clear and bright—while saving the 3 C's:



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Follow these two simple steps and you'll be helping free Copper, Carbon, and Current for the attack on the enemy. See your RCA Theatre Supply Dealer. Or write Photophone Division, Radio Corporation of America, Camden, New Jersey.



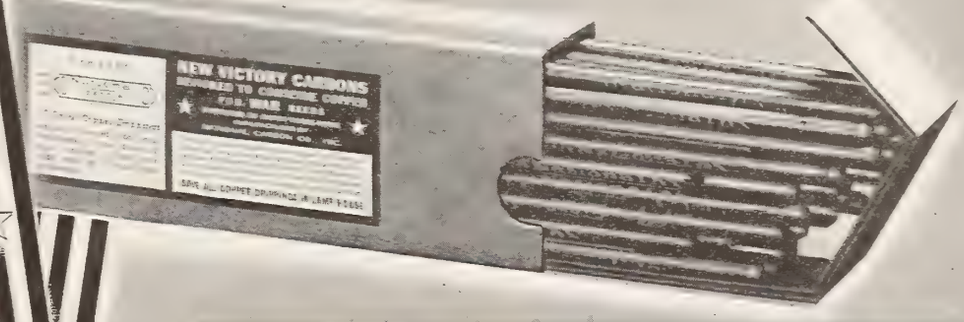
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"1 Kw" High Intensity, A.C.	52-66	7 mm x 9 inch H.I., A.C. Carbons in both holders
"1 Kw" High Intensity, D.C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *adjustable* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

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The Victory Carbon trims indicated in the above table were established by comprehensive laboratory and field tests to ascertain the best results obtainable in all types of equipment.

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CHECK FEED RATIO CAREFULLY.
Changes of arc current alter the ratio of burning rate between positive and negative carbons. On lamps equipped with adjustable feed and formerly operated above 45 amperes arc current, this ratio should be adjusted to meet the new current conditions.

A bulletin describing operation of the new Victory High Intensity Carbons is available for distribution and will be sent promptly upon request.

SAVE THE COPPER

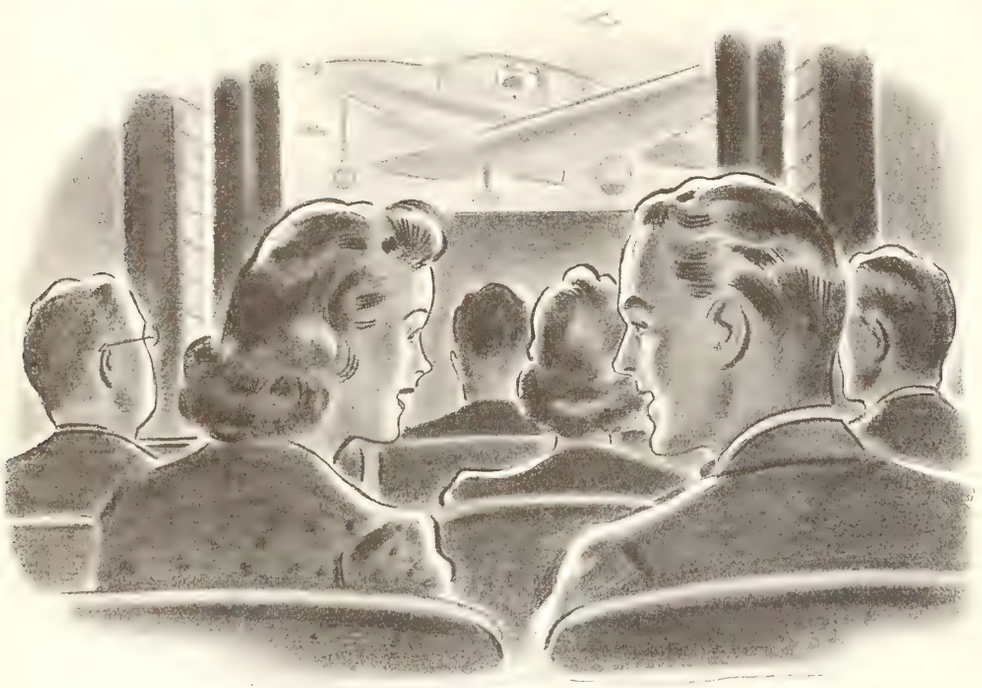
Most of the copper used for plating copper coated projector carbons drops to the floor of the lamp house when the carbons are burned. Continue to save these copper drippings and turn them over to your supply dealer as designated by our government.



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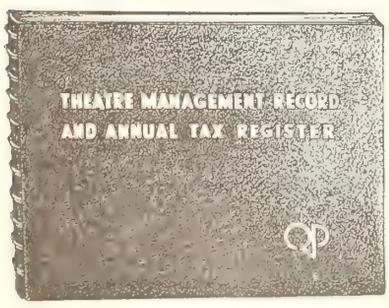
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MARKET NOTES

¶ News Reports concerning equipment and materials, and those who make them

Service Company Formed

INSTALLATION AND servicing of theatre sound equipment as well as radio and other apparatus of the RCA Victor Division of the Radio Corporation of America, is now being handled by a new subsidiary, RCA Service Company, Inc. The corporation has just been announced



Edward C. Cahill



W. L. Jones

for this purpose, with Edward C. Cahill, manager of sound equipment activities, as president; and W. L. Jones, former manager of RCA Victor service and installation, as vice-president and general manager. The remainder of the new organization is the same as that previously handling RCA installations and servicing.

"Axis Yap" Ash Containers

PATRONS CAN drop their cigarette ashes right in der Fuehrer's face—and in those of Il Duce and the god-emperor of Japan as well—with a novelty container recently brought out by Bassons Dummy Products, Maspeth, N. Y. These containers are comic reproductions (and very lifelike, too) of the "pans" of Hitler, Mussolini and Hirohito, each with his big mouth open to receive a good dose of hot cigarette ash or a butt, or gum wads, candy wrappings, etc. The containers are in full color and measure 8x7x11 inches.



Plant Facilities Added

ADDITIONAL manufacturing space has been acquired by Motiograph, Inc., Chicago, as a result of increased war orders. The company has also placed production on a 24-hour basis.

Manufature of all sound and projection equipment will end with completion of current orders, and construction turned over entirely to aircraft and ordnance components.

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

Conservation is a Big Word Meaning Specific Action

AMONG THE more expensive words now contorting the tongues of folks in this allegedly monosyllabic industry, few perhaps can cause, on occasion, more of a twinge in other parts of the anatomy than the four-syllable noun *conservation*.

Pleas for conservation are issued by individuals and committees, new committees are proposed to consider the matter further; conservation is urged by posters, at special conservation meetings, in warnings from officials. There must be conservation, and yet more conservation, of equipment, operating supplies, copper, film, etc., etc. "Theatre management has got to conserve!"

Very good—but how?

True enough it is that our business has been brought up with the privilege to be wasteful without inevitably encountering disaster. For most of its years pennies rained from heaven. But for many months now exhibitors have been much concerned about the possibility of being able to continue the operation of their theatres. What theatre operators and their staffs want to hear is *what they can do* to conserve. How make this, that and the other part of the projection equipment last longer, through efficient, resourceful operation and maintenance? How preserve in use existing air supply equipment, the other gadgets, and the building and its furnishings?

Exhibitors are aware of the fact that their properties are not like stores, but are units of peculiar mechanical and environmental components. If those parts wear out perhaps they cannot be replaced. So what happens? You said it.

It is quite in order, of course, to beat the tom-tom about this matter of conservation; hence, the meeting of the Atlantic Section of the Society of Motion Picture Engineers, held in New York the latter part of January, was well timed with the beginning of the second year of war. We believe that P. A. McGuire of the International Projector Corporation was instrumental in having that meeting pointed to conservation; this has been a pet and productive interest of his since the war began. Also Dr. A. N. Goldsmith, chairman of the Atlantic Section, has been quick to throw his influence behind every similar program. And as a result of the January meeting the society may soon arrange to bring its technical resources more immediately to bear upon the urgency of conservation in theatre operation. Suggestions of such action had the earnest approval of the prominent exhibitors and representatives of projection who were present. In such expressions the Government is well assured that the theatre business is keenly aware of its wartime responsibilities.

Let the drums roll—but pass the information.

Meanwhile, theatre operating organizations, with perhaps no exception, are giving a good deal of practical attention to the need of conservation. Also meanwhile, they have in addition to their own experience, the information quietly given them in detailed, specific what-to-do-about-conservation articles in the industry's trade press—as they have had, issue after issue, ever since Pearl Harbor and before.

Film Mutilation

Really, a good deal of what we are now calling conservation is nothing more than sensible theatre operation, a thing quite as commendable for peacetime as wartime. Only in the necessity to carry conservation to extreme measures is it a temporary expedient, for efficient, non-wasteful use of tools and materials can have as much to do with profits as with winning a war.

A recent case in point is the sudden interest shown by the MPPDA in efforts to reduce mutilation of prints, in order to conserve film. Previous and prospective cuts in the amount of film available to the industry in wartime is the motive; yet film mutilation has been a minor burden of the business for lo, these many years.

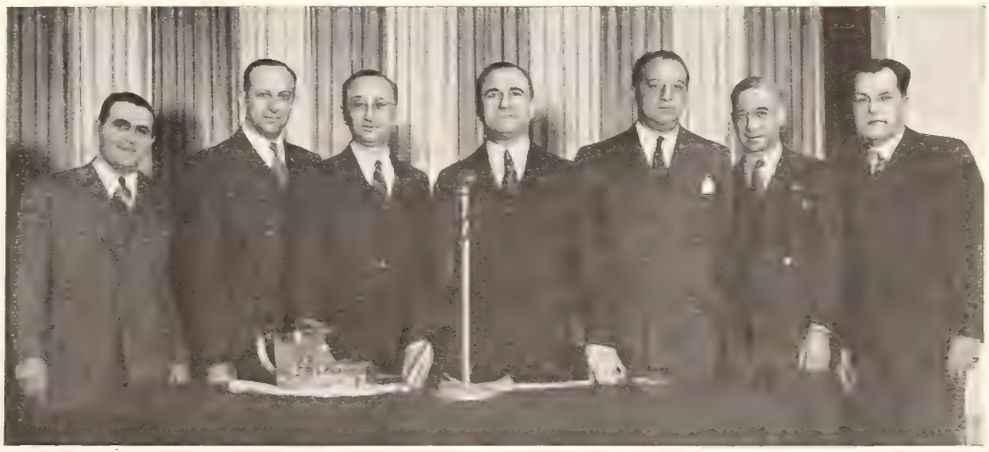
It is now hoped that exhibitors and their projectionists can be persuaded to be more careful of prints. Some years ago exhibitors and projectionists themselves tried to persuade the industry to install procedure that would encourage this very thing. Month after month they sought space in F. H. Richardson's columns to point out the damage that film mutilation did *to the business*.

To illustrate how seriously some exhibitors have taken film mutilation, we cite an instance in which every faulty splice was removed from each reel upon arrival of the films, and these were shown the exchange when the rental was paid. And if any defects appeared in the prints during projection, the projectionist was docked.

"But," wrote one veteran of projection, "it all boils down to a statement I made ten years ago. I do not believe that exchanges are interested in the condition in which prints reach the theatres. They are interested, first, in the booking; after that, in getting the money, then to hell with everything else."

•

There used to be on the market a "carbon saver" consisting in a copper sleeve with which a new carbon could be fitted to a stub. The Rialto theatre in New York is joining carbon lengths in the same manner as a wartime measure, using, however, sleeves of tin (it burns, but how well?) cut out of old cans. Another wrinkle of the Rialto method is to dispense with negative carbons, using positive stubs instead. Positive carbons cost more and burn faster, of course, so the saving, we should say, is yet to be measured.—*G. S.*



Exhibitors attending the January meeting of the SMPE's Atlantic Section, at which further efforts to promote conservation were discussed. Left to right: I. Zatkin, Sidney E. Samuelson, head of Allied Theatre Owners of Eastern Pennsylvania; Jay Emanuel, Dr. A. N. Goldsmith, chairman of the Atlantic Section; S. H. Fabian, exhibitor member of the War Activities Committee; Morton Gustavus Thalheimer and J. Conway.

Ways To Conserve Your Projection Equipment

Practices and "Tricks" that a circuit of small town theatres has found effective

By CHARLES E. SHULTZ

WORLD WAR II is a total war, both for our fighting men and for those of us behind the battle lines. Never before have we at home been called upon to make use of our natural ingenuity more desperately than we are today. The motion picture exhibitor has an especially profound obligation in this time of material crisis for he is charged with the vastly important duty of entertaining our workers on the home front and the families of our fighting men. In his hands has been placed the valued trust of maintaining healthy morale and wholesome enjoyment to ease the strain of a total war upon the entire civilian public.

Restrictions on the use of materials vital to the projection of motion pictures charge the exhibitor, and even more directly, his projectionists, with the mammoth task of maintaining projection equipment without the benefit of replacement parts, some of which form the heart of continued operation.

Theatres located within the metropolitan areas of our cities have always been within "calling distance" of service and replacement, and the security of such a location has, in many cases, made the thought of long term maintenance and optimum serviceability vastly less important than for the smaller theatre located far outside this convenient "calling distance."

As a matter of record, however, there are far more outlying theatres of comparably small seating capacity than those within metropolitan areas. This group of smaller theatres has been faced with problems requiring individual initiative since their conception, and they have been solving these problems with amazing dispatch under conditions closely approximating those now faced by every theatre.

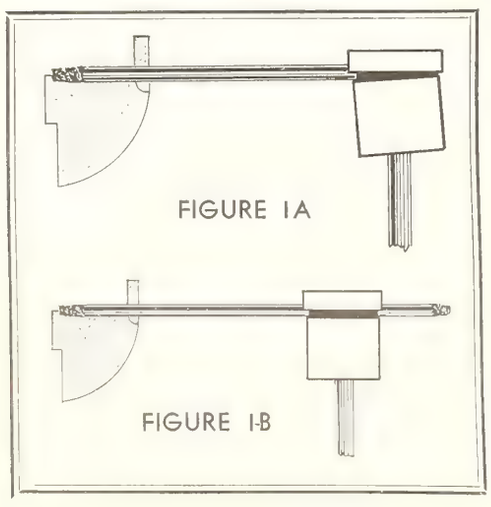


FIGURE 1A

FIGURE 1-B

At a time when we all must face the realization that our present equipment must "see us through," it is advisable to turn to experts in this business of making what we have do the job. Who are the experts? Certainly more than anyone else, the men who have been successfully doing the job of keeping equipment running under *all* conditions long before Hitler lost his card in the Paper Hanger's Union.

Far up in the tip of North Jersey some sixty-five miles from the metropolitan areas of New York or Philadelphia there spreads a circuit of fifteen theatres owned by the St. Cloud Amusement Corporation. The seating capacities range from 300 to 900 seats which are filled with amazing regularity by the farmers and war workers from the rich dairy country and war industries in the surrounding area.

For the past eight years this circuit has conducted a well organized and highly successful projection plan to obtain optimum serviceability and performance from every component projector part. As a matter of interest, Mr. Alvin Sloan, general manager of the circuit, proudly points to the record of 20,000 hours of operation without a single projection failure of sufficient significance to cause a shut-down of over two minute duration. This record has been mainly achieved through the untiring efforts and exceptional versatility of Mr. George Miller, chief maintenance and service projectionist for the circuit. Mr. Miller, who, incidentally, is also business agent of I. A. Local 365, points out that his successful maintenance and service record was, to a great extent, made possible by the competence of the projectionists in every theatre and their consistent cooperation with every detail of the plan [this plan was described in the October 19, 1940, issue of BETTER THEATRES].

Fundamentally the plan is a very simple one and revolves about the basic principal of "Service *before* failure." There is nothing about this principle which is either new or startling. The chief reason for its tremendous success is consistent adherence in *every* detail by *every* member of the organization at *all* times. This means complete teamwork between projectionists, maintenance men, projection supervisor and general manager.

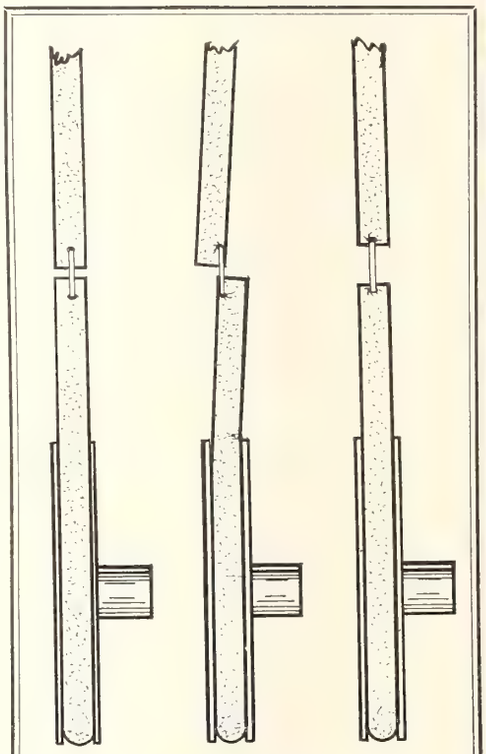


FIGURE 2

In pre-war operation the plan consisted of replacement of parts from stock piles whenever possible. This meant purchases were made in advance of need and stocked. All parts are saved and graded according to the extent of their wear. When projection heads are overhauled, all parts removed are returned to the stock pile. This has made an important reservoir of equipment from which to draw in the war period.

Complete projection equipment replacements were made at regular intervals. The new equipment was placed in the key houses, and by orderly allocation, the other equipment was redistributed, the most worn of the old equipment being traded against the new.

The outbreak of war, of course, prevented a continuation of this purchase plan and the circuit enters the present era with six Brenkert "80" projectors, two Simplex E-7, two Simplex-portable, and twenty Standard Simplex-rear shutter projectors.

With an understanding of the equipment and facilities of this circuit it is interesting to note some of the many practices which have been used, and will continue to be

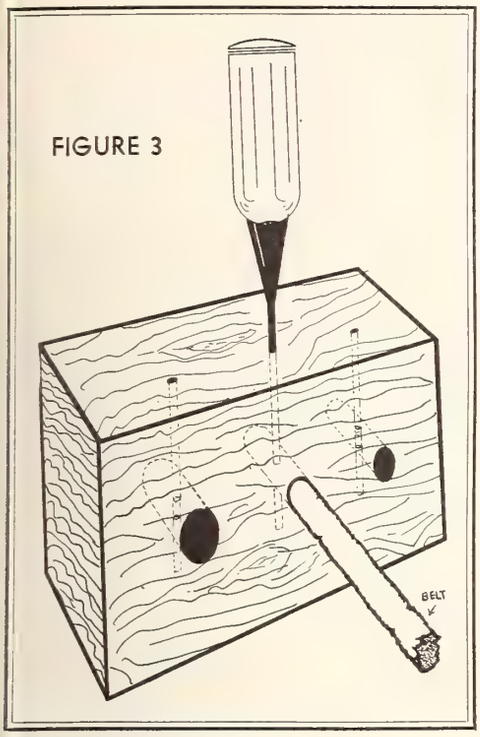


FIGURE 3

carried on, under war time restrictions, for they may prove of equal value to other theatres having similar facilities and equipment. Most of Mr. Miller's "tricks" are just plain good sense.

TOOLS OF PROJECTION

Of first importance to the operation of any plan having to do with efficient maintenance is the possession of the right tools for all general conditions. This does not imply that every projectionist should have an expensive and elaborate list of special tools, but the following list has been found to compose the absolute minimum with which general work can be properly completed without the assistance of the maintenance man:

Five *screwdrivers* from vest pocket style with 3/32-inch face to a size having a ¼-inch face and one offset screw driver—about 3/16-inch face (preferably rachet type). All screw drivers should be magnetized. (Any screw driver may be immediately magnetized by bringing it in contact with a permanent or electromagnet such as those found on suprex type lamp houses for controlling the magnetic stabilization of the arc.)

One *small ball-peen hammer.*
One *Neon test lamp.*
One *Single-edge razor blade.*
One *Small pin punch.*
One *Sharp pocket knife.*
One *pair of sharp nose or duckbill pliers.*
One *pair standard pliers.*

PROMOTING LONG LIFE

One set of *small end wrenches.*

Several sheets of No. 00 *sandpaper* (not emery cloth).

It is the duty of the maintenance man to have in his possession many other special tools, of course, for he must do many important jobs that can only be efficiently completed with such special tools. It cannot be too firmly impressed upon the projectionist how dangerous the use of inadequate tools may be to the life span of a projector. For instance, a narrow screw driver in a wide face screw slot will permanently damage the slot and it is hardly necessary to describe the damage done to a hexagon head nut when tightened with a pair of pliers.

Mr. Miller uses two practices designed to reduce wear and tear on equipment that seem original enough to bear mention. The first practice is related primarily to projectors having a very rapid pickup in which the gear train receives a shock when starting. To bring about a general distribution of such shock strain on the gear train he sets up a schedule of starting positions in relation to the meshing gears.

For instance, he begins the schedule by suggesting that the projectionists carry out the following proceedure during January: *Thread the projector and turn it over slowly by hand from the motor drive shaft for five frames, stopping just when the intermittent finishes moving the film.*

During February this plan is altered so that the projectionist moves the projector

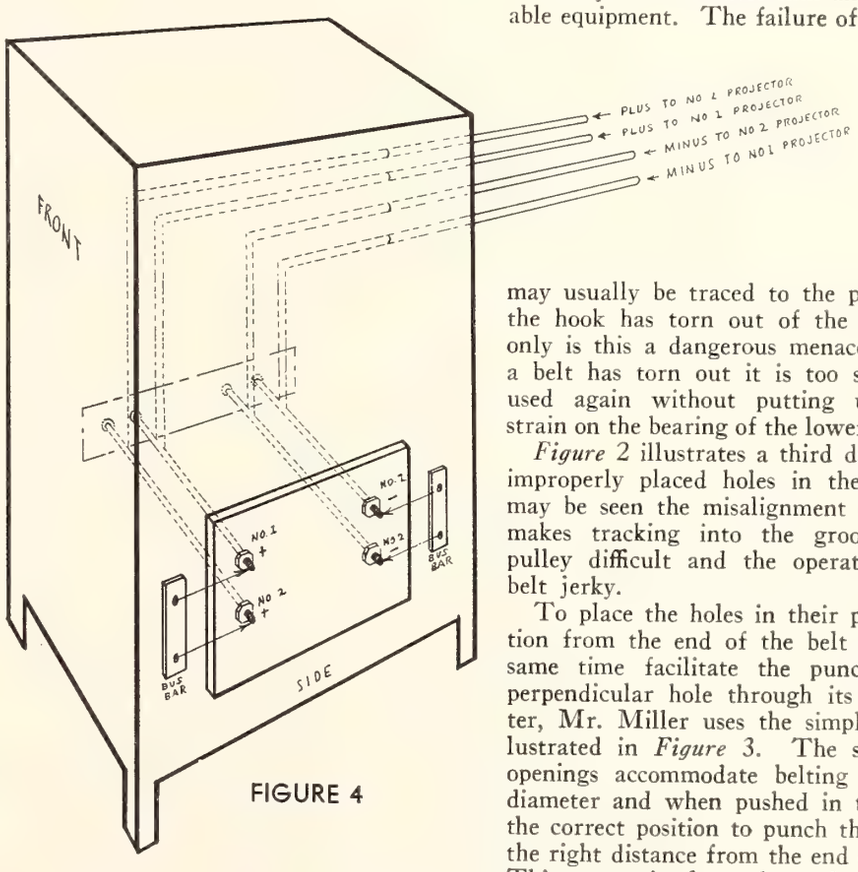


FIGURE 4

five frames by hand as before, but instead of stopping just when the intermittent has ceased to move, he continues until the flicker blade (*not* master blade) of the shutter is directly across the aperture. This brings different mating teeth of the various components of the gear train into contact.

The purpose of moving the projector slowly ahead for five frames is to take out as much slack motion between the teeth of the gears as possible and allow the take-up reel to pull up firmly. By changing this starting position monthly, the shock strain is distributed over several starting points on the gear faces and results in longer use and more efficient operation of the gear train.

The second practice deals with the clamping of positive carbons in the jaws of suprex type lamps. *Figure* 1A illustrates the strain set-up on the carbon clamping block when it is necessary to grip a stub at the very end. As may clearly be seen the side strain bends the push rod and support. Continued regripping may result in damaging the clamping block and push rod seriously.

This danger is overcome by simply placing the unburned end of another carbon stub of equal diameter in the opposite end of the jaw so that all of the pressure of the clamping block is equalized at its center directly over the push rod, as shown in *Figure* 1B.

SPECIAL EQUIPMENT

Take-up belt failure is often the cause of a performance interruption and can easily lead to a film jam in the soundhead that may ruin valuable film and irreplaceable equipment. The failure of such a belt may usually be traced to the point where the hook has torn out of the belt. Not only is this a dangerous menace, but once a belt has torn out it is too short to be used again without putting undue side strain on the bearing of the lower magazine.

Figure 2 illustrates a third danger from improperly placed holes in the belt. As may be seen the misalignment of the belt makes tracking into the groove of the pulley difficult and the operation of the belt jerky.

To place the holes in their proper position from the end of the belt and at the same time facilitate the punching of a perpendicular hole through its exact center, Mr. Miller uses the simple block illustrated in *Figure* 3. The several size openings accommodate belting of various diameter and when pushed in they are at the correct position to punch the hole just the right distance from the end of the belt. This very simple tool results in exceptional belt life and assures correct alignment and mating of the ends when they are hooked together.

There is another tool which is inexpensive and easy to obtain but has proven of great value. This tool is an ordinary doctors' stethoscope with a rubber tip. This instrument replaces the dangerous practice of using a screw driver with its point placed against the frame while the ear is held against the handle, for use in locating



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"EVEN BETTER THAN THE SIXTH"

This new BLUEBOOK OF PROJECTION is announced — and pictured — on page 53

the source of noise. One slip of the screw driver into moving gears may cause enough damage to necessitate the closing of a theatre. The stethoscope is safe and accurate and the cost is negligible (Mr. Miller paid $2.50 for his).

STICKY GATE ACTION

Under certain conditions, a warping of the trap assembly results in the gate failing to slide closed easily. This is caused by a binding of the tracks upon which the gate moves. To overcome this difficulty the following method has been found very satisfactory in field service:

Remove the top magazine. It will be noted that the upper magazine roller holder is held in position by three screws, two small ones in the rear and a larger one in the front center of the roller holder. Loosen the front screw and insert a *small* screw driver between the roller holder and the top plate at the top front of the projector. This will separate the roller holder and top plate *slightly*. Tighten the front screw of the roller holder to maintain this position and remove the screw driver being used as a separator. This adjustment will very often free the binding of the gate action.

It is advisable to open and close the gate while the screw driver is inserted between the roller holder and top plate to determine the position in which the gate moves most freely before tightening the roller holder screw. *If the gate does not show immediate signs of freeing the roller holder should not be forced away from the top plate or other parts of the projector may be thrown into misalignment.*

PREPARING FOR EMERGENCY

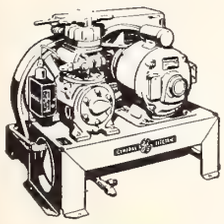
Preparation for an emergency is vitally important. When the situation has not been anticipated and definite preparations planned, there is very little likelihood of the men in the projection room, faced with shut down and its mental strain, being able to reach a solution on the spur of the moment that could compare favorably with a carefully planned method of attack.

The majority of the theatres under Mr. Miller's maintenance use double channel rectifiers for the arc. In the event of a failure in either channel it would normally be necessary to use jumper wires between the machines and operate on the single channel until repairs could be made. Jumpers require a minimum of 20 feet of heavy duty copper wire which is now unattainable and represents a hazard because it may easily trip a man walking between the projectors.

Figure 4 illustrates Mr. Miller's very simple plan to do away with this inconvenience. A thick plank about 8x10 inches is mounted on the side of the rectifier and drilled to take bolts of the proper size for connecting lugs. The bolt heads are countersunk into the wood and spaced so that the negative posts leading to each lamp are 2 inches apart, and the positive posts

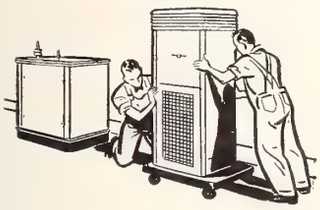
(*Continued on page* 79)

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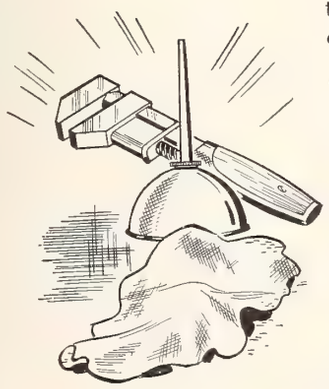
With new replacement equipment no longer available, servicing facilities are being taxed as never before by a greatly increased volume of repair work.

SO:

We suggest that you follow the simple suggestions outlined below to help assure satisfactory, uninterrupted service from your General Electric equipment for the duration. Show this page to your maintenance man or hang it near your G-E equipment. It may save many dollars by *forestalling* the need for service and by *prolonging* the life of your equipment.

General Electric Company, Air Conditioning and Commercial Refrigeration Department, Division 3572, Bloomfield, New Jersey.

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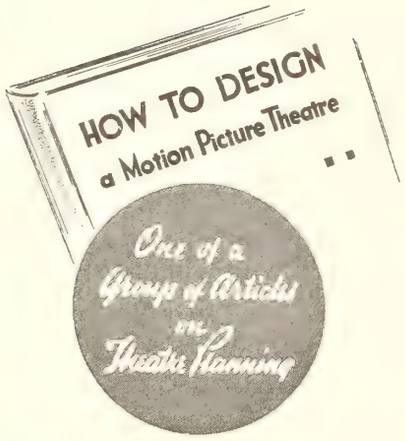
1. KEEP IT CLEAN. Dust and dirt can do great harm to moving parts; can speed wear and cause premature breakdowns. Clean your equipment regularly.

2. KEEP MOTORS OILED. Failure to oil your equipment as required can result in burned out bearings. Follow the oiling instructions given for your equipment.

3. KEEP BELTS ADJUSTED. Improper belt adjustment can cause needless wear of precious rubber. Inspect belts periodically for both tension and alignment.

Start now to take better care of your irreplaceable air conditioning and commercial refrigeration equipment. And if, and when, you do need expert service, call on your G-E servicing agent. You can count on him to do everything that he can to keep your present equipment operating at peak efficiency.

GENERAL ELECTRIC



A New Easy Method Of Planning Auditorium Floor Slopes Accurately

By
BEN SCHLANGER

IN THE PRECEDING article of this group was presented a simplified method of planning an auditorium floor slope. Using the basic principles of that method, it is possible to determine proper floor pitches with more accuracy than the preceding procedure permits. And this can be done without resorting to calculations any more complicated. In fact, the method described in this article is fully as simple.

The accompanying drawing shows in detail how to form a floor slope according to this method. The procedure requires detailed calculations for the slope of two rows only, *for any given level of seating.* After these two rows are determined, simple addition and subtraction are used to determine pitches for the remaider of the rows.

The slope shown in the drawing starts at the sixth row. This is done because it is a point at which full sightline clearance should be obtainable. The slope in front of this section is dealt with on a basis of *tolerable obstruction areas* (a subject which will be fully dealt with at a later time). By locating points "F" and "G" the slope from the twelfth to the fourteenth row is determined. This slope is shown at "A" and is calculated in accordance with instructions given in the previous article.

Now the next important step is to find the difference between the amount of the slopes of the two rows in question. At "B" this amount is shown as .346 inches. This figure was arrived at by subtracting 2.542 inches from 2.888 inches. This figure at "B" would vary in accordance with the distance from the screen, and the level of the floor in relation to the position of the screen.

To obtain the slope for the row at "E" and all the other rows behind "E" a constant figure at "C" is used. This figure is the controlling figure for the changing rate of the slope and it establishes the curve of the floor.

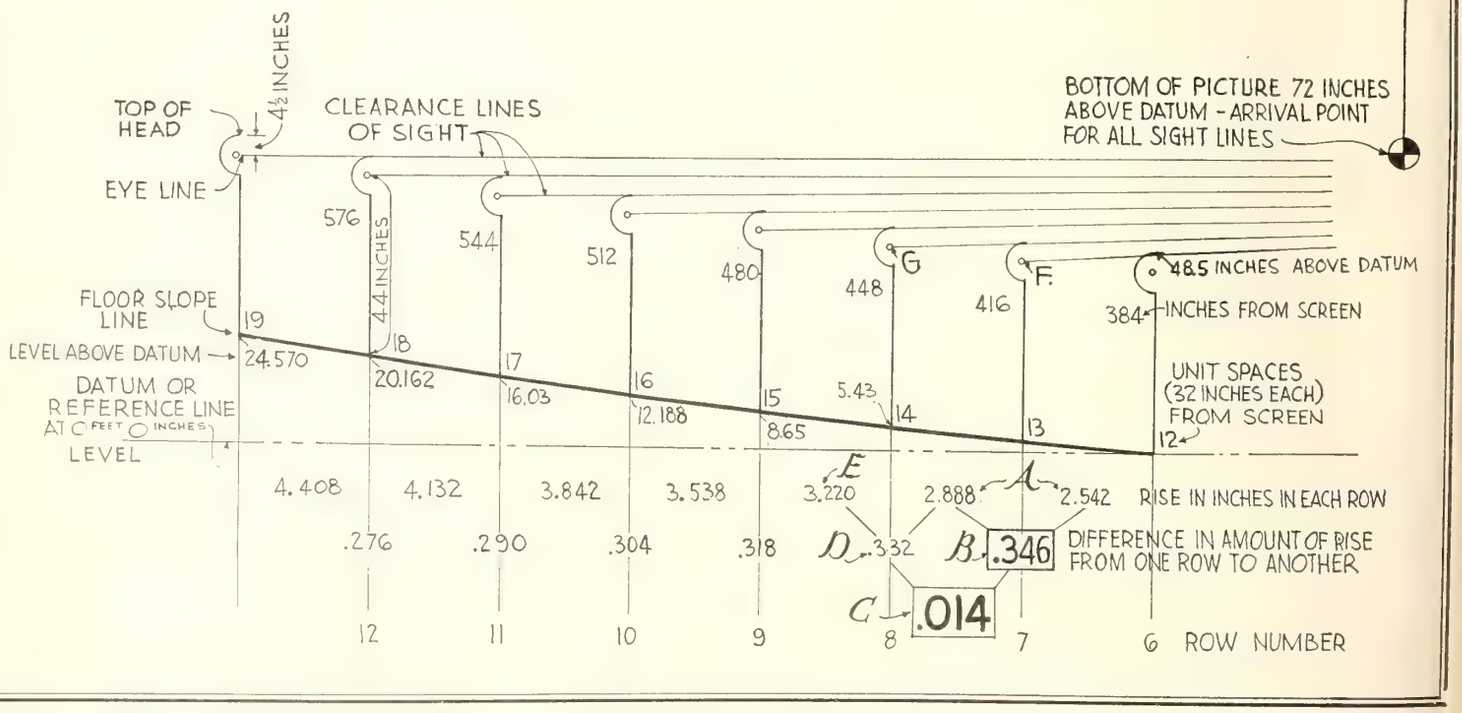
To obtain the slope at "E" the figure at "D" is first established. This is done by subtracting the quantity "C" (.014 inches) from "B" (.346 inches); this gives you "d" at .332 inches. Now the "D" amount is the amount by which you increase the slope of the previous row (2.888 inches) to 3.220 inches for the row at "E." This process of subtraction and addition is thereafter repeated for as many rows as the auditorium seating area properly accommodates.

Let's go over this again in a different way. Assume that you have established the figures at "A" and "B" and you have the constant figure for "C." Now establish the entire horizontal row of figures as indicated by the row of figures at "D" and "B." This is done by making each successive figure amount to .014 inches *less* than its previous figure. Having this row of figures you can establish the row of figures indicated by the horizontal row at "E" and "A." For example .318 inches added to 3.220 inches gives you 3.538 inches, and .304 inches added to 3.538 inches gives you 3.842 inches, etc.

To establish the level of each row of seats it is necessary only to add the rise given for the row in question to the level of the row ahead.

It is advisable always to refer to row levels as being a ***given distance above da-***

Graphic demonstration of a simple arithmetical method of planning a floor slope.



tum, because the builder will always work from a reference *datum line.*

Note the slight increase in the rise per row as the distance from the screen increases. This establishes the floor slope as a curve. A uniform rise per row would of course establish a straight line rise, a slope which is useless for sightline purposes. The key figure at "C" has been arrived at only after extensive research and has been verified for orchestra floors and normal depth and for some upper level seating. Further calculations are being made to determine if this figure can be used for all possible conditions. If any variations are found it will be in the order of a very minor adjustment for special conditions.

To prove the workability of this formula the following test can be made.

Select any row at random for checking purposes. For example the eleventh row is 16.03 inches above datum. The eye in this row is 44 inches higher at 60.03 inches above datum. The top of the patron's head in the row ahead is 60.688 inches above datum. This puts the head in front .658-inch above the eye in the eleventh row. The eleventh row is 17 unit spaces of 32 inches *each* away from the screen, so if the obstruction is .658-inch at the tenth row, at the screen it will be .658-inch times 17, which equal 11.18 inches.

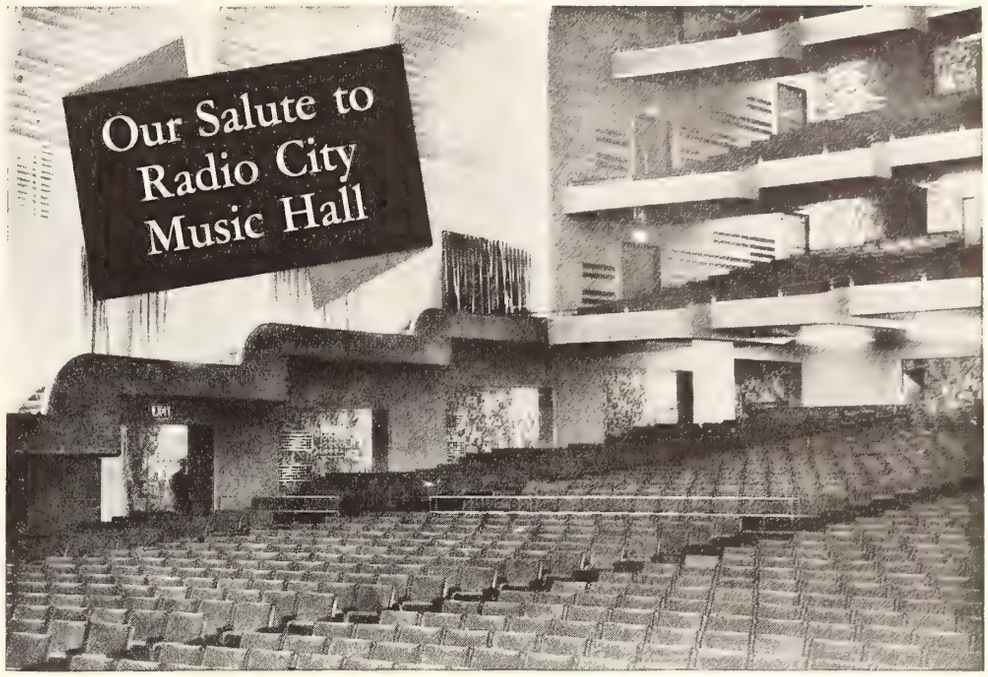
If the eye at the eleventh row is at 60.03 inches above datum, and the obstruction by the head in front is 11.18 inches at the screen, this would place the arrival point of sight at the screen for the eleventh row at 71.21 inches above datum.

For these explanatory calculations the bottom of the screen was established at 72 inches above datum. The minor difference is of no importance and would only be eliminated by changing the key figure of .014 inches to additional decimal places. If the floor slope is laid out with the arrival points of sight coming to within a few inches above or below the bottom of the picture, it is sufficiently accurate for all practical purposes.

It must be noted that the formula key figure of .014-inch applies accurately for certain fixed conditions, such as the back-to-back measurement of 32 inches and the physical dimensions of the average seated patron. While the latter dimensions would not vary, the back-to-back dimensions might.

With this method of floor slope design it is possible to try a greater number of types of slopes. Because a slope can be started any distance from the screen it is possible to test combination upward and downward slopes. The method also applies to staggered seating.

The slope shown in the drawing is not a recommended one, of course; it is used here only to illustrate the method. Although it is not as sharp a rise as the one given as slope "A" in the previous article, it is still too sharp a rise for practical use. This sharp rise is due to first row clearance called for in the design. Only by using staggered seating, or a "reverse" floor slope, or a combination of both, could the floor curve be less sharp in rise and yet provide satisfactory clearances.



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Added Safety and Service in Call Systems

SOMETHING THAT may well be given serious thought at the present time is a rapid and positive means of communicating distress and emergency signals or messages to, and in, the theatre. No one knows when an emergency may arise, and every theatre should do all it possibly can to safeguard the lives and well-being of people assembled within its doors.

With the various home defense organizations formulating schemes for meeting emergencies, theatres and other places of public assembly are necessarily expected to do their full share. It is up to theatres themselves to find their own ways and means to help reduce hazards arising from the war—this for two good selfish reasons as well as others: to keep the confidence and patronage of the public and to merit further the support of the Government in our efforts to maintain theatres in operation.

Theatre management should be alert and able to be quickly informed on what is going on both *inside* and *outside* the theatre. This advises the installation of a positive means of notifying certain individuals who have some public function in an emergency —doctors, nurses, regular and auxiliary policemen, firemen, civil and military officers, and air raid wardens. Any and all of the above-mentioned persons are subject to call to duty at any time during the day or night. How quickly can any such person be notified of an emergency while enjoying their well-earned relaxation in your theatre.

Let's take the case of a doctor attending the show. The usual practice is for him to leave his card or mention his name to the usher, ticket taker, cashier or the manager, with the understanding that he is to be notified in case of an emergency; however, after the doctor is seated, the person he has spoken to may have forgotten his name and where he is sitting, or may have gone off duty, with the result that in an emergency nobody knows anything about it. The only positive way of dealing with this war-time situation is to establish a fool-proof system of intercommunication, and to impress upon the employes the importance of getting and *recording* all the facts in each instance.

SYSTEM FOR PATRONS

As to the system to be employed, the details can be varied, but the main idea is to be sure that emergency calls are put through in a positive and direct manner. An intercommunicating system is practical and inexpensive to install in most theatres, especially those having hearing aids available at certain chairs in a particular seating area. In theatres so equipped, the first thing to do is to run a circuit or circuits of small-sized wires from the manager's office to the chairs designated as those to be used only by persons desiring to be notified in case of emergencies. The chairs (at least four, it would seem) picked out for this purpose, preferably should be near or adjoining the chairs that have hearing aid outlets. The reason for this is to enable the employes to know instantly just where persons having emergency calls are seated so that they can be quickly located in case the call system can't be used.

Under the armrest of each chair so selected for emergency call install a small buzzer—or a small flashlight type light bulb in a metal casing—and connect it to the circuit running to the manager's office. In the manager's office, a small push button panel should be installed with the same number of buttons on it as the number of chairs selected for emergency calls, with each button identified, say, by a number.

This push button panel should then be properly interconnected with the circuit wiring to the chairs, and to a standard bell-ringing transformer in the a. c. lighting circuit.

CHAIR SIGNAL PLAN

In some installations, where other means are impossible, the conduits for the hearing aids might possibly be used for this buzzer

wiring. Care should be taken, however, that the wires be properly shielded against any interference with the picture *sound* to the hearing aids. In any case, an electrician—or better still, your sound engineer—should be consulted so as to adopt the best possible method for your particular setup.

In putting an emergency call system into effect, the ushers should be instructed to reserve the selected chairs only for persons expecting emergency calls; and to get the person's name and *the number of the chair* that he is seated in. Also, the patron should be told that he will be notified of the nature of the signal—sounding of the buzzer, or a predetermined number of flashes of the light bulb. This procedure can be varied to suit the particular system worked out by the theatre management, but in any case each employe should be notified of the system in use and should definitely understand that it must be followed in all circumstances.

To acquaint the public of this emergency call system, a card could be placed in the lobby or in the box-office, more or less in the manner used to advertise sound or hearing aid systems. Incidentally, this would afford evidence of the things the theatre is doing for the safety and convenience of the public.

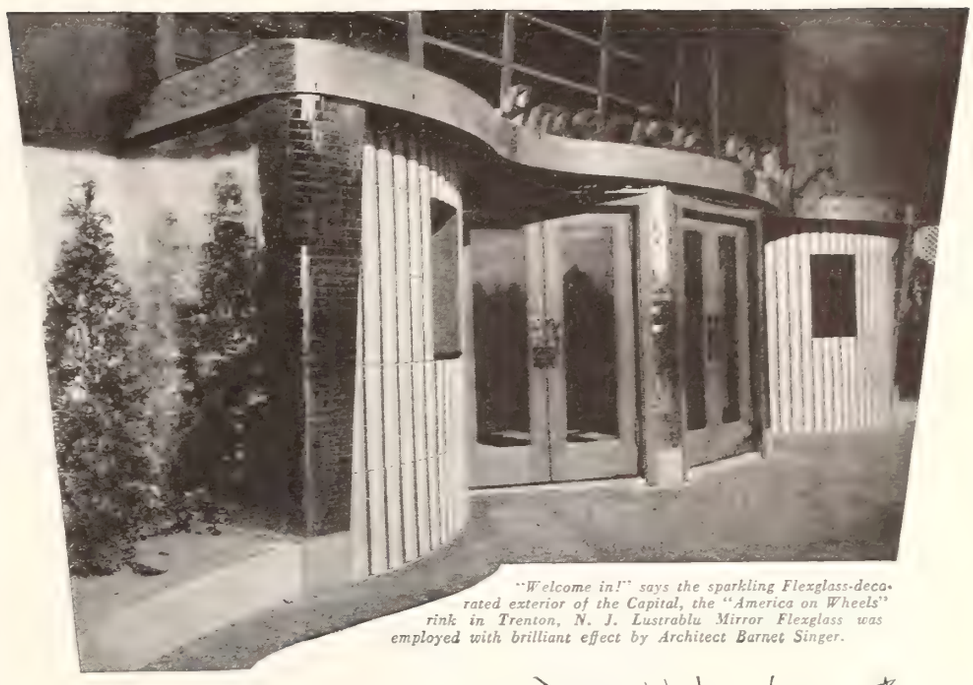
OUTSIDE CALL SYSTEM

Another intercommunicating system to be considered is one linking the theatre with the proper office of the local authorities—police or civilian defense. A siren cannot certainly be heard inside of a theatre, especially with the show on, and the telephone, in all probability, would be dead during an air raid. Such an intercommunicating system could be installed without much difficulty, connecting a central warning station with all theatres and other places of public assembly, by the use of the present trunk and power line trench system used in the city network. In each theatre, a light signal connected to the control warning station could be installed, preferably in the manager's office. The signal could be divided into red, blue and amber lights, that would tell the manager at a glance just how serious the emergency is at the moment. In this way time would be available to prepare the theatre staff and patrons for the emergency; this same system could be used by the theatre to notify the fire or police department of a fire or panic.

For such a purpose, the necessary equipment doubtless would be readily available.

¶ These Resolutions We Gotta Keep!

BY THIS TIME most of our New Year's resolutions have been broken, or at least badly damaged, so that we should be sufficiently unburdened to be in a receptive mood for the consideration of



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a new batch. Here are a few suggestions along that line—more practical, however, then the usual promises we make to ourselves when another year comes around. In fact, the resolutions submitted below are scarcely a matter of choice. We'd better make 'em and keep 'em—or else. Let it therefore be—

Resolved: That we will take extreme care—more than ever before—of all the equipment, furnishings, and the theatre building itself, always remembering that waste of any material is contrary to both the war effort and the continued operation of theatres. In order to save wear and tear on any equipment we will not neglect it until a breakdown occurs, but will regularly and properly have it serviced and maintained, since most parts will be irreplaceable; also, all areas of the theatre, especially the projection and motor-generator rooms, will always be kept thoroughly clean of dust, dirt and grit. All possible repairs will be made immediately and never put off until tomorrow, so as to protect the equipment and building from unnecessary deterioration.

Resolved: That we will not relax our efforts in keeping up a smart lobby and front even though our theatre may be in dimout area; inasmuch as we are allowed less money to spend for upkeep, we will depend more upon careful planning, systematic maintenance and intelligent buying to prevent a run-down appearance throughout the theatre.

Resolved: That we will pay more attention to the minor details in running the theatre, such as promptly repairing tears and worn spots in the carpet and chair upholstery, as well as damage of the screen; having loose panels tightened, and having sharp protruding metal parts such as screws, bolts, fastening bands on the chairs immediately eliminated. . . . Also, to have draperies and fabrics cleaned regularly and repaired promptly; to prevent the accumulation of gum, candy, etc., on carpet and flooring, and to clean floors in public areas periodically with a good detergent, applying also a disinfectant. Any rust or corrosion spots or areas on metal materials will be touched up promptly with protective paint. And all leaks in the roof will be repaired immediately, and the roof be always kept broom-clean of refuse.

Resolved: That in order to conserve heat and power thorough, regular inspection will be made of the equipment. The flues and boiler areas will be kept clean, all cracks and leaks stopped to prevent the infiltration of cold air. When the theatre is not open the temperature will be kept just high enough to prevent freezing of the water pipes. Only electric lights that are absolutely necessary for safety and minimum convenience of the patron will be kept burning during show hours—miscellaneous lights will be turned on *only* when required and immediately be turned off when not being used.

Resolved: That we will not imitate the theatre down the street if it is doing things contrary to the war effort, but will go

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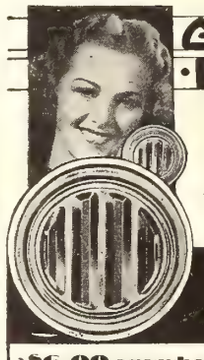
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along according to own policy of helping this industry by aiding the war effort.

Resolved: Even though conditions greatly restrict us, we will not stay in a rut, but will try out new ideas, make suggestions for improvement, keep posted on methods and developments that represent efforts to make theatre operation efficient.

Resolved: That we will do all in our power to safeguard the lives of our patrons, adopting whatever methods are genuinely of value for the prevention of fires, panics and accidents. We will carefully inspect and systematically maintain our emergency equipment, knowing full well that what may have been good enough in normal times is not adequate to the possibilities of wartime.

Resolved: That we will show how useful the theatre business by giving the authorities and home front organizations full cooperation in formulating and putting into effect plans that may be thought necessary for the protection of the public, conservation of materials, and maintenance of morale.

Ways to Conserve Projection Equipment

(*Continued from page* 72)

an equal distance from one another. The two negative and positive posts are separated by distance of 6 inches, however.

Shown in the figure also are the jumper bus bars constructed from worn knife switch blades. As may be seen, it is only possible to place the bus bars over the proper posts because of the way they are drilled and the space relationship between the four posts.

In the event of a failure, in one channel of the rectifier the projectionists snap off the a.c. relay control on the dead machine, place the two bus bars over the posts, tightening them in place, snap the a.c. relay control on the good channel, and are ready to continue their show.

Changeovers may be made without undue overload to the single channel in the following manner:

Start the motor on the usual cue with the lamp dead and the changeover shutter and dowser open. At the appearance of the changeover cue, strike the arc of the incoming projector. This will put out the arc on the outgoing machine and allow full power to the incoming lamp. It is necessary to open the table switch on the non-operating projector as the lamp feed motor will continue to run and freeze the carbons if this is not done.

LOCATION OF NOISE

Mr. Miller has often found that when a projection head which has been functioning quietly on one soundhead is placed in use upon another soundhead, "grind" or gear noise is audible. Regular reallocation of equipment presents this problem to him

(*Continued on page* 85)

TO THEATRE OWNERS

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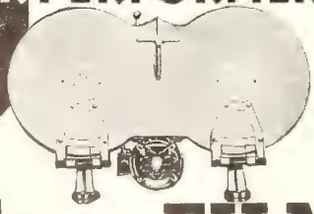
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F. H. RICHARDSON'S
COMMENT on PROJECTION

Offering Another Way to Save Film

NOW I. J. WALDON, JR., former projectionist of the Grove theatre at Groveton, Texas, and presently located in Dallas, submits his method of conserving film. He writes: "There has been much discussion in your columns as to the conservation of film by projectionists I would like to put in my own ideas and have a couple which others seem to have missed. These are sure-fire savers and not debatable. Here they are:



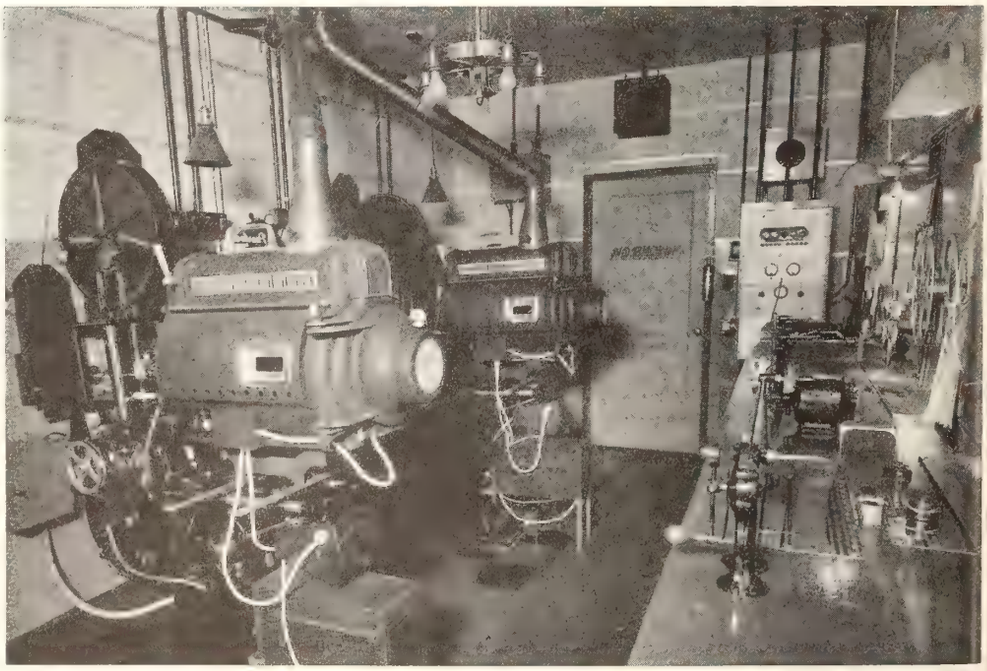
F. H. R.

"Many theatres splice their trailers in newsreels and before or after shorts, or they run a couple of trailers spliced in front of a short as one large reel. Many more theatres move their trailers as the program and day changes, so that the next attraction is shown first when the trailers are screened. It is quite evident that this creates much unnecessary cutting of trailers and date strips—and how it butchers up the openings and endings of shorts!

"Let me therefore suggset that all projectionists do as is done at the Grove theatre where I formerly worked (I am currently attending a school of engineering). There all trailers are run in a chosen order as a single reel. For example we ran our Tuesday trailer first, Wednesday and Thursday next, then Friday and Saturday, and closed by running the Sunday and Monday trailer. We ran them in this order no matter what day of the week it was, one right after the other, all on the same reel. Once a trailer was spliced in, it was not cut again until time came to ship it back to the company.

"Such procedure saved much footage in date strips and trailers and prolonged the life of the short subject prints. The saving might not amount to much in one theatre but multiply that amount by thousands of theatres that cut film unnecessarily and you have a very substantial saving.

"Perhaps your readers would like to know more about the Grove theatre. It is a 350-seat house in a town of about 1,000 population. The equipment includes Simplex projectors, Western Electric Mirrophonic sound, Strong low-intensity arc lamps, and an automatic rewind. The Grove has long had one of the youngest staffs in showbusiness. When I worked there the average age was twenty. With the departure of the manager to the armed service, and



Justifiably proud of this projection room is Charles Passie, manager of the Apollo in Princeton, Ill. And in sending in a photograph of it he has a good word for his projectionist, Ivan Switzer—indeed, quite a few words. It is good to encounter such genuine appreciation of projection and a projectionist in a manager. It says much for the manager himself. Princeton has a population of 5,000 and the Apollo theatre is a unit of Alger theatres. The equipment includes Motiograph projectors, Brenkert high-intensity lamps and RCA sound system. The projection room has been decorated by Mr. Switzer himself—and Mr. Passie adds, "Ivan has been on the job continuously for the past twelve years and can boast that he has never been late or missed a single day. He keeps the projection room as immaculately clean as it appears in the picture."—F. H. R.

me to school, the average has dropped to eighteen, ranging from the popcorn girl, who is eleven, to the new manager, who is nineteen."

Yes, I should say that is quite a record for a young staff. A manager at the ripe old age of nineteen is something. But won't the Grove have to change to oldsters —or to youngsters younger still?

Variations of a Method To Produce Effect Lighting

THESE ARE TIMES when a bit of gadgeteering by the projectionist is not unlikely to have worthwhile results. Our good friend Walter Dunkelberger of Fargo, N. D., is a great hand to devise little schemes of his own, and the other day he came along with a new one—a method of producing some effect lighting, one not altogether new, but perhaps new to some projectionists.

"Frequently," he writes, "especially in the smaller or neighborhood houses, the projectionist is called upon to do some effect lighting. This is usually left to the projectionist's discretion, as long as his efforts dress up the show and add a distinctive feature not found in the houses of competitors. Some years ago I hit upon an idea which has been frequently used, with variations. I like it because it is simple, flexible and easily adapted to other uses. It is also inexpensive, both in original cost and in operation and maintenance.

"While on vacation in the East I noticed that a lot of theatres were lighted in various ways—by footlights, borderlights, floodlights, spot lights, effect machines and in almost every imaginable combination of these. In the Isis, where I work, we have a plain draw curtain with a set of floodlights in front of it all controlled from the projection room. The stage itself is so small that even with the curtains open a person cannot stand in front of the screen without placing at least one foot in the footlights to brace himself. Obviously any special lighting equipment would have to be placed in the footlights, in the auditorium, or in the projection room (which would necessitate long range equipment as we have a 126-foot throw).

"I knew I could not get enough money from the company to buy half a dozen baby spot lights, and could not mount them properly in our limited space if I did, but one day I came across a picture of a 'Linnebach lantern' and after that I spent a couple of hours in a tin shop and a bit more time cutting strips of gelatine and placing them in frames. This gave me as nice a set of vari-colored beams of light spreading up fan-like from the lower corners of the curtains as you could wish for, and by using only two units instead of half a dozen.

"The Linnebach lantern utilizes the principle that light travels in straight lines. First a point source of light is obtained; any concentrated filament clear bulb of a reasonably high intensity is adequate (for a set of curtains approximately 14x18 feet I use two 200-watt lamps, one in each



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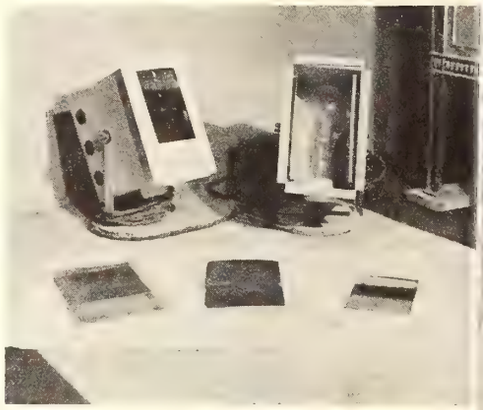
unit). This point source is then surrounded by a housing so that the light may be directed in the direction desired—a small open floodlight will do the job. I built two small floods for the purpose. One must be sure that the floods are *adequately ventilated.*

"Several sets of color frames were then made. These can be made in various ways. The standard frame is composed of two pieces of stiff material with suitable clips for holding the two pieces together. I used two sheets of mica (for each frame) cut to the proper size, hinged on one side by adhesive tape and held together on the open edge by paper clips. Between the sheets of mica I placed strips of colored gelatine (approximately the same width—see frame at lower left of the photo).

"Make identical sets for each of the light units. You will find that about four strips of bright colored gelatine will work best. It is advisable not to mix light and dark colors, for the contrast is too great. Since these units are placed at either end of the footlight trough, I frequently turn on one of the darker colors in the foots to light the lower part of the curtain and it adds a bit of variety.

"Inasumch as the units are small, they can easily be moved to various positions to project their 'fans' for various colored lights on the curtains and screen from different angles. Also the color frames are easily changed and dozens of combinations of gelatine can be arranged to prevent the effects becoming monotonous.

"I have also found a few short-cuts and 'savers.' First: Gelatine is relatively expensive and drys out rapidly, necessitating frequent replacement so that cellophane may be substituted. It does not dry out as rapidly, but it will fade when exposed over long to bright lights; however three large sheets cost a dime, while gelatine costs about 40c. a sheet.



Dunkelberg's effect lighting equipment.

"Second: The strips of color can be held together by cellulose tape, thereby eliminating the need of special color holders. The strips can be laid out on a flat surface in the arrangement you wish, then fastened together with tape and placed in the standard color holders as one piece of gelatine.

I thank Brother Dunkelberger for allowing us to share this scheme with him. It should come in handy to enliven the performance at many a theatre not able to procure regular effect equipmnet—if, of course a suitable light projector can be had.

What an Ex-Projectionist Must Learn to Come Back

IN EXLINE, IA., is an ex-projectionst who, having quit theatre work before sound came, wonders if he ought to try to make a come-back. He is Fred Inglis, and he writes:

"Many years ago I was a projectionist in a small theatre, but since that time my business has been mostly that of handling the part of a cow that gives milk. I have been quite satisfied with this work, too, but along comes a letter from a former boss of mine who, it seems, is losing man after man because of the draft. He wants me to take over the job of projection in his small-town theatre, and I feel that since I am too old to do active war work it might be my patriotic duty to help him out. The trouble is that I don't know a lot about sound and am wondering if I will make a mess of things. Can you tell me how I can get information concerning same and what the main information I need is?"

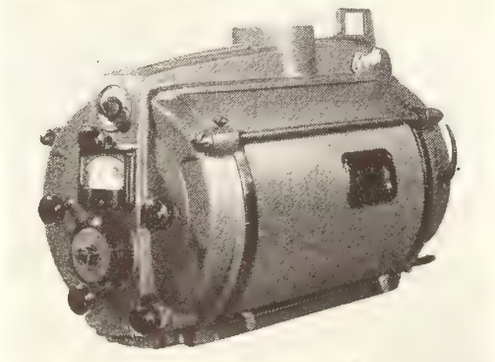
It would be quite a difficult task for Frend Inglis to do a good job in the projection room without considerable stu-

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and help from someone familiar with present-day equipment and practices. No matter how familiar a man may be with the *principles* underlying the action of sound, he still needs a vast amount of detailed information concerning the equipment. This necessary knowledge may be obtained, to a certain degree, from the former projectionist if he has not already left. The theatre is in a small town, so there may be no regular visits from a service engineer, therefore one can't count on such a source of aid. A copy of the Bluebook of Projection, especially the new Seventh Edition, would seem to be mandatory, but time would be required for study and getting familiar with the actual equipment.

What does the projectionist today have to know that he didn't have to know before sound? Much—some of it brand new, some of it old mixed in varying degrees with new. Light sources have been greatly advanced, for example, not only mechanically, but electrically. And while the principles of projector design would be familiar to a pre-sound projectionist, improvements have revised adjustment and maintenance procedure. Then sound, of course, would have to be learned in its entirety, and that is quite an order for a quick change from milking cows.

The kind of equipment a theatre has is a factor—but to speak generally, we should say that the best way for an ex-projectionist to get back into harness would be to go to work in a projection room along side of a man experienced in modern projection for, say, a month or so, in the meantime burning the midnight oil over manufacturer's instruction sheets and a textbook on projection. Anything short of that is certainly to risk show stoppages and perhaps jamming of equipment, for which repairs might not be easily obtainable.

Lesson 1 (We Guess) on Barn Theatre Projection

WRITES Sedg Brown, North Carolina "backwoodsman" (by his own definition):

"My brother and I have managed to get hold of some delapidated projection equipment, and being mechanically minded, we are in the interesting process of giving it a complete overhauling. When we get through with it even its own mother will probably not be able to recognize it, for, you see, we haven't the wherewithal to buy much, and even if we could afford the repairs we feel we should not take advantage of the fact, since we have no real theatre and those who do have one will need the few available parts on the market.

"We are located 'way back in the back woods where there is very little in the way of entertainment, and we thought it would be fun if we could rig up a 'picture house' in our barn for the entertainment of ourselves (mostly) and the neighbors who make our home a sort of gathering place for our few entertainments. It is amazing



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what one can do with an anvil, solder, wire and other material at hand if one just puts his mind to the job, and even if we do not get a bangup theatre we will have had a lot of fun trying.

"We have given a good bit of thought to the safety of our equipment and to our barn, because if we can get the projector in working condition, and if by some miracle procure film, we do not care to endanger our friends or our equipment, so on these cold winter nights (which mean nothing to us with a wood lot at our back door) we are planning our projection room. We would like your advice as to several items, but feel if we presented them all at one time we would scare you away at the start, therefore one question at a time—and may we come back for more?

"What about a vent or vents in the projection room? We have the material to make a fairly soundproof and fireproof room and have read up on how to do it and have decided on the size, etc., but we want to be sure of the air up there."

Well, Sedg, rigging up projection rooms out in the barn is a little out of my line, and I hardly know what to suggest so that you will have enough but no more than you need. I'll bet the authorities don't much care how safe you make things, so you have only to think of your own skin and that of your guests. Film is mighty inflammable stuff, not especially dangerous if the equipment is in good condition and expertly operated, but likely to be so otherwise.

By vents do you mean a device for carrying off foul air in the projection room, or for ventilating an arc lamp? We see no reason for you to use an arc lamp in the first place, and there certainly are good reasons for you not to do so. But if you insist on an arc lamp, here's a way to provide ventilation:

There should be a fan in the vent flue. If you have two flues and both are open and in use there should be a fan in each of them, and the fans should be of the exhaust type, since otherwise the draft would be down instead of up.

Have one large main vent flue located in the *ceiling,* if possible, immediately over the projectors. Have two metal pipes coming from outside the projection room and terminating in a nozzle pointing up into the main vent pipe, these two pipes to be joined in the one nozzle. At the end of each of them there should be a fan, located outside the projection room so as to be out of danger from a projection room fire.

One of these fans should be working all the time when the room is in use, forcing out air from the nozzle and up through the pipe, thus setting up a positive current up and out, sucking the air from the room.

The other fan should be controlled by a switch so arranged that it is held open by the master controlling port shutters, so when this cord is slackened, the switch will fall into a closed position and automatically add the action of the second fan to that of the first, thereby setting up a strong pumping effect for the removal of smoke and gas from a burning film.

This plan is crude, but you can refine it as much as you like.

But I wouldn't do what you are doing at all, Sedg, even if I were given perfectly good standard theatre equipment that didn't cost even a penny to fix up. You say you are planning a fireproof projection room. Maybe you can do it for little or nothing, but it will cost something. Also, the projector repairs are costing a few dollars (and it'll be more before you're through, Sedg). Well, why not take that money, add a bit more (even if this takes a little time) and buy a second-hand 16-mm. equipment? Maybe you could arrange terms. And you certainly would save money on films and be able to get pictures. You say the shows would be just for your family and your neighbors. Unless you have a terrific slew of neighbors, a 750-watt Mazda projection lamp would give you plenty of light. Operation would be relatively cheap—and you, your guests, your equipment and barn would be safe.

Or if a sound projector would be too much for your pocketbook, a silent 16-mm. projector would afford a lot of fun, and you could get a good one for maybe $25, second-hand, from some dealer in photographic supplies.

You are taking on quite a job and a lot of responsibility in trying to operate regular 35-mm. motion picture equipment in a barn.



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WAYS to CONSERVE PROJECTION EQUIPMENT

(*Continued from page* 79)

on many occasions, and his step-by-step procedure in tracing and correcting the difficulty is most interesting.

His procedure with a standard Simplex equipped with a Simplex rear shutter follows:

Remove the upper magazine and top plate; remove the front cover and door on the non-operating side of the projector; and remove the shutter guards and shutter. Run the projector and apply finger pressure to the shutter shaft at both ends and at the bearings. Also apply finger pressure on the flywheel of intermittent and at the intermediate gear. This sometimes causes the grind to become less apparent. If the grind is lessened by pressure at intermittent flywheel or intermediate fibre gear, the intermittent should be removed and the intermediate replaced, with care to line up the marks on the intermediate gear and bevel gear on the vertical shaft.

Run the mechanism without the intermittent and listen for grind. If grind is no longer apparent, the noise originated from the teeth engaging the intermittent and intermediate fibre gears, or from looseness on the flywheel shaft of the intermittent.

It is most likely that the noise originates from the intermediate fibre gear rather than from the intermittent because an intermittent with a loose flywheel shaft would be very unsteady and would probably have been removed for this reason. Any intermittent repair is out of the scope of the maintenance field and requires factory attention. Most of the projection rooms in this circuit carry a spare single bearing intermittent for such emergency replacement.

FURTHER TESTS

If the noise is still audible when the mechanism is run without the intermittent, a test should be made for end play in the vertical shaft. If any end play exists, loosen the set screw holding the vertical shaft top bevel gear (which drives the advance feed sprocket) and take out the play by inserting two fingers under the double bevel gear and pushing up. This alters the clearance between the steel intermediate bevel gear and the double bevel gear on the vertical shaft.

Run the projector again to determine the audibility of the noise. If the noise is still heard, loosen the shutter shaft clamp collar and slide the shutter shaft out of the front of the projector and again test for noise.

If the noise is still audible, loosen the set screw on the shutter spiral gear and remove this gear and shaft. It is necessary to use a long screw driver and reach this set screw from the top of the projector from behind the shutter bracket.

If a test still indicates noise, remove the shutter gear bracket by loosening the two screws which attach this assembly to the projection frame.

Again test for noise from the remaining engaged parts which are—the vertical shaft, advance feed bevel gear, governor, intermediate gear, main drive gear, and lower feed sprocket gear. If noise still remains, loosen screws or remove taper pin holding double bevel gear to vertical shaft, loosen screw holding governor (care should be taken not to lose the spacing washer just above the governor as it positions the double bevel gear on the vertical shaft in proper relationship to the intermediate gear.) The only gears remaining engaged are the main drive, intermediate and lower feed shaft. The noise will be either greatly reduced or eliminated at this point, unless the small steel intermediate gear, which engages the main drive gear, is in very bad condition; or the teeth of the main drive are badly worn. This would cause a ringing, clanking sound rather than a grinding noise.

It is advisable to remove the main drive gear to check the condition of the inner



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teeth and those of the gear on the lower feed sprocket shaft. A check for bearing wear and end play on the lower feed sprocket shaft is also advisable.

Mr. Miller makes generous use of his stethoscope on each stage of this process to facilitate isolation of the unwanted noise. Having located the source or sources of noise, he draws from his stock of used gears and parts, matching them with those remaining in the mechanism, until silence is obtained.

It is important to test each stage of the replacement for free operation by disengaging the sound drive gear from the main drive gear and turning the projector over by hand. It is necessary that the sound drive be disconnected for this purpose, as a slight binding action would go unnoticed if the motor and soundhead were turned by hand, because of the added force necessary to revolve these extra parts.

These methods are not necessarily all inclusive, nor do they follow the procedure which might be conducted by a factory engineer, but they have proved completely satisfactory in actual field operation for many years.

The practice of using matching worn gears will become more and more prevalent as projection parts disappear from the market, and Mr. Miller's successful manipulation of stock parts should prove interesting to many projectionists faced with similar problems.

A surprising oddity concerning the use of matched parts arises in the strange fact that Mr. Miller often finds that a gear of noisy characteristics in one projector will operate silently in another projector matched with different gears. He particularly stresses the fact that such a repair does not constitute a substitute for a factory repair, nor can the projector be expected to operate as quietly as might be expected from a factory overhaul. He does stress, however, that noise means wear, and wear shortens the life of any mechanism. His methods alleviate noise and resulting wear and are particularly effective when done at the first audible appearance.

The foregoing illustrates the practices and ingenious expedients that can be employed to maintain successful operation under war conditions.

[Charles E. Shultz is well known for his contributions to practical projection, as director of research for Heyer-Shultz, of which firm he is a member; and for his articles in which he has given the readers of Better Theatres the benefit of his investigations on many occasions. It so happens that Mr. Shultz has long been well acquainted with theatres of the St. Cloud Amusement Company, which operates in a section of New Jersey where he resides.]

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(Warner Brothers)

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"Mary Ann" is a Flying Fortress which takes off from San Francisco for Honolulu on December 6th, 1941, one of a routine flight of nine planes. Before that flight ends the "Mary Ann" has flown her crew more than halfway around the world through the battles of Pearl Harbor, Wake Island, Manila, the Coral Sea and the bombing of Tokio. For most of the way she carries the audience with her, too.

During the two hour and four minute flight, a mixed crew crystallizes into a single force, united in their devotion to their ship and in loyalty to the Air Force.

There is no plot save the log of the flight, no story except that of the Air Force and only one faint touch each of romance and humor, a girl who is the fiancee of one crew member and the sister of another, and a dog named Tripoli which snarls at the mention of "Tojo." In place of plot, story, romance and humor there is the excitement of aerial battle, the suspense of the flight from Hawaii to Wake by dead reckoning instead of radio beam, the weariness of repairs and reloading, the tenseness of rebuilding the ship under land and air gunfire at Manila, the breath catching take-off literally from the grasping hands of the Jap hordes, and the awful destruction of the battle of the Coral Sea.

Exhibitors can count heavily upon excited comment from customers who like their war from a front line seat and they may well be prepared to hold over for the very considerable patronage who may want to see it again and bring their friends. A single note of caution might be sounded for those who have too personal an interest in the Force, against such realism as a Jap plane machine gunning a parachuting pilot and the subsequent shooting of the Jap pilot who has himself been shot down and is climbing from his burning plane.

Distribution of suitable production credit would be difficult. All who had a part in it deserve high honors. The principal actors, the crew of the plane, are nearly unknown, except for Harry Carey and John Garfield, but they turn in performances which guarantee that they will not remain so for long. Carey and Garfield are worthy of special mention.

The screen play by Dudley Nichols and production by Hal B. Wallis and Howard Hawks come near to being the best of this or any war. Evident throughout the picture is the cooperation of the armed services, secured, it is reported, through the personal interest of Jack Warner in the project.

The musical theme throughout the picture is the stirring Song of the Air Force. So sustained is the action against a background of machine guns and cannon and the incidental noises of a plane in flight, down to the recurring squeal of the landing brakes, that it never becomes tedious.

Previewed in a projection room. Reviewer's Rating: Excellent.—JAMES D. IVERS.

Release date, not set. Running time, 124 min. PCA No. 8438. General audience classification.

Capt. Michael A. Quincannon .....John Ridgely
Lt. William Xavier Williams.....Gig Young
Lt. T. C. McMartin .....Arthur Kennedy
Lt. M. W. Hauser.....Charles Drake
Sgt. R. L. White .....Harry Carey
Corp. B. B. Weinberg .....Georgie Tobias
Corp. Gustave Peterson .....Ward Wood
Pvt. Henry W. Chester .....Ray Montgomery
Sgt. J. B. Winocki .....John Garfield
James Brown, Stanley Ridges, Willard Robertson, Moroni Olsen, Edward S. Brophy, Richard Lane, Bill Crago, Faye Emerson, Addison Richards, James Flavin, Ann Doran, Dorothy Peterson.

The Amazing Mrs. Holliday

(Universal)

Deanna Adopts a Family

Deanna Durbin, whose lovely voice and charming presence have not graced the screen since "It Started with Eve," is rewarding her patient admirers with singing and acting of more mature talent in "The Amazing Mrs. Holliday." Universal has provided a heart-warming story of the war's homeless children, with a good measure of comedy to leaven the sentiment. The film should satisfy completely the large audiences which the stellar name will undoubtedly attract.

That it will also aid the cause of China War Relief is equally certain, although the message comes from the story itself, without handicap of oratory. Deanna is the spirited survivor of a small mission in China and foster-mother to nine waifs of uncertain origin and undeniable appeal. Torpedoed in mid-Pacific, they land in San Francisco without Commodore Holliday, who had promised to befriend them. His crusty promise of adoption is made known to his wealthy family by a steward and old retainer, the jaunty Barry Fitzgerald. The explanation fails to thaw them, until Fitzgerald introduces the girl as the Commodore's "widow." Complications, both touching and comic, ensue before the Commodore's grandson establishes her legal right to the name of Holliday.

Before this, too, the Durbin voice has been heard in two old ballads, beautifully sung, "The Old Refrain" and "Mighty Lak a Rose," and an operatic aria, *"Visi d'Arte"* from Tosca.

An excellent supporting cast attends the prima donna, with Barry Fitzgerald, Arthur Treacher and Gus Schilling providing good comedy, and Edmond O'Brien giving an ingratiating performance as her romantic partner. All nine children, including a Chinese infant, will enchant the audience by just being themselves.

Bruce Manning produced and directed the film with taste and sympathy. Credit should also be given to Boris Ingster and Leo Townsend, who adapted Sonya Levien's original story, and to Frank Ryan and John Jacoby, who wrote the fine screenplay.

Seen in the home office projection room, where tears and chuckles abounded. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, February 19, 1943. Running time, 98 min. PCA No. 9096. General audience classification.

Ruth Kirke .....Deanna Durbin
Tom Holliday.....Edmond O'Brien
Timothy .....Barry Fitzgerald
Arthur Treacher, Esther Dale, Harry Davenport, Frieda Inescort, Elizabeth Risdon, Grant Mitchell, J. Frank Hamilton, Christopher Severn, Yvonne Severn, Mila Rich, Vido Rich, Diane Dubois, Teddy Infuhr, Linda Bieber, Michael Chann, Gus Schilling.

Flight for Freedom

(RKO Radio)

Aviation Melodrama

This is the story discussed pro and con by the columnists some while back as to be or not to be a record of the career of Amelia Earhart, including circumstances of her last flight not previously disclosed. Whether it is or not, that outburst of printed discussion is a factor of record in behalf of grosses for what turned out to be, in any case, a picture calculated to fascinate and entertain audiences of all kinds.

The names of Rosalind Russell, Fred MacMurray and Herbert Marshall are, of course, the factors of exploitation upon which showmen

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

will be counting for revenue in the main. Miss Russell plays with conviction the girl flier in the picture and MacMurray satisfies requirements as the flier who figures in her life emotionally, Marshall topping his average as the second man in the triangle, a plane designer and manufacturer.

The screenplay by O. H. P. Garrett and S. K. Lauren, from the story by Horace McEvoy, opens in 1932 with the heroine an aviation student. She becomes enamoured of a famous aviator and spends a somewhat vaguely defined interval of romance with him, short of matrimony, after which he flies away for two years. She continues her studies, enters the Bendix race, meets him again, later breaks his record for the course, finally agrees to marry the manufacturer after a solo flight around the world.

At this point, the U. S. Navy, desirous of photographing the Japanese mandated islands without precipitating war, proposes to the girl that she pretend to become lost in the Pacific in that area so that Navy planes in seeming search for her can do the photographing. When she learns just prior to the takeoff that the Japanese are aware of the plan and prepared to thwart it by rescuing her at once when she comes down, she crosses them up by flying to her death after radioing an SOS that warrants the Navy planes making their search as planned.

The picture tightens toward the end and packs a punch in the finale. Prior to that it is beneficiary of the services of David Hempstead as producer and Lother Mandies as director, who employ their artifices to keep the narrative interesting in its calmer stretches.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 101 min. PCA No. 8700. General audience classification.

Tonie Carter .....Rosalind Russell
Randy Britton .....Fred MacMurray
Paul Turner .....Herbert Marshall
Eduardo Ciannelli, Walter Kingsford, Damian O'Flynn, Jack Carr, Matt McHugh, Richard Loo, Charles Lung.

Journey into Fear

(RKO Radio)

Spy Intrigue in Turkey

Spy intrigue in Turkey and fear psychology are combined by Orson Welles in his third Mercury production. It is a better than average mystery thriller, packed with many of the tricks which left a unique mark on his radio plays and previous films. But technique and mood are not quite enough to link many episodes into the smooth suspense of top flight melodrama.

This is a second edition. The film was first shown last summer while Mr. Welles was in South America. After some sharp debate RKO, on his return, allowed him to re-edit and film a new ending, reportedly at his own expense.

The Welles touch worked improvement. Puzzling moments, excess scenery and Turkish dialogue have been sliced. The story flows more smoothly, even though customary screen credits follow the first scene. This is becoming a Welles habit.

Threats of death for an American armament engineer, played by Joseph Cotten, motivate the story. His difficulties in Istanbul and uncertainty as to which of the weird characters are his friends hold interest. A Nazi attempt on his life fails. On orders of the Turkish secret police, or Welles in person as Colonel Haki, Cotten leaves his wife and flees on a tramp steamer, but the Nazi agent and hired killer are on board. An interesting cat and mouse parry ensues. There is an exciting climax on a rain-swept hotel cornice. Dolores Del Rio, as a Eurasian dancer, solaces the young engineer between times.

As usual, Welles casts exceedingly competent actors in all the roles. Jack Moss, as the killer; Everett Sloane, as a mystery errand boy of the gun trade, and Richard Bennett, a Turk ship captain, make memorable contributions to the weird mood. Mr. Welles speaks Turkish and other languages with flourish.

There is excitement in the chase. Many, too, will find interest in the Welles touches. But as a study of fear Mr. Cotten's portrayal does not reach the sustained penetration needed for conviction.

Mr. Welles and Mr. Cotten wrote the screenplay from an Eric Ambler mystery story. Norman Foster directed. Roy Webb's music is useful, mysterious, but sometimes intrusive.

Previewed at a critics screening in New York. The projection room audience followed with interest. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, February 12, 1943. Running time, 71 min. PCA No. 8048. General audience classification.

Graham .....Joseph Cotten
Josette .....Dolores del Rio
Stephanie .....Ruth Warrick
Kopeikin .....Everett Sloane
Colonel Haki .....Orson Welles
Agnes Moorehead, Jack Durant, Eustace Wyatt, Frank Readick, Edgar Barrier, Jack Moss, Stefan Schnabel, Hans Conrad, Robert Meltzer and Richard Bennett.

"SQUADRON LEADER X" FOR RKO RELEASE

RKO Radio this week tradescreened "Squadron Leader X," produced by that company's British studios. The release date for distribution in the United States has not been set.

The film was reviewed from London in Motion Picture Herald under the title "Squadron Leader," in the issue of November 28, 1942.

Silk, Blood, and Sun

(Maya Film Distributing Co.)

Bullfighting

This is a fascinating exposition of bullfighting. Interwoven are numerous musical selections, aided by the high, clear, melodious voice of Mexico's favorite, Jorge Negrete. There is also a story of jealousy and pure love, which holds all factors together.

A good production in human values, editing, photograph and sound, this seems a "natural" for houses in Spanish language districts, and for "art" theatres in metropolitan areas. The English titles, of course, make it available for ordinary American audiences, and they are well done and plentiful. However, this is a story of bullfighting, in which many fights are shown, and the leading characters are matadors—and in many localities here, the "sport," so beloved below the Rio Grande, is likely to excite protests when shown on the screen in such detail.

The plot, briefly, has beauteous Gloria Marin, Negrete, and Pepe Oritz, as famous matadors. Miss Marin gives up her career to marry handsome, jealous, boastful Negrete. Following their honeymoon, he enters a man-to-man competition with Ortiz (who is in real life a Mexican bullfighter), and is gored, losing a leg and landing in a hospital. Meanwhile, Miss Marin is supported in child bearing expenses by Ortiz, a good friend. Negrete misunderstands, they separate, and she goes back to the ring. Then Negrete makes a comeback. Comes the time when the three tour the country, forced by public acclaim, and their management. One day, in the ring, Negrete is almost gored, but Ortiz intervenes and receives the horns. He dies on a hospital bed. But he is cheered because his death brings his friends together again

High spot of the film is the bullfighting the day Negrete is gored. Previously, he and Ortiz vied in tormenting, and daring the bull—and death. This episode is midway in the film, and of some length.

Ross Fisher's photography is adequate; so is Fernando Rivero's direction, which falters only in several wooden scenes. Mr. Ortiz is apathetic for the most part, but achieves some reality on his death bed.

Jose Luis Calderon produced. The picture has been fitted with English language credits, as well as titling.

Reviewed at the World Theatre, New York, where it has been attracting record crowds in a usually placid "art" house. The weekday matinee audience, with which this was seen, expressed frequent and violent appreciation. Reviewer's Rating: Good.—FLOYD ELBERT STONE.

Release date, not set. Running time, 86 min. Adult audience classification.

Jose .....Jorge Negrete
Rosario .....Gloria Marin
The Bull-fighter .....Pepe Ortiz
Florencio Castellot, Ernesto Cortazar, Rafael Icardo, Alfonso Parra, David Valle, G. Caravaca, Pepe Hurtado, Arturo Soto Rangel.

Behind Prison Walls

(Producers Releasing Corp.)

Satire

A departure from the company's regular run of product, PRC's "Behind Prison Walls" is an adroitly fashioned satire on big business and social consciousness theories, done in extremely good taste. Of great audience appeal, the picture is entertainment for all. However, the title is misleading and may be changed.

The story concerns a steel magnate and his idealistic son, the latter's testimony sending them both to jail on monopoly charges. When the tycoon discovers that a member of his board of directors is plotting to steal the company, he puts his son, who gets a pardon, in charge of the company. As anticipated, the news of the son's "crackpot" theories drives the stock down, but when the son puts through a plan to aid little business and gives credit to the father, the market goes up. The father is finally sold on his son's theories, but the son, at the end, has been convinced by another crusader that they won't work.

Alan Baxter as the son, Gertrude Michael as a secretary, Tully Marshall as the father, and Edwin Maxwell, as the officer who tries to steal the company, head the cast, all turning in good performances.

Van Norcross did an excellent job in adapting the original story by W. A. Ulman, Jr. Steve Sekely, in directing, kept the situation in hand at all times. Production was by Arthur Ripley and his associate, Andre Dumonceau, with Leon Fromkess doing an over-all supervision job.

Seen at the RCA projection room, Hollywood. Reviewer's Rating: Excellent.—VANCE KING.

Release date, March 22, 1943. Running time, 64 min. PCA No. 9016. General audience classification.

Jonathan MacClennon .....Alan Baxter
Elinor Cantwell .....Gertrude Michael
James J. MacClennon .....Tully Marshall
Edwin Maxwell, Jacqueline Dalya, Matt Willis, Richard Kipling, Olga Sabin, Isabelle Withers, Lane Chanler, Paul Everton, George Guhl, Regina Wallace.

It Comes Up Love

(Universal)

Entertainment for All

Blending with skill and adroitness the flavor of the films that made Deanna Durbin a star and the pseudo-sophistication of today's juniors, this production by Ken Goldsmith starring Gloria Jean contains entertainment for everybody. In common with the films mentioned, this one combines with its story of adolescents a story of adults, and sacrifices neither phase of the narrative to the other.

Miss Jean is seen as the elder of two daughters who arrive in New York to take up residence with their father, a business man, following preparation for a life conforming to the social graces as their grandmother knew them.

They find him earmarked for matrimony by two women, a socialite and his secretary, and they undergo modernization and some emotional experiences of their own whilst rigging matters so that he will elect the bride of their and the audience's choice.

Opposite Miss Jean in the junior division is Donald O'Connor, whose performance is one to give Mickey Rooney reason for buckling down, and the adult division is headed by Ian Hunter, Louise Allbritton, a comer, and Frieda Inescort. No fault is to be found with anybody in the cast.

In the course of the proceedings Miss Jean sings three songs, two classics and a Spanish number, but they are dealt with as incidental to the story and not stressed beyond story requirements.

The script by Dorothy Bennett and Charles Kenyon gives all hands solid dialogue and spins its tale in a manner to charm while providing a plentitude of laughs. Charles Lamont's direction makes the affair move with grace and speed.

Previewed at studio. Reviewer's Rating: Good.—W. R. W.

Release date, April 9, 1943. Running time, 64 min. PCA No. 8757. General audience classification.

Victoria Peabody .....Gloria Jean
Tom Peabody .....Ian Hunter
Ricky .....Donald O'Connor
Frieda Inescort, Louise Allbritton, Mary Lou Harrington, Raymond Roe, Charles Coleman, Leon Belasco, Beatrice Roberts.

The Brains Trust

(Strand Film-Anglo American)

Quiz Documentary

The Brains Trust answering "Any Questions"—a not too distant parallel to "Information Please"—has been one of British radio's topline listening programmes for many months and, if anything, increases in popularity. With a resident panel of experts and a regular guest list it considers the questions of the listening public on love and law, biology and the Bible, clairvoyance and cookery.

This enterprising film, with a quartette of cameras and trio of microphones, recorded a completely unrehearsed half-hour session under studio conditions. Professor Julian Huxley, Dr. C. E. M. Joad, Colonel Walter Elliott, Miss Jennie Lee and, representing the plain man, Commander Campbell, here reply to and discuss questions on marital happiness, unfilmed heroes of fiction, how ships find their way in fogs, the left and the right in politics, the U. S. A. film and a pretty pattern of other posers.

The questions are answered with erudition and wit, and there is not a trace of highbrowism for all the academic and expert character of the minds involved. Question-Master Donald McCullough's tact and flashing wit are a first rate pivot for the discussions. Enlightenment could hardly be provided more enticingly garbed as entertainment. The photographic quality does not seem beyond criticism, but the film is cut so well that the static factor is hardly noticeable. The picture will be widely booked here on its title and subject appeal, but it should be sound novelty entertainment anywhere.

Seen in London. Reviewer's Rating: Excellent.—A. F.

Release date, not set. Running time, 34 min. General audience classification.

Hi Ya Chum

(Universal)

Ritz Brothers Comedy

This is a Ritz Brothers comedy that should keep the customers laughing. The gags come fast from the Ritzes, and others in the cast keep the story moving happily.

The story in brief is this: the Ritzes, Jane Frazee and June Clyde set out for Hollywood in a Model T Ford after leaving their dancing jobs. The car breaks down in a small California town, and the Ritz boys try to get a meal without paying for it at the local restaurant. Things happen fast at the restaurant, and before the Ritzes know it they've been hired as chefs for the spot by the local war workers. The girls come in as restaurant help.

Richard Davies and Robert Paige are leaders of the war workers. The restaurant does a good business until another restaurant operated by Edmund MacDonald and his pals starts operating. In the final scene, Paige releases some "laughing gas" which makes the MacDonald gang start laughing. This scene is the hilarious highspot of this fast-moving comedy.

The Ritzes should enlist many new fans with this picture.

Previewed at the Proven Pictures Theatre, Hartford, before an audience composed of adults who laughed long and hard. Reviewer's Rating: Good.—Al Widem.

Release date, March 15, 1943. Running time, 61 min. PCA No. 8881. General audience classification.

Ritz Brothers, Jane Frazee, June Clyde, Robert Paige, Richard Davies, Edmund MacDonald.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

The McGuerins from Brooklyn

(Roach - United Artists)

Comedy Streamlined

William Bendix, star of "Wake Island," is featured in this delightful and fast-moving comedy. Along with him are Max Baer, Arline Judge, Grace Bradley, Marjorie Woodworth and Joe Sawyer.

Although only 46 minutes long, "The McGuerins from Brooklyn" has plenty to entertain the customers.

It's the story of two operators of a big Brooklyn taxi outfit who have romantic trouble. Grace Bradley, wife of Bendix, walks into the taxi outfit's office and finds Secretary Marjorie Woodworth playing pool with Bendix and Sawyer, the two operators. She gets mad and walks out of the office. To further complicate things, Sawyer's girl friend, Arline Judge, happens to phone him at the office and Miss Woodworth answers the phone.

From then on, it's a case of who loves whom. From Brooklyn, Grace Bradley leaves for the Max Baer health farm. Bendix, Sawyer, Woodworth and Judge follow in an effort to clear up the matter. After numerous hilarious situations, Miss Bradley goes back with Bendix, and Miss Woodworth and Sawyer fall in love.

With a strong name cast and fine story plot, "McGuerins from Brooklyn" should please the customers.

Shown at Loew's Poli Theatre, Hartford, to an early afternoon audience, composed chiefly of adults who seemed to like the picture a great deal, judging by the amount of laughter heard during the picture's showing. Reviewer's Rating: Good.—A. W.

Release date, December 31, 1942. Running time, 46 min. PCA No. 8334. General audience classification.

Jim McGuerin .....William Bendix
Mrs.. McGuerin .....Grace Bradley
Joe Sawyer Marjorie Woodworth, Arline Judge, Max Baer.

Two Weeks to Live

(RKO-Votion)

Lum and Abner in Chicago

Chester Lauck and Norris Goff continue here their delineations of the elderly rustics, Lum and Abner, improving their impersonations in point of makeup and performances but losing ground in the matter of entertainment. The script takes them out their rural setting and places them in Chicago, where they experience adventures of a slapstick variety such as have been used mainly for Laurel and Hardy and other comedians and do not always produce laughter when applied to men of the age portrayed by these.

The film requires for satisfaction that its observers be Lum and Abner fans and it puts a strain upon the fidelity of their followers. The screenplay by Michael L. Simmons and Roswell Robers opens in Pine Ridge with the cronies inheriting a railroad, selling stock to their townsfolk and then going to Chicago where they learn the railroad is worthless. A mixup in a doctor's office results in a report that Abner has only two weeks to live and, in an effort to earn money to pay back their neighbors, he volunteers for risky work at high pay. A series of sequences ranging from airplane flights to haunted houses is followed by a formal ending.

It is a Jack W. Votion production, with Ben Harsh as producer and with direction by Malcolm St. Clair. The supporting players measure up to their billing. But the switching of the setting and the meandering of the narrative handicap the enterprise.

Previewed at Studio. Reviewer's Rating: Fair.—W.R.W.

Release date, February 19, 1943. Running time, 75 min. PCA No. 8934. General audience classification.

Lum .....Chester Lauck
Abner .....Norris Goff
Franklin Pangborn, Kay Linaker, Irving Bacon, Herbert Rawlinson, Ivan Simpson, Rosemary LaPlanche.

How's About It?

(Universal)

Comedy Plus Tunes

Robert Paige as a music publisher and Grace McDonald as a girl who sues him for plagiarizing her poetry enact with skill and talent a romance of tin pan alley against a background of singing and comedy supplied by the Andrews Sisters, Buddy Rich and band, Shemp Howard, Mary Wickes and others in this short but pleasant exercise. It is not designed to set house records but to reap some more of the rewards which have been accruing from these minor musicals trademarked Universal.

The script by Mel Ronson from an original story by Jack Goodman and Albert Rice is for purposes of amusement only, and director Erle C. Kenton keeps events moving in lively but not headlong tempo. Three girl elevator operators, a summons server, the office staff of a music publishing concern and some minor characters figure in a chain of events which establish no new high in point of originality but do have novelty of background. Ken Goldsmith produced.

The Andrews Sisters sing in characteristic fashion five songs, from as many sets of tunesmiths, using for the finale Commander C. Poakes' lyrics converting "Beer Barrel Polka" to timely uses under the title, "Here Comes the Navy."

Previewed at the studio. Reviewer's Rating: Good.—W.R.W.

Release date, February 5, 1943. Running time, 61 min. PCA No. 9107. General audience classification.

Andrews Sisters .....Themselves
George Selby .....Robert Paige
Marion Bliss .....Grace McDonald
Shemp Howard, Walter Catlett, Buddy Rich, David Bruce, Mary Wickes, Bobby Scheerer, Dorothy Babb.

SHORT SUBJECTS
reviews and synopses

The Fighting Devil Dogs
(Republic)
Marine Melodrama

This film originally was released in serial form, in 1938, and has been revived as a 69-minute feature, because of the timeliness of its story. The transformation has tightened the plot considerably while leaving the picture in the same category of appeal.

Lee Powell and Herman Brix are featured as U. S. Marines detailed to seek out a mysterious man known as "The Lightning," the inventor of a dangerous electrically-controlled torpedo. The weapon has been used to prey upon Marine outposts in the Pacific. Dire perils and hair-raising escapes occur in true serial fashion before the menace is overcome.

John English and William Witney, directed. Robert Beche was associate producer.

Seen at the State Theatre, Hartford. Reviewer's Rating: Fair.—A. W.

Release date, January 29, 1943. Running time, 69 min. PCA No. 8474. General audience classification.

Lt. Tom Grayson .....Lee Powell
Herman Brix, Eleanor Stewart, Montagu Love, Hugh Sothern, Perry Ivins, Sam Flint, Forrest Taylor.

Lone Rider in Outlaws of Boulder Pass
(Producers Releasing—1941-42)
Western

Another in the PRC "Lone Rider" Westerns, this stars the familiar trio, George (The Lone Rider) Houston, Smokey Moore and Al (Fuzzy) St. John.

Smokey Moore is shot at by bandits while on a visit to the Bar BX Ranch to join his sister, whom he hasn't seen in many years. George Houston and Al St. John come onto the scene and discover that Moore's father, owner of the Bar BX Ranch, had been killed years ago by bandits and that one of the bandits had been impersonating him in order to run the ranch.

After many gun battles and chases, the bandits are rounded up and Moore and his sister are reunited.

Sigmund Neufeld produced and Sam Newfeld directed this Western.

Shown at the Daly Theatre in Hartford. Reviewer's Rating: Fair.—A. W.

Release date, October 28, 1942. Running time, 60 min. PCA No. 8350. General audience classification.

The Lone Rider .....George Houston
Fuzzy Jones .....Al (Fuzzy) St. John
Smokey Moore .....Smokey Moore
Marjorie Manners, Charles King, I. Stanford Jolley, Karl Hackett, Ted Adams, Ken Duncan, Frank Ellis.

Underground Agent
(Columbia)
Spy Drama

One of the problems in America's progress toward victory is the theme of this story of espionage. Spies are tapping the telephone wires in war plants to gain military information.

Bruce Bennett and Frank Albertson, 'phone company employees, undertake the job of tracking down the foreign agents. There are many chases, in and out of the plant, and several gun fights before the mission is accomplished.

A romantic complication is introduced when both men find themselves in love with the same girl, Leslie Brooks. This is solved happily and patriotically as Bennett gets the girl and Albertson wins a commission in the U. S. Signal Corps.

Sam White produced and Michael Gordon directed this Columbia offering which, despite its theme, remains routine spy drama.

Seen at E. M. Loew's theatre, Hartford. Reviewer's Rating: Fair.—A. W.

Release date, December 3, 1942. Running time, 68 min. PCA No. 8896. General audience classification.

Bruce Bennett, Frank Albertson, Leslie Brooks, Addison Richards.

INVASION OF NORTH AFRICA (UA)
World in Action

The North African offensive is summarized in this latest UA release of the topical series edited by Stuart Legg for the Canadian Film Board. Cutting back to the summer of 1942 and Nazi threats in Russia and Egypt, the pictures traces clearly the United Nations blows which opened the second front. Both German and Allied newsreels show how General Montgomery led the Eighth Army against Rommel. U. S. and Briting landing operations in French North Africa are shown, in Signal Corps pictures from both armies. French cooperation and overwhelming United Nations air and sea power are emphasized. The reel closes with the warning that now Italy and Germany are on the defensive, threatened by a powerful drive against southern Europe. Delicate political situations in French Morocco are not mentioned. Commentary is brief and to the point, and there are many impressive flashes from Allied as well as Nazi cameras.—J. S., Jr.

Release date, February 12, 1943 20 *minutes*

THE SCREWBALL (Univ.)
Color Cartune (7244)

Woody Woodpecker, an old baseball enthusiast, worms his way into a game between the Drips and the Droops without benefit of ticket. His principal difficulty is then with the policeman although other minor annoyances keep him moving. Finally he becomes involved in the game and winds up pinned to the scoreboard by irate players and customers.

Release date, February 15, 1943 7 *minutes*

SHE'S A-1 IN THE NAVY (Univ.)
Person Oddity (7377)

The Denver girl referred to in the title is a full-fledged sea captain and navigation instructor in the Navy. Other interesting persons included in this round-up are a man who controls all vital statistics in Lakeland, Ga.; a Gibraltar Island, Ohio, citizen who extracts salt from water with the aid of the sun, and a Westwood, Calif., cowboy who makes a hobby of silver-mounted bridles.

Release date, February 8, 1943 9 *minutes*

STEELHEAD FIGHTERS (20th-Fox)
Sports Reviews (3303)

The title of this sports release refers to a fisherman's dream—the steelhead trout. These are native to the land of lakes and streams in the Pacific Northwest. The excitement of a good fight with rod and line is increased by the rugged beauty of the scenery, for a subject of interest to sports enthusiasts and spectators alike.

Release date, February 12, 1943 9 *minutes*

HIT TUNE JAMBOREE (Univ.)
Musical (7126)

The orchestra of George Olsen and the close harmony of the Mills Brothers are featured in this musical subject. Among the numbers played are "He's My Guy," "Woodchoppers Ball," "Green Eyes," "Deep in the Heart of Texas," "Tiger Rag," "Heart of Harlem" and "Sleepy Time Gal."

Release date, February 10, 1943 15 *minutes*

COMMUNITY SING, No. 6 (Col.)
(4656)

Titled "MacDonald's Sons," this musical subject features the favorite of yesterday "Old MacDonald" and other songs of the same era including "Margie," "Carry Me Back to the Lone Prairie" and "Sleepy Time Gal." It ends on a modern note with the song of the Army Air Corps.

Release date, January 1, 1943 9 *minutes*

SPINACH FOR BRITAIN (Para.)
Popeye (E2-4)

Popeye, who has joined the war with a will, is rewarded with a trip to Britain. The cargo carried on the boat is his old friend and standby, spinach. He has need of it in the course of the trip, what with floating mines and submarine attacks, and it is effective once more in all encounters.

Release date, January 22, 1943 6 *minutes*

ARSENAL OF MIGHT (Univ.)
Victory Featurette (0996)

The story of America's industrial progress, of the conversion of factories from consumer goods to weapons of war, of the transformation from scrap to Flying Fortresses, is reviewed in Universal's second Victory Featurette.

Release date, February 22, 1943 9 *minutes*

LAND OF ORIZABA (MGM)
Traveltalks (T-414)

The Mexico over which the Aztecs ruled is the land visited by the color camera and described by Fitzpatrick. Orizaba contains many interesting relics of this Indian civilization as well as offering much in the way of scenic beauty.

Release date, January 2, 1943 8 *minutes*

KING MIDAS JUNIOR (Col.)
Color Rhapsody (4504)

Back in the days when there was rubber to meet all needs without stretching, King Midas received a royal gift of rubber. Its full worth was not appreciated until the famine came, when it proved surprisingly effective.

Release date, December 18, 1942 9 *minutes*

MOTHER OF PRESIDENTS (Univ.)
Variety View (7357)

For the "Month of Presidents" Universal presents a view of Virginia, which gave the nation Washington, Jefferson, Madison, Monroe and Wilson. The story of their greatness is told in scenes which highlighted their histories and on which they have made a permanent mark.

Release date, February 1, 1943 9 *minutes*

NIGHT SHIFT (OWI)
Victory Film

This story of one night in a British factory forging materials for war was produced by the British Ministry of Information and is being released in this country through the War Activities Committee. The film shows the actual machine operation, much of it in the hands of women, as well as the arrangements for workers' hours of relaxation.

9 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Min.)		
	1942-43		
4421	Phony Cronies (Brendel)	8-27-42	890
4422	Carry Harry (Langdon)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up (Downs)	10-2-42	974
4409	College Belles (Gloveslinger)	10-16-42	998
4424	Sappy Pappy (Clyde)	10-30-42	1010
4402	Sock-a-bye Baby (Stooges)	11-13-42	1046
4425	Ham and Yeggs (Brendel)	11-27-42	1046
4426	Piano Mooner (Langdon)	12-11-42	1094
4410	The Great Glover (Gloveslinger)	12-25-42	..
4403	They Stooge to Conga (Stooges)	1-1-43	1094
4427	His Wedding Scare (Brendel)	1-15-43	1138
4428	A Blitz on the Fritz	1-22-43	..
4404	Dizzy Detectives (Stooges)	2-5-43	..
	COLOR RHAPSODIES (7 Minutes)		
	1942-43		
4501	Song of Victory	9-4-42	926
4502	Tito's Guitar	10-30-42	1010
4503	Toll Bridge Troubles	11-27-42	1046
4504	King Midas Junior	12-18-42	1148
4505	Slay It with Flowers	1-8-43	1138
4506	There's Something About a Soldier	2-26-43	..
	PHANTASIES CARTOONS (Average 9 Min.)		
	1942-43		
4701	The Gullible Canary	9-18-42	950
4702	The Dumb Conscious Mind	10-23-42	1010
4703	Malice in Slumberland	11-20-42	1046
4704	Cholly Polly	12-18-42	..
4705	The Vitamin G Man	1-22-43	..
	COMMUNITY SING (Series 7) (9 Minutes)		
	1942-43		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler" (Baker)	9-17-42	950
4653	No. 3—College Songs	10-15-42	1010
4654	No. 4—Service Songs	11-12-42	1007
4655	No 5—Songs of the States	12-11-42	1094
4656	No. 6—MacDonald's Son	1-1-43	1148
4657	No. 7—Crosby Songs	2-18-43	..
	QUIZ REELS (Series 3) (Average 10 Min.)		
	1942-43		
4601	Kitchen Quiz No. 1	8-21-42	899
	PANORAMICS (10 Minutes)		
	1942-43		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	998
4903	Our Second Front	12-11-42	1078
4904	Merchant Seamen	1-15-43	..
	TOURS (10 Minutes)		
	1942-43		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974
	SCREEN SNAPSHOTS (Series 22) (10 Minutes)		
	1942-43		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998
4854	No. 4	11-26-42	1046
4855	No. 5	12-25-42	1094
4856	No. 6	1-29-43	1138
	WORLD OF SPORTS (10 Minutes)		
	1942-43		
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	11-6-42	1010
4803	Winter Paradise	12-8-42	1094
4804	Ladies' Day in Sports	1-22-43	..
	KATE SMITH (10 Minutes)		
	1942-43		
4751	America Sings with Kate Smith	8-21-42	899
	FAMOUS BANDS (10 Minutes)		
	1942-43		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	998
4953	Shep Fields	12-23-42	1094
	AMERICA SPEAKS		
4961	Wings for the Fledgling	12-31-42	1094
4962	Weapons for Waste		..
4963	Mr. Smug	1-28-43	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (Average 20 Minutes)		
	1942-43		
A-401	Keep 'Em Sailing	11-28-42	1022
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
	1942-43		
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-8-42	1010
T-413	Glimpses of Ontario	12-5-42	1118
T-414	Land of Orizaba	1-2-43	1148
T-415	Mighty Niagara	1-30-43	..
	PETE SMITH SPECIALTIES (10 Minutes)		
	1941-42		
S-372	Victory Vittles	9-19-42	950
S-373	Football Thrills of 1941	9-26-42	998
S-374	Calling All Pa's	10-24-42	998
	1942-43		
S-461	First Aid	1-2-43	1118
S-462	Marines in the Making	12-26-42	1118
	PASSING PARADE (10 Minutes)		
	1941-42		
K-387	The Magic Alphabet	10-10-42	995
K-388	Famous Boners	10-24-42	1010
K-389	The Film That Was Lost	10-31-42	994
	1942-43		
K-481	Madero of Mexico	11-28-42	1022
	MINIATURES (10 Minutes)		
	1941-42		
M-337	ATCA	10-3-42	994
M-338	The Good Job	10-10-42	994
M-339	Listen, Boys	10-17-42	998
	1942-43		
M-431	The Last Lesson	12-19-42	1118
M-432	People of Russia	12-26-42	1118
M-433	Brief Interval	11-28-42	1022
M-434	Portrait of a Genius	1-23-43	..
	OUR GANG COMEDIES (Average 11 Min.)		
	1941-42		
C-400	Mighty Lak a Goat	10-10-42	998
	1942-43		
C-491	Unexpected Riches	11-28-42	1067
C-492	Benjamin Franklin, Jr.		..
	TECHNICOLOR CARTOONS (8 Minutes)		
	1941-42		
W-355	Fine Feathered Friend	10-10-42	1010
W-356	Wild Honey	11-7-42	1022
	1942-43		
W-441	Barney Bear's Victory Garden	12-26-42	1118
W-442	Sufferin' Cats	1-16-43	..

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
	1942-43		
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	1070
L2-3	No. 3	2-12-43	1138
	SUPERMAN COLOR CARTOONS (Average 8 Minutes)		
	1941-42		
W1-10	Superman and the Japoteurs	9-18-42	950
W1-11	Superman in Showdown	10-16-42	974
W1-12	Superman in Eleventh Hour	11-20-42	1070
	1942-43		
W2-1	Superman in Destruction, Inc.	12-25-42	1118
W2-2	Superman in the Mummy Strikes	1-29-43	..
W2-3	Superman in Jungle Drums	3-5-43	..
	HEADLINERS (Average 10 Minutes)		
	1942-43		
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	1010
A2-3	Hands of Women	12-11-42	1070
A2-4	Mitchell Ayres & Orch.	1-15-43	1138
A2-5	Ina Ray Hutton & Orch.	3-19-43	..
	MADCAP MODELS (Color) (Average 8 Minutes)		
	1941-42		
U1-6	The Little Broadcast	9-25-42	998
	1942-43		
U2-1	Jasper and the Haunted House	10-23-42	1010
U2-2	Jasper and the Choo-Choo	1-1-43	1138
U2-3	Bravo Mr. Strauss	3-12-43	..
	POPEYE THE SAILOR (7 Minutes)		
	1942-43		
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	1007
E2-3	Me Musical Nephews	12-25-42	1070
E2-4	Spinach for Britain	1-22-43	1148
E2-5	Seein' Red, White 'n Blue	2-19-43	..
E2-6	A Jolly Good Furlough	3-26-43	..
	POPULAR SCIENCE (Color) (10 Minutes)		
	1942-43		
J2-1	No. 1	10-2-42	974
J2-2	No. 2	11-27-42	1010
J2-3	No. 3	2-5-43	..
	SPEAKING OF ANIMALS (Average 9 Minutes)		
	1941-42		
Y1-6	In South America	9-25-42	974
	1942-43		
Y2-1	Speaking of Animals and Their Families	12-18-42	1070
Y2-2	At the Bird Farm	2-26-43	..
	SPORTLIGHTS (Average 10 Minutes)		
	1942-43		
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	1007
R2-3	Modern Vikings	1-8-43	1138
R2-4	Trading Blows	2-12-43	..
R2-5	Hike or Bike	3-1943	..
	VICTORY SHORTS (15 Minutes)		
	1942-43		
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-22-42	946
T2-3	The Price of Victory	12-3-42	1018
T2-4	The Aldrich Family Gets Into Scrap	4-8-43	..

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color) (7 Minutes)		
24,110	The Vanishing Private	9-24-42	974
24,111	Olympic Champ	10-9-42	998
24,112	How to Swim	10-23-42	1010
24,113	Sky Trooper	11-6-42	1022
24,114	Pluto at the Zoo	11-20-42	1070
24,115	How to Fish	12-4-42	1094
24,116	Bellboy Donald	12-18-42	1118
24,117	Der Fuehrer's Face	12-18-42	1067
24,118	Education for Death	1-5-42	1067
	SPORTSCOPE (Average 8 Min.)		
	1942-43		
34,301	Show Horse	9-11-42	974
34,302	Touchdown Tars	10-9-42	998
34,303	Winter Setting	11-6-42	1022
34,304	Q-Men	12-4-42	1094
34,305	Basketeers	1-1-43	1118

Prod. No.	Title	Rel. Date	P.D. Page
	EDGAR KENNEDY		
	(Average 17 Min.)		
	1942-43		
33,401	Two for the Money	8-14-42	926
33,402	Rough on Rents	10-30-42	1010
33,403	Duck Soup	12-18-42	1118
	LEON ERROL		
	(Average 18 Min.)		
	1942-43		
33,701	Mail Trouble	9-4-42	926
33,702	Deer, Deer	10-23-42	1010
33,703	Pretty Dolly	12-11-42	1094
	JAMBOREES		
	(Average 9 Min.)		
	1942-43		
34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	998
34,403	Ray McKinley & Orch.	10-30-42	1022
34,404	Dick Stabile & Orch.	11-27-42	1070
34,405	Enric Madriguera & Orch.	12-25-42	1094
	VICTORY SPECIALS		
	1942-43		
34,201	Conquer by the Clock	10-27-42	1114
	FAMOUS JURY TRIALS		
	(Average 18 Min.)		
	1942-43		
33,201	The State vs. Glen Willet	9-18-42	974
33,202	The State vs. Thomas Crosby	11-13-42	1070
	THIS IS AMERICA		
	(Average 19 Min.)		
	1942-43		
33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	1031
33,103	Army Chaplain	12-18-42	1102

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN		
	(Average 9 Min.)		
	1942-43		
3201	Along the Texas Range	10-9-42	974
3202	Climbing the Peaks	4-16 43	..
	MAGIC CARPET		
	(9 Minutes)		
	1942-43 (Color)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-28-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	2-19-43	1022
3156	Strange Empire	1-15-43	1138
3157	Land Where Time Stood Still	4-2-43	..
	SPORTS REVIEWS		
	(Average 9 Min.)		
	1942-43		
3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughters	11-20-42	1022
3302	When Winter Calls	12-25-42	1138
3303	Steelhead Fighters	2-12-43	1148
3304	Back to Bikes	3-12-43	..
	TERRYTOONS (TECHNICOLOR)		
	(7 Minutes)		
	1942-43		
3551	All Out for "V"	8-7-42	926
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
35555	The Mouse of Tomorrow	10-16-42	1046
3556	Nancy in Doing Their Bit	10-30-42	..
3557	Frankenstein's Cat	11-27-42	..
3558	Barnyard WAAC	12-18-43	1138
3559	Scrap for Victory	1-22-43	..
3560	Barnyard Blackout	3-5-43	..
3561	Shipyard Symphony	3-19-43	..
	SPECIAL		
3567	Somewhere in the Pacific	1-8-43	..
3568	He Dood It Again	2-5-43	..
	TERRYTOONS (Black & White)		
	(7 Minutes)		
	1942-43		
3501	The Big Build-Up	9-4-42	926
3502	Ickle Meets Pickle	11-13-42	1046
	THE WORLD TODAY		
	(9 Minutes)		
	1942-43		
3401	Our Last Frontier	9-11-42	..
	MARCH OF TIME		
	(Average 20 Minutes)		
	1942-43		
V9-1	The F.B.I. Front	9-11-42	911
V9-2	The Fighting French	10-9-42	946
V9-3	Mr. and Mrs. America	11-6-42	1007
V9-4	Prelude to Victory	12-4-42	1055
V9-5	The Navy and the Nation	1-1-43	1102
V9-6	One Day of War—Russia 1943	1-29-43	1127
	DRIBBLE PUSS PARADE		
	(9 Minutes)		
3901	Monkey Doodle Dandies	12-11-42	1046
	VICTORY FILM		
3801	It's Everybody's War	11-6-42	1031

UNITED ARTISTS

	WORLD IN ACTION		
	(Two Reels)		
	1941-42		
...	Inside Fighting China	10-2-42	896
....	Mask of Nippon	11-6-42	971
....	Fighting Freighters	1-9-43	1055
....	Invasion of North Africa	2-12-43	1148

UNIVERSAL

	COLOR CARTUNE		
	(Average 7 Min.)		
	1942-43		
7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-42	998
7243	Air Raid Warden	12-21-42	1118
7244	The Screwball	2-15-43	1148
	SWING SYMPHONIES		
	(Average 7 Min.)		
	1942-43		
7231	Yankee Doodle Swing Shift	9-21-42	899
7332	Boogie Woogie Sioux	11-30-42	1046
7233	"Cow-Cow Boogie"	1-4-42	..
7234	Egg Cracker Suite	3-22-43	..
	PERSON—ODDITIES		
	(Average 9 Min.)		
	1942-43		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	1046
7374	Double Talk Girl	11-16-42	1007
7375	Designed by Fannie Hurst	12-14-42	1118
7376	Let Huey Do It	1-25-43	..
7377	She's A-1 in the Navy	2-8-43	1148
7378	Little Clayton Farmfront Wonder	3-8-43	..
	VARIETY VIEWS		
	(9 Minutes)		
	1942-43		
7351	Trouble Spot of the East	9-7-42	899
7352	canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	1010
7355	Western Whoopee	12-28-42	899
7356	Winter Sports Jamboree	1-8-43	..
7357	Mother of Presidents	2-1-43	1148
7358	Hungry India	3-1-43	..
	MUSICALS		
	(Average 15 Min.)		
	1942-43		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	1007
7125	Chasin' the Blues	1-13-43	1046
7126	Hit Tune Jamboree	2-10-43	1148
7127	Swingtime Blues	3-3-43	..
	VICTORY FEATURETTES		
	1942-43		
0995	Keeping Fit	10-26-42	998
0996	Arsenal of Might	2-22-43	1148
	2-REEL SPECIAL		
7111	Roar, Navy Roar	11-25-42	1046
7110	"Eagle Vs. Dragon"		..

VITAPHONE

	TECHNICOLOR SPECIALS		
	(Average 20 Min.)		
	1942-43		
8001	A Ship Is Born	10-10-42	1010
8002	Fighting Engineers	1-2-43	1118
8003	Young and Beautiful	2-27-43	..
8004	Eagles of the Navy	3-13-43	..
8005	Para-Ski Patrol	4-24-43	..
	BROADWAY BREVITIES		
	(20 Minutes)		
	1942-43		
8101	The Spirit of Annapolis	9-5-42	926
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point	11-20-42	1007
8104	Beyond the Lire of Duty	11-7-42	1010
8105	Vaudeville Days	12-19-42	1070
8106	The Man Killers		..
8107	Little Isles of Freedom	2-13-43	1078
8108	Our African Frontiers	2-27-43	..
8109	Army Show	4-10-43	..
	HOLLYWOOD NOVELTIES		
	(10 Minutes)		
	1942-43		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	1022
8303	Stars on Horseback	4-3-43	..
8304	So You Think You Need Glasses	12-26-42	1118
8305	This Is Your Enemy	1-23-43	..
8306	King of the Archers	2-6-43	..
	THE SPORTS PARADE		
	(10 Minutes)		
	1942-43		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	1007
8403	The Right Timing	10-31-42	1022
8404	Cuba, Land of Adventure and Sport	1-9-43	1070
8405	America's Battle of Beauty	11-21-42	1070
8406	Horses! Horses! Horses!	12-12-42	1070
8407	Sporting Dogs	3-20-43	..
8408	Women in Sports	2-20 43	..
	MELODY MASTER BANDS		
	(10 Minutes)		
	1942-43		
8501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	1007
8503	U. S. Marine Band	11-14-42	1007
8504	Borrah Minevitch and his Harmonica School	12-26-42	1118
8505	U. S. Navy Band	1-16-43	1138
3508	Ozzie Nelson & Orch.	3-27-43	..
	LOONEY TUNES CARTOONS		
	(7 Minutes)		
	1942-43		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	1022
8603	My Favorite Duck	12-5-42	1007
8604	Confusions of a Nutzy Spy	1-23-43	1007
8605	To Duck or Not to Duck	3-6-43	..
8606	Hop and Go	3-27-43	..
8607	The Wise Quacking Duck	4-17-43	..
	MERRIE MELODIES CARTOONS (Color)		
	(7 Minutes)		
	1942-43		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-42	950
8703	The Hare Brained Hypnotist	10-31-42	1007
8704	A Tale of Two Kitties	11-21-42	1007
8705	Ding Dog Daddy	12-5-42	1007
8706	Case of the Missing Hare	12-12-42	1007
8707	Coal Black and de Sebben Dwarfs	1-16-43	1007
8708	Pigs in a Polka	2-6-43	1070
8709	Tortoise Wins by a Hare	2-20-43	..
8710	Fifth Column Mouse	3-6-43	..
8711	Flop Goes the Weasel		..
8712	Super Rabbit	4-3-43	..
8713	The Unbearable Bear	4-17-43	..
	OFFICIAL U. S. VICTORY FILMS		
	(Distributed by Various Major Exchanges)		
	Pots to Planes		509
	Bomber		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	Out of the Frying Pan		926
	Salvage		946
	Manpower		971
	Japanese Relocation		971
	Dover		1018
	Fuel Conservation		1046
	Colleges at War		1078
	Community Transportation		1102
	Paratroops		1114
	You, John Jones		1138
	Night Shift		1148
	U. S. TREASURY DEPT.		
	The Spirit of '43		1138
	WAR ACTIVITIES COMMITTEE		
	(Released Through 20th-Fox)		
	Battle of Midway		912
	BRITISH MINISTRY OF INFORMATION		
	21 Miles		971
	Control Room		1018
	C. E. M. A.		1018
	Fighting French Navy		1070
	Lift Your Head Comrade		1094
	Letter from Ulster		1094
	Speed Up on Stirlings		1114
	MISCELLANEOUS		
	Movie Quiz, No. 1 and 2 (Movie Quiz Distributing)		854
	Shock Troops for Defense (Brandon Films)		871
	Scrap for Victory (Brandon Films)		871
	Quebec (Canadian Film Board)		1070
	Kokoda Battle Front (Australian Dept. of Information)		1070
	Sword of the Spirit (Verity Film)		1055

SERIALS

COLUMBIA

	1942-43		
4120	The Secret Code (15 Episodes)	9-4-42	899
4140	The Valley of Vanishing Men (15 episodes)	12-27-42	1138

REPUBLIC

	1942-43		
281	King of the Mounties (12 episodes)	10-10-42	998
282	G-Men vs. the Black Dragon (15 Episodes)	1-2-43	1022

UNIVERSAL

	1942-43		
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	950
7681-93	Adventures of Smilin' Jack (13 episodes)	1-5-43	994

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1149-1150.

Feature Product Including Coming Attractions, listed Company by Company, in order of release, on pages 1128-1129.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	.....	....	1081	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	.....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	....	Chester Morris-Richard Arlen	Not Set	....	.....	....	1091	....
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	....	John Garfield-Gig Young	Not Set	124m	Feb. 6,'43	1145	936	....
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Not Set	....	.....	....	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Amazing Mrs. Holliday, The (formerly Forever Yours)	Univ.	....	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 13,'42	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	....	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	....
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Feb. 26,'43	....	.....	....	1104	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec.26,'42	1090	872	1082
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	984
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct.24,'42	969	701	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	.....	....	....	....
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	.....	....	1019	....
Avengers, The (British) (formerly Day Will Dawn)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	....	1058	....
Bad Company	Univ.	....	Dead End Kids	Not Set	....	.....	....	1055	....
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	....	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	64m	.....	....	....	....
Bataan Patrol	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	....	1127	....
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	....	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	....	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	....	.....	....	1104	....
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945	....	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	55m	Dec. 5,'42	1043	1031	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	....
Blocked Trail, The	Rep.	....	Three Mesquiteers	Feb. 12,'43	....	.....	....	....	....
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	.....	....	912	....
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Reissue)	Rep.	....	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Patrol	UA	....	William Boyd	Not Set	67m	Jan. 30,'43	1137	....	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	.....	....	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	....	.....	....	1019	....
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	....	....	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	....
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Captive Wild Woman	Univ.	....	Evelyn Ankers-John Carradine	Not Set	....	.....	....	1127	....

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Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	....
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	....
Chatterbox	Rep.	....	Joe E. Brown-Judy Canova	Apr. 1,'43	....	.....	....	1127	....
Chetniks, the Fighting Guerrillas (formerly Fighting Chetniks)	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	....
Cheyenne Roundup	Univ.	....	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	....	....
China	Para.	....	Loretta Young-Alan Ladd	Block 4	....	.....	....	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	....
Cinderella Swings It	RKO	....	Guy Kibbee-Gloria Warren	Feb. 26,'43	71m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	....	Linda Darnell-Doris Dudley	Jan. 14,'43	....	.....	....	1009	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1130
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	.....	....	995	....
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	.....	....	....	....
Corregidor	PRC	....	Otto Kruger-Elissa Landi	Mar. 15,'43	....	.....	....	1104	....
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	.....	....	....	....
Cosmo Jones in the Crime Smasher (formerly Adventures of Cosmo Jones)	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 22,'43	....	.....	....	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	.....	....	....	....
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	.....	....	962	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	....
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 5,'43	....	.....	....	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	66m	.....	....	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	.....	....	871	....
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	....	....
Dixie	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	....
Dixie Dugan	20th-Fox	....	James Ellison-Lois Andrews	Not Set	....	.....	....	1082	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	....
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	.....	....	1019	....
•EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Special	109m	June 20,'42	725	635	1082
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	.....	....	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	....	.....	....	796	....
Fighting Buckaroo, The	Col.	....	Charles Starrett-Russell Hayden	Feb. 2,'43	....	.....	....	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	....	Tim Holt	Jan. 29,'43	....	.....	....	....	....
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	101m	Feb. 6,'43	1145	983	....
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1082
•Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	....	1130
Follies Girl	PRC	....	Wendy Barrie-Gordon Oliver	Apr. 30,'43	....	.....	....	1104	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1130
Forever and a Day	RKO	....	British and American Stars	Mar. 19,'43	104m	Jan. 23,'43	1125	....	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,42	897	751	1130
Fortress on the Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets the Wolf Man	Univ.	....	Lon Chaney-Bela Lugosi	Mar. 12,'43	....	.....	....	1055	....
From Here to Victory	RKO	....	Cary Grant-Laraine Day	Not Set	....	.....	....	1081	....
•Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	60m	.....	....	....	....
•Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	.....	....	1033	....
•GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	984
•General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	....	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1130
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....

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Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
•Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	..	1130
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	....	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	....
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	....
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	97m	Sept. 19,'42	923	796	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	.....	....	986	....
He's My Guy	Univ.	....	Dick Foran-Irene Hervey	Mar. 26,'43	....	.. ..	....	1127	....
Hello, 'Frisco, Hello	20th-Fox	....	Alice Faye-John Payne	Not Set	....	.....	....	1127	....
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	....	Dick Foran-Harriet Hilliard	Feb. 26,'43	....	.....	....	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	.....	....	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
•Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	....
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Mar. 12,'43	....	.....	....	1043	....
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hitler's Children	RKO	....	Tim Holt-Bonita Granville	Feb. 12,'43	83m	Jan. 2,'43	1089	986	....
Hi'Ya, Chum	Univ.	....	Jane Frazee-Ritz Brothers	Mar. 15,'43	61m	Feb. 6,'43	1147	1127	....
•Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	1130
How's About It?	Univ.	....	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-James Craig	Not Set	....	.....	....	1019	....
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
•I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	....	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1130
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	....
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	....
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Dec.25,'42	113m	Oct. 17,'42	957	....	....
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....
It Ain't Hay	Univ.	....	Abbott and Costello	Mar. 19,'43	....	.....	....	1058	....
It Comes Up Love	Univ.	....	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	....	....
I Walked with a Zombie	RKO	....	Frances Dee-Tom Conway	Not Set	....	.....	....	1057	....
JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	....	....
•Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	....	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	....
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1082
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	....
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	....	1034
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	69m	.....	....	1009	....
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	....
Kid Dynamite	Mono.	....	East Side Kids	Feb. 12,'43	73m	Jan. 23,'43	1126	....	....
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	..	....
•King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	....
LADIES' Day	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	.....	....	962	..
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	....
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.. ..	....	1091	....
Lady of Burlesque	UA	....	Barbara Stanwyck-Eddie O'Shea	Feb. 12,'43	....	.....	....	....	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	69m	.....	....	986	....
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	.....	....	1018	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1082
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-Mary McCleod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	55m	.....	....	1058	....
•Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	58m	.....	....	....	....
•Lone Rider in Outlaws of Boulder Pass	PRC	267	George Houston-Al St. John	Oct. 28,'42	60m	Feb. 6,'43	1148	1033	.
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	..	....

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Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	.....	....	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1082
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	....	1058	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1130
Moon Is Down, The	20th-Fox	....	Cedric Hardwicke-Margaret Wyncherly	Not Set	....	.....	....	1091	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Aug., '42	133m	May 16,'42	661	527	1034
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	....
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	....	Edmund Lowe-Marguerite Chapman	Not Set	....	.....	....	1079	....
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	.....	....	962	....
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	1082
My Son, the Hero	PRC	....	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	.....	....	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	....
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	....
No Place for a Lady	Col.	....	William Gargan-Margaret Lindsay	Feb. 11,'43	....	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1082
OLD Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	.....	....	....	....
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	....
On the Beam	Univ.	....	Gloria Jean-Ian Hunter	Not Set	....	.....	....	986	....
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1130
One Dangerous Night	Col.	....	Warren William-Eric Blore	Jan. 21,'43	....	.....	....	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	....	1082
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
●Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
●Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	58m	Nov. 28,'42	1030	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	.....	....	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1082
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	....
●Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	....	984
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
●Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	....	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	.....	....	971	....
●Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug., '42	66m	June 20,'42	725	715	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	.....	....	1033	....
Pittsburgh	Univ.	....	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1082
●Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	....
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	....
Power of the Press	Col.	....	Guy Kibbee-Lee Tracy	Jan. 28,'43	....	.....	....	1055	....
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	....	986	....
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	.....	....	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	120m	July 18,'42	915	....	1082

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Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113		....
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	....	.....	....	1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	....
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	....	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (former Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	....
Reveille with Beverly	Col.	....	Ann Miller-William Wright	Feb. 4,'43	....	.....	....	....	....
Rhythm of the Islands	Univ.	....	Allan Jones-Jane Frazee	Apr. 16,'43	....	.....	....	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	....
Riders of the Northwest Mounted	Col.	....	Russell Hayden-Bob Wills	Feb. 15,'43	....	.....	....	1019	....
•Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	....
Ridin' Double	Mono.	....	Range Busters	Not Set	....	.....	....	1019	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	....
Ridin' Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	.....	....	1058	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	....	1057	....
•SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	....
Saludos Amigos (color)	RKO	....	Disney South American feature	Feb. 19,'43	43m	Dec. 19,'42	1065	....	....
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	....	.....	....	1091	....
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	....	....
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	....
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	....	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	....	John Hubbard-Virginia Grey	Dec. 18,'42	72m	.....	....	1009	....
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	....
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1034
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	....
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes and the Secret Weapon (formerly Sherlock Holmes Fights Back)	Univ.	....	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	.....	....	983	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya Film	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	88m	Nov. 14,'42	1005	936	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 5,'43	76m	Jan. 16,'43	1113	....	....
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Slightly Dangerous (formerly Nothing Ventured)	MGM	....	Lana Turner-Robert Young	Not Set	....	.....	....	1057	....
•Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	....	947
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	....	.....	....	1043	....
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	....	1104	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1082
•Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	....
Squadron Leader X (British)	RKO	....	Eric Portman-Beatrice Varley	Not Set	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Feb. 26,'43	....	.....	....	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	.....	....	797	....
Stand By for Action (formerly Clear for Action)	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1130
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	....
Stranger in Town, A (formerly Mr. Justice Goes Hunting)	MGM	....	Frank Morgan-Jean Rogers	Not Set	....	.....	....	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	....	772	....
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	....
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	....	....
TALES of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	....	....
•Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	1034
Tarzan Triumphs	RKO	....	Johnny Weissmuller-Frances Gifford	Mar. 12,'43	77m	Jan. 23,'43	1125	983	....
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	.....	....	986	....
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	....

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Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	....	.....	....	1018	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	....	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	....	.....	....	1115	....
•Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	....	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
•Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	....	....
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	....	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	....
Truck Busters	WB	....	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Weeks to Live	RKO	....	Lum 'n' Abner	Feb. 19,'43	75m	Feb. 6,'43	1147	....	....
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	....	....
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	....	.....	....	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1082
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	73m	Dec. 12,'42	1053	....	....
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	Not Set	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	....	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1130
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1082
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1082
White Savage	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	.....	....	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Joan Woodbury	Jan. 29,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1034
Young and Willing	UA	....	William Holden-Susan Hayward	Jan. 29,'43	....	.....	....	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	....	.....	....	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1128.

Simplex

REG. U.S. PAT. OFF.

A name that stands for

DEPENDABILITY

in Sound and Projection Equipment

With rapidly changing war time conditions making it increasingly difficult to maintain high projection standards, it is good to know that your sound and projection equipment bear the name *Simplex*

For today, as in days of peace, *Simplex* Equipment may be depended upon to render the kind of service which has made our products the standard of the motion picture industry for over 35 years.

We are cooperating with the American Industries Salvage Program





STILL OUT IN FRONT!



YOU have read a lot in this space lately, about the necessity for saving film; on conserving restricted materials; about the rapid turn-over in war-time help, and many printed pleas aimed at keeping everybody Victory-minded.

As patriotic Americans, it is a genuine pleasure and a privilege to dedicate our white space and printer's ink to the cause that is nearest all our hearts, and we intend to do more of it.

But may we digress a bit now, and only just enough to tell our clientele that we are still warmly devoted to the idea of serving them with the best box-office aids possible—STANDARD ACCESSORIES—SPECIALTY ACCESSORIES and TRAILERS.

We pledge ourselves also, to maintain—as far as war conditions will permit—the same high standard of service that this company has striven for ever since its inception.

ENLIST IN MARCH OF DIMES Feb. 18th-24th

NATIONAL Screen SERVICE

FILE COPY
DO NOT REMOVE

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Cabin in the Sky
Something to Shout About
The Outlaw
A Stranger in Town
Lucky Legs
Nine Men
Fighting Frontier
The Avenging Rider
Laugh Your Blues Away
Old Mother Riley Detective
Frontier Marshal in Prairie Pals
Secrets of the Underground
Thundering Trails

LATE REVIEW

(In News Section)

Young and Willing

THE WAR:

Davis, Mellett, Company Heads talk it over at Dinner

Chief Executives to confer at 'Committee of Six' Session

'Work or Fight' Order threatens New Drain on Industry Manpower

Anti-Administration Forces rally to repeal Salary Ceiling Order

Press hits Trend toward Control of Industry by Government

Census Bureau Analysis shows War Population Shifts

Product Shortage brings Cycle of Reissues in Great Britain

DIST. OF AMERICA. PROD. &
28 W. 44TH ST.,
NEW YORK,
N. Y.

VOL. 150, NO. 7

FEBRUARY 13, 1943

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CHINESE EPIGRAM:

如以高聲吽喊為則

"If loud braying counted for anything–

林之王矣驢將為山

"The ass would be King of the jungle!"





Dr. Lee-o's American translation:

PICTURES, NOT CONVERSATION FROM M-G-M!

Completed and in production at the great M-G-M Studios in Culver City are the finest shows this industry has ever seen. With confidence in the future, with an enthusiastic willingness to go full speed ahead you can depend on the Friendly Company now and in months to come. With our first two groups giving a fine account of themselves at box-offices nationwide, with "Random Harvest" outgrossing "Miniver," look ahead with us and remember: "Not for just a day, not for just a season, but Always!"

Metro-GOLDMINE-Mayer

PICTURES IN PRODUCTION

"PRESENTING LILY MARS"
Judy Garland, Van Heflin, Bob Crosby & Band

"DU BARRY WAS A LADY" ***(Technicolor)***
Red Skelton, Lucille Ball, Gene Kelly, Tommy Dorsey & Band

"ASSIGNMENT IN BRITTANY"
Pierre Aumont, Susan Peters

"CABIN IN THE SKY"
Ethel Waters, 'Rochester,' Lena Horne, Duke Ellington & Band

"THE HUMAN COMEDY"
Mickey Rooney in Saroyan's Book-of-the-Month Club masterpiece

"SLIGHTLY DANGEROUS"
Lana Turner, Robert Young

"THE YOUNGEST PROFESSION"
The Season's Surprise with top M-G-M names as Guest Stars

"LASSIE COME HOME" ***(Technicolor)***
Roddy McDowall, Donald Crisp

"DESTINATION TOKYO"
Franchot Tone, Ruth Hussey, Gene Kelly

"AIR RAID WARDENS"
Laurel and Hardy

"SALUTE TO THE MARINES"
Wallace Beery

"BATAAN'S LAST STAND"
Robert Taylor, George Murphy, Thomas Mitchell, Lloyd Nolan

"BEST FOOT FORWARD"
Lucille Ball, William Gaxton, Virginia Weidler, Harry James & Band

"ABOVE SUSPICION"
Joan Crawford, Fred MacMurray

"DR. GILLESPIE'S CRIMINAL CASE"
Lionel Barrymore, Van Johnson, Donna Reed

"GIRL CRAZY"
Mickey Rooney, Judy Garland, Tommy Dorsey & Band

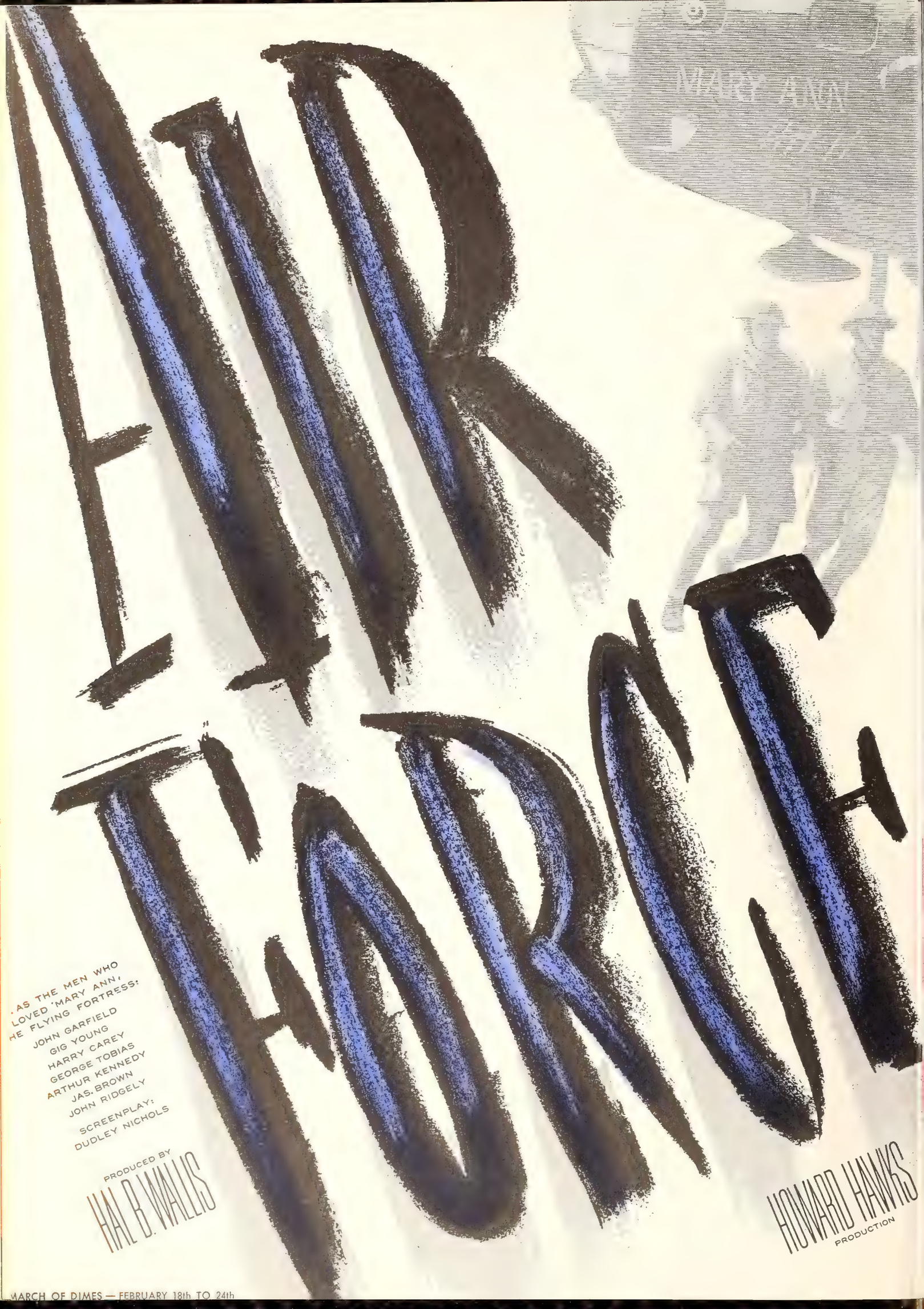
"PRIVATE MISS JONES" ***(Technicolor)***
Kathryn Grayson, Gene Kelly, Mary Astor, John Boles, José Iturbi

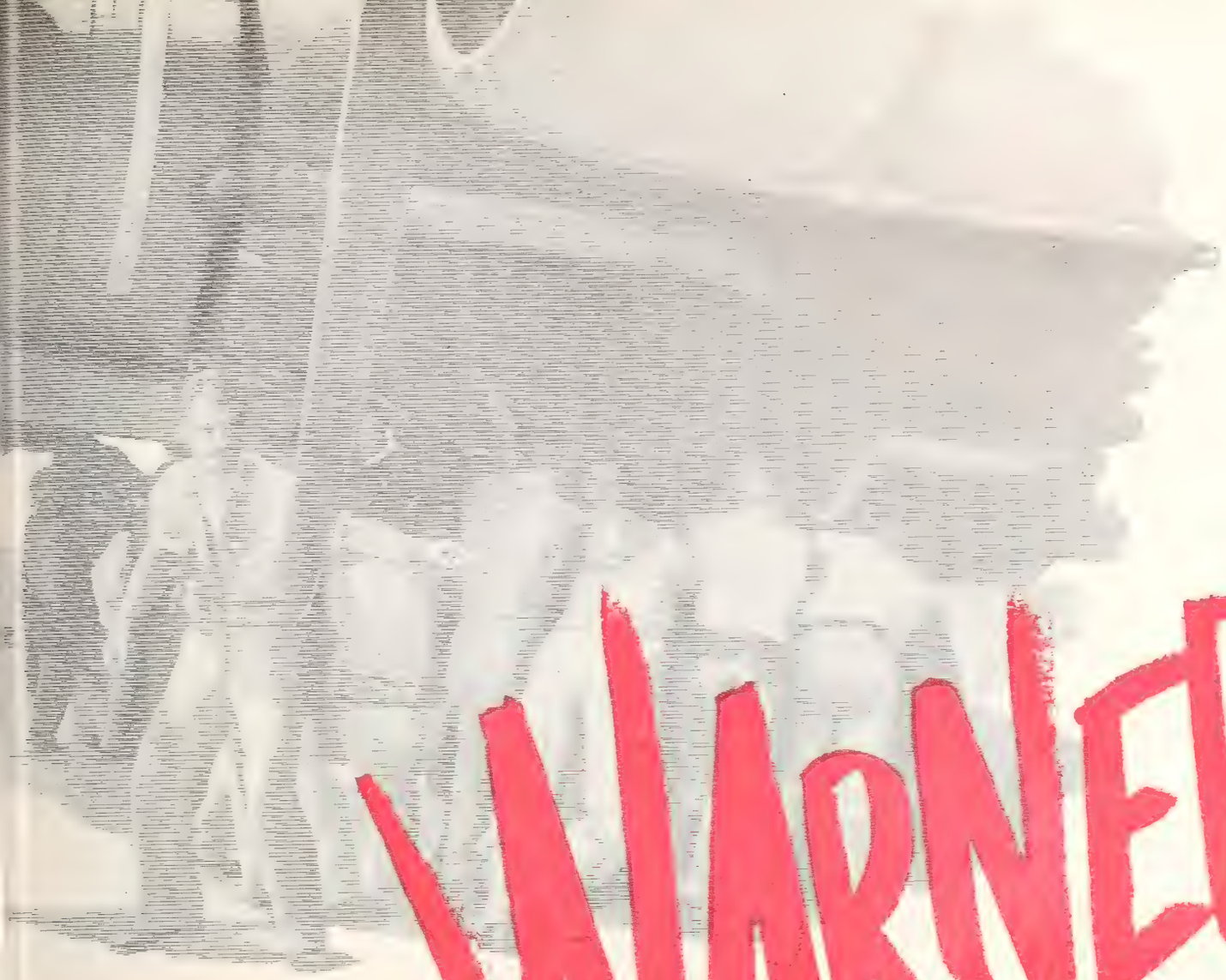
"SWING SHIFT MAISIE"
Ann Sothern, James Craig

"FACULTY ROW"
Susan Peters, Herbert Marshall, Mary Astor

"I DOOD IT"
Red Skelton, Eleanor Powell, Jimmy Dorsey & Band

"MARCH OF DIMES"
FEB. 18—24


AIR FORCE
AS THE MEN WHO LOVED 'MARY ANN,' HE FLYING FORTRESS:
JOHN GARFIELD
GIG YOUNG
HARRY CAREY
GEORGE TOBIAS
ARTHUR KENNEDY
JAS. BROWN
JOHN RIDGELY
SCREENPLAY:
DUDLEY NICHOLS
PRODUCED BY
HAL B. WALLIS
HOWARD HAWKS
PRODUCTION



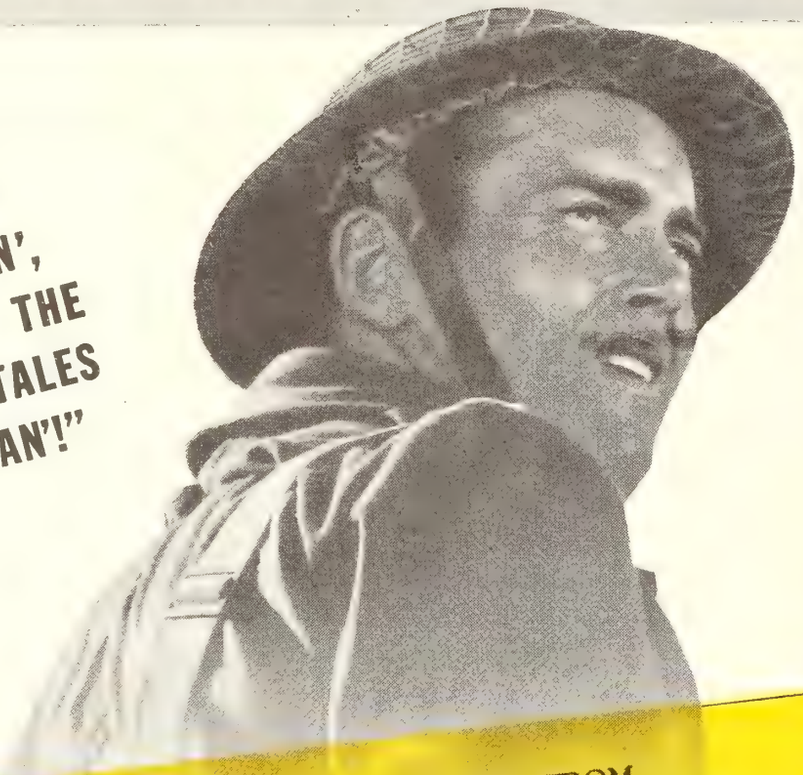
IS THE WARNER KIND OF SMASH!

DOING THE WARNER KIND OF BUSINESS AT THE N.Y. HOLLYWOOD!
'YANKEE DOODLE DANDY' BUSINESS! 'CASABLANCA' BUSINESS!
THE BIGGEST BUSINESS POSSIBLE!

Jack L. Warner, *Executive Producer*

HEADED FOR BOX-OFFICE IMMORTALITY

"FAR IN EXCESS OF 'BLACK SWAN', 'SPRINGTIME IN THE ROCKIES' AND 'TALES OF MANHATTAN'!"



"PATRONS STAYING THRU TWO SHOWINGS. CONGRATULATIONS FOR GRAND PRODUCTION!"

BY DIRECT WIRE FROM

WESTERN UNION

1223

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

SYMBOLS

DL = Day Letter
NT = Overnight Telegram
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

A. N. WILLIAMS, PRESIDENT
NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

WUAD17 51=BW KANSASCITY MO FEB 1 1116 A

SPYROS P SKOURAS=

TWENTIETH CENTURY FOX FILM CORP=

KNOW YOU WILL BE INTERESTED "IMMORTAL SERGEANT" KANSASCITY OPENING FIRST THREE DAYS GROSS FAR IN EXCESS OF SUCH BOX OFFICE HITS AS "BLACK SWAN", "SPRINGTIME IN ROCKIES", "TALES OF MANHATTAN". AUDIENCE REACTION MOST IMPRESSIVE MA PATRONS STAYING THROUGH TWO SHOWINGS. CONGRATULATIONS TO YOU ALL FOR THIS GRAND AND TIMELY PRODUCTION. REGARDS=

E C RHODEN.

116P..

HENRY FONDA · MAUREEN O'HARA

in JOHN BROPHY'S

IMMORTAL SERGEANT

with THOMAS MITCHELL · ALLYN JOSLYN · REGINALD GARDINER
MELVILLE COOPER · BRAMWELL FLETCHER · MORTON LOWRY

Directed by John Stahl · Produced and Written for the Screen by Lamar Trotti

A 20 CENTUR

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 150, No. 7

February 13, 1943

FILM IS "MUST"

EVEN the most casual reading of the dispatches of the day would make one aware that the motion picture and its industry is beset with problems of Government relation, concerned principally with the war directly, secondarily with purposes and pressures that have to do with accompanying social movements.

The calendars of the industry's executives are these days filled with meetings—east, west, and Washington.

Some of the issues will be mattering more tomorrow; some are near at hand. But the nearest and most immediate of them are those which bear on the allocation of the basic material—raw stock.

Raw stock is the film we photograph on and exhibit with. Without it there is no picture, no business, no communication.

It is more than obvious that there is a lot that the Government would like to have said on the screen to the people. It is also obvious that the motion picture is an essential factor in American life, in both peace and war.

It is also a bit less obvious, but apparent, that the military forces consider that they could use about all the film that the factories can produce. Governmental and related military services are multiplying demands for film every day. One of the new items, a new Navy newsreel for the Navy only, is revealed in the news columns of this issue. That same order of demand exists for rubber, steel and any number of other items of our technological requirements—requirements alike for the home front and the fighting fronts.

None will deny military necessities, but somewhere there must be a judgment and a balance which will maintain the home front where the war can be lost even more completely than overseas.

In the World War I there was a slogan which said: "Keep the Home Fires Burning".

That is still an idea. The motion picture theatre is an essential of our home front, a factor of large importance in the kind of life that we are fighting for.

The motion picture industry must have film.

△ △ △

PHOEBE and THE KID

THE stresses of war have brought many of the great corporations to heart throb advertising in a big way. A national wave of acclaim just now greets a display presentation by the New York, New Haven and Hartford railroad, explaining travel problems with a splash of typographical melodrama entitled "The Kid in Upper Four." The kid, you know, is on his way to war, with a lump in his throat and determination in his heart. He is being celebrated in song and story.

This advertisement comes from the hand of Nelson Metcalf, copywriter for the Boston office of the Wendell P. Colton advertising agency. It has always had a way with railroads. About 1903 Mr. Colton was purveying the special merits of the Delaware, Lackawanna & Western as a very clean road to travel because it burned hard coal in its locomotives. He invented "Phoebe Snow," who, all in white, rode on the road of anthracite. He also arranged for a white enamelled train for pictorial purposes. Part of the campaign included the making of a motion picture, an early "industrial," photographed for the Edison company by the late Mr. Edwin S. Porter.

Finding access to the rails available, Mr. Porter just at this juncture thought up "The Great Train Robbery" and borrowed a train from the Lackawanna for the making of the track scenes over in New Jersey. And, of course, you'll be remembering that was the birth of the story picture, which started the nickelodeon on its way to the Music Hall.

△ △ △

THE COMPETITION

AS a footnote to our occasional comment that the showmanship of the theatre is especially handicapped by the lavish competition of the new school of advertising which uses entertainment for bait, let us here set down that a New York advertising agency has hired a musical director. It is William H. Weintraub & Company, and the musician is Mr. Morton Gould, who will "coordinate and supervise all musical activity by the agency for all clients".

At the way developments go on, it is going to take a high degree of showmanship for the theatre to buy and sell a better show than the makers of soup, soap and pickles can give away. Today the newspapers, seemingly all in a process of decay, are undermining their tomorrow by lending the artists of the comic section and their cartoonists to the advertisers. The same process has begun among the name players of the motion picture working in "sponsored" product of screen and radio.

That is the road to depreciation, deterioration, and destruction.

△ △ △

IT is to be remembered of Dr. Atillio H. Giannini that he was first and foremost among bankers who did the motion picture the honor of recognizing it as a field of investment rather than an area of exploitation; that in an industry of shadows and personalities he recognized values of reliable substance. In exemplary terms, too, he was devoted to the art of that good living which justifies success, and along with that he was graced with taste and appreciation of beauty. He knew what dollars were for.

△ △ △

WE have from Motion Picture Daily the statement that Mrs. Anna M. Rosenberg, regional director of the War Manpower Commission, says members of symphony orchestras are not affected by the "work or fight" order. We submit that artists and artisans alike who contribute to the making of our symphonies of cinema are quite as essential—and to a vastly greater audience.

—Terry Ramsaye

THIS WEEK IN THE NEWS

48-Hour Week

A 48-HOUR work week, "to meet the manpower requirements of our armed forces and our expanding war production program by a fuller utilization of our available manpower" was ordered Tuesday by President Roosevelt.

Initially the order applies only in 32 war production centers where there are labor shortages. It will be extended to other cities. All war industries, essential services and most business establishments are included in the order. Theatres, and film distribution, presumably are affected, although specific interpretation was not immediately available. Paul McNutt, manpower commissioner, was named administrator.

Exchanges in Buffalo, Washington, Detroit, Portland and Seattle are expected to shift to a 48-hour week. Theatres there and in other designated areas also are expected to be covered by the section of the regulation applying to non-war industries. This includes "newspapers, department stores, clerks in retail stores and domestic servants." It does not apply to part time workers. Provisions for overtime pay scales remain in effect for the extra hours.

Hollywood and New York, the centers of production and distribution were not included in the first list of labor shortage areas. New York, with a labor surplus, probably will not be, but the Los Angeles district is expected to appear on later lists, according to Washington reports.

Customers Hobbled

THE decree that pleasure jaunts, including trips to theatres and weddings, could not be taken in rubber-tired vehicles consuming gasoline was further complicated this week by the Economic Stabilization order rationing shoes. Three pairs per person per year were allotted to the increased needs of the walking citizenry. Now they can't even walk to the theatre. The order promised special purchase certificates in "hardship" cases—jobs hard on shoes, or loss by flood, fire or theft. No mention was made of the frequent disappearance of the proverbial single shoe left in motion picture theatres.

Down Mexico Way

RESPONDING to beckonings from south of the border, and urgings from Government good-neighbor agencies at home Hollywood producers are showing increasing interest in location production in Mexico and other Central and South American countries.

Cecil B. De Mille this week sent Arthur H. Rosson, his associate director, to the jungles of Guatemala and Southern Mexico for background and animal scenes to be used in Paramount's "Story of Dr. Wassell." There he expects to find scenery approximating the Java jungles through which the Navy doctor and nine sailors escaped from the Japanese. Twentieth Century-Fox has also said that its "Mexico City," planned for Carmen Miranda, would be made on the spot, not on the back lot, or a sound stage.

Exhibition is also showing interest in Mexico. National Theatres, the Skouras-Twentieth Century-Fox circuit, was reported negotiating for nine theatres in and around Mexico City. Charles Skouras and Dan Michalove in New York are working on the project.

Exploitation is to have its day in Mexico City, too, on February 26th when, Warners announced, the U. S. State Department will be host to the Mexican Government at an officially sponsored premiere of "Yankee Doodle Dandy." It will be held in the Palace of Fine Arts, with many notables invited.

Paper Saved

ANOTHER 230 U. S. government publications have been suspended for the duration by Elmer Davis, head of the Office of War Information. It brings to 469 the total of government periodicals which he has buried as a saving in paper, printing, mailing expense and public cost. An additional 84 were curtailed. Principal cuts were made in the Department of Agriculture where more than 130 pamphlets and bulletins were eliminated. No figures were released on the new publications which have blossomed from government presses since the war began. But they were said to be outnumbered by the savings.

Free Market

THE Canadian Wartime Prices and Control Board has decided that there is no legal compulsion to sell, and that the sale of any product is not to be conditional upon the acceptance of other product. The Board's ruling was interpreted by motion picture circles as allowing a distributor to refuse film or accessories to an exhibitor. The Board said advertising was "simply an invitation" and an order "merely an offer to buy." R. G. McMullen, Administrator of Theatres and Films, previously had ruled however, that in a film shortage, product must be equitably distributed so that no theatre is forced to close.

Edited

BRITISH film audiences shortly will be able to see German newsreels on the Middle Eastern and Russian campaigns. The newsreels were made last October and were intended by the Nazis to impress audiences in France. The British public will be differently impressed. The films will be edited to include British sequences showing how the Germans boasted, and lied.

Finland, Too

THEATRES in Finland showed more motion pictures from America than from any other country last year, according to a Reuters despatch this week quoting from the newspaper Suomen Sosialidemokratti. German films came next on the list.

FILM leaders thrash out problems of wartime Page 12

CONGRESS rallies to repeal salary ceiling Page 13

PRESS hits at moves for control by Government Page 14

KEY area business study offers post-war data Page 15

LOEW'S and Universal report year net profits Page 16

TAXATION, time changes up in state legislatures Page 18

HOWARD HUGHES unveils his maverick — and how Page 23

NOMINEES are listed for Academy Awards of year Page 24

CITE war film by Frank Capra in fourth term attack Page 26

PUBLIC interest is vital, film arbitrator says Page 34

WAR brings new wave of reissues to English market Page 37

ANNOUNCING 1943 Quigley War Showmanship Award Page 47

SERVICE DEPARTMENTS

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Advance Synopses Page 1162

The Release Chart Page 1163

For Sailors Only

A NAVY newsreel, designed to inform the service, is in planning stage in the photographic section of the Bureau of Aeronautics, it was learned this week. The reel will parallel the one prepared by the Army's Signal Corps, carrying technical, tactical and restricted material of special interest to be fleet. It is to be shown only to Navy personnel ashore and afloat and not to the general public. Lieutenant Earl Allvine, former Fox Movietone editor, is expected to handle the editing of the Navy newsreel.

Requests have been made to the five newsreel companies for weekly lavender prints for the use of the Navy. The requests, in writing, were signed by Thorne Donnelly, Commander USNR, by direction of the Chief of the Bureau of Aeronautics. Arrangements have not yet been completed, however.

The Navy newsreel will add another high priority consumer of raw stock to the long list of government film agencies. It will also mean another agency securing a free, or low cost, copy of the industry's newsreel material. It is of note that 78.2 per cent of 1942 newsreels dealt with war. The preponderance of this footage, editors of the newsreels claim, came from their own cameramen.

Airing WAR

EQUALLY divided between commercial and sustaining broadcasts, NBC devoted forty-five hours and seven minutes to war effort material during the first two weeks of December. The program analysis division of NBC's Research Department compiled the figures. This, roughly broken down, shows better than three hours a day for the fortnight. This is regarded as an excellent showing in the cooperation department of the war effort and it is understood it will be maintained and, if feasible, increased. Time devoted by the listeners was not recorded.

Radio War Cost

OPERATION of the Federal Communications Commission will cost $7,609,914 for the fiscal year beginning July 1, next, but only $2,000,000 of that sum will be for the regular activities of the agency. Reporting the Commission's appropriation bill Tuesday, the House Appropriations Committee criticized two of its war activities as being of questionable value, and recommended that the Commission "carefully consider the desirability of discontinuing them." The committee, however, did not deny funds for these activities.

The two activities were the operation of a hemisphere communication unit at a cost of $27,840 and a war-problems division for which $206,160 was asked.

At hearings before the committee last month, FCC Chairman James L. Fly explained that the hemisphere communications unit worked toward the integration of Latin-American communication facilities in the interest of hemisphere defense. He said the division was set up to handle any new problems arising out of the war emergency.

Curfew

PHILADELPHIA'S newly-inducted police women have been organized into a curfew squad and assigned to visit the film houses, bowling alleys, night clubs and railroad stations nightly in an effort to protect young women from the big city's pitfalls. Detective Inspector George Richardson warned that young girls under 18 years of age and not accompanied by an adult relative should not be permitted to enter any place of amusement that operates late at night.

On Time

AS THE Russian steamroller, as it used to be called in World War I, and may again be known, rolled forward this week on what now seemed a timetable, theatres in the Pacific Northwest helped this week to keep it on that schedule. The Hamrick Evergreen circuit in Seattle is collecting watches for the Russian Army.

Dr. Atillio H. Giannini

Hollywood

The career of Dr. A. H. Giannini in the motion picture industry was one of institutional character. He enjoyed a position which was unique in its influence and in its extent. Although not distinctly of the industry of motion pictures, his personality and power were exerted in a manner seldom if ever paralleled.

Officially, Dr. Giannini was banker and adviser to many companies and many individuals in the motion picture business. Actually, he was not only banker and adviser to these companies and individuals, but was moreover a loyal and dependable friend to these and to the industry at large.

He was through many years a great defender of the good name of the motion picture. Few men in the history of the industry have with so great an effect explained the industry and the motion picture to the public. While always an eloquent apologist for the industry, he never failed the genuine test of friendship in expressing constructive criticism when he found grounds for so doing.

In his contacts with the industry he contributed a high order of character and intelligence. Possessed of a keen artistic sense he, as a banker, was able on innumerable occasions to contribute both to the artistic as well as the financial success of motion picture undertakings. He cultivated an enduring affection for this business and its people, and his passing is a great personal loss to the many persons in every stratum and department to whom he had given an unselfish friendship.

The affectionate regard in which he was so widely held remains today as an eloquent and enduring memorial.

—Martin Quigley

Flash

INVESTIGATION by Congress of Walter Winchell, Lieutenant Commander (inactive) in the U. S. Navy, is scheduled for next week. The House Naval Affairs Committee is to hold public hearings on charges that the columnist broke regulations by criticizing isolationist members of Congress while on naval duty.

Secretary of the Navy Frank Knox Tuesday rebuffed Winchell's chief House critic, Clare Hoffman, a Michigan Republican, when he informed the committee that the department had found nothing in Winchell's actions to warrant court martial for "profane swearing, falsehood, or any other scandalous conduct tending to the destruction of good morals". Winchell has continued his radio broadcasts and newspaper column except for a brief active duty tour to South America.

Currently the nautical gossip columnist is recuperating at Miami from a throat ailment. He continues his radio and newspaper work, although last week there was a flurry of indignation from him as the Blue Network insisted he eliminate certain remarks about isolationist Congressmen from his broadcast. Phillips Carlin, program manager of the Blue Network, went to Miami to edit and supervise Winchell's broadcasts, in keeping with the network policy to maintain good taste in all programs and to stop commentators from departing from prepared scripts.

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THIS WEEK the Camera observes:



CROWNED the nation's boxoffice champions as elected by exhibitors of the nation in the Motion Picture Herald-Fame exhibitors' poll, were Bud Abbott and Lou Costello, last week, at a luncheon for them in the Waldorf-Astoria. New York's Mayor Fiorello LaGuardia does the honors here. The luncheon host was, of course, Universal.



By Staff Photographer

A NEW EXHIBITOR organization is planned in Minneapolis by Fred Strom, above, a visitor to RKO's New York office this week. Mr. Strom was formerly secretary of Northwest Allied.



By Staff Photographer

AT A LUNCHEON in New York in his honor, Lou Lifton, right, discusses something of importance (undoubtedly "Silver Skates") with Harry Thomas, Monogram's Eastern sales manager, and Steve Broidy, its sales manager. The Monogram publicity director came to New York to conduct the campaign on the picture.



AFTER a five-month Latin-America tour, Universal's supervisor there, C. C. Margon, has returned to New York. In Rio de Janeiro, where the picture above was made, Mr. Margon sold new product to the Castro circuit. In left to right order, are, seated, Mr. Margon, Capitao de Castro, and Al Szeckler, Universal's Brazilian manager; standing, Dr. Mario de Castro, and Arcy de Castro.



RED KANN'S arrival in Hollywood was marked by a luncheon last week. The Quigley Publishing Company vice-president is shown third from left, with George Brown, E. H. Goldstein, Perry Lieber, Whitney Bolton, Howard Mayer, Sam Abarbanel, George Borthwick, Lester Thompson, Will H. Hays, Maurice Benjamin, Nate Blumberg, Herbert Freston, Charles Koerner, William Goetz, Harry Rapf, Henry Ginsberg, Fred Beetson, Howard Strickling.



AUTOGRAPH, left. Alfred Noyes, English poet, signs the manuscript of the poem he wrote as an epilogue for the Producers Releasing Corporation picture, "Corregidor." Spectators are Dixon Harwin, co-producer; Edward Finney, co-producer; Leon Fromkess, PRC vice-president in charge of production; Arthur Greenblatt, vice-president in charge of sales.



By Staff Photographer

NEW PROMOTION and publicity director of the March of Time: Phil Williams, with the company since 1938. Mr. Williams steps into the post vacated several weeks ago by Al Sindlinger, who joined the Gallup organization.



By Staff Photographer

ROSS FEDERAL SERVICE'S home office executive force was reorganized this week in New York. C. B. Ross, left, has become executive vice-president, with supervision of executive office reports and field operations; and D. A. Ross, right, general manager, is now free to superintend exclusively the 31 branches. Harry A. Ross, center, president, will continue his field trips.

FILM LEADERS THRASH OUT PROBLEMS OF WARTIME

Manpower, Raw Stock and Production Are Taken Up at Conferences

Solution of increasingly serious wartime problems of manpower, raw stock and production maintenance this week were occupying the attention of the highest industry councils at meetings in New York and Hollywood.

How to keep morale-building entertainment and information films flowing to the nation's screens; how to adjust to possible new reductions in quotas of film and other supplies, and how to cope with an increasing critical shortage of studio manpower were among the questions before company leaders and their advisers.

Integration of the motion picture's war activities to an even closer degree with the over-all aims and requests of the Government was also the subject of thorough study. Company presidents met with Elmer Davis, director of the Office of War Information and his deputy, Lowell Mellett, head of the bureau of motion pictures. Studio conferences touched on the production of specialized films for the Government, including the vast new Army training film program now underway in Hollywood.

Monday evening, in one of the most important sessions between the industry and Government officials since the war program got under way, Elmer Davis and Lowell Mellett met with company heads for a discussion of film war work. They dined together at the University Club in New York.

In a five-hour conference, described as "completely off the record," Mr. Davis and the industry representatives were reported to have traded some very frank exchanges of opinion on wartime relations between the industry and the Government. The director of the OWI, it was said, outlined the Government's probable needs in the dissemination of information in the coming year. He expressed praise for the industry's war program to date and asked continued assistance.

Asked Government Aid in Maintaining Screen

The film presidents, in turn, were said to have asked for Government assistance in maintaining the screen's service as an entertainment medium. They pointed out the dependency of the information function of the theatres on a continued flow of entertainment product and asked Mr. Davis and Mr. Mellett to aid the industry in securing the essentials of continued operation.

A particularly frank discussion of the merits of both Government-produced and industry-produced war information films and the mechanics of their distribution through the War Activities Committee was reported to have taken place.

The meeting was arranged, it was understood, at the request of Mr. Mellett. Among those present were George Schaefer, chairman of the War Activities Committee; Francis Harmon, executive secretary; Charles F. Coe of the Hays office; and J. Cheever Cowdin, N. Peter Rathvon, Albert Warner, Nicholas M. Schenck, John J. O'Connor, Spyros Skouras, Joseph Hazen, J. Robert Rubin, Jack Cohn, Barney Balaban and Austin Keough.

Zanuck Showed Films Of North Africa

Colonel Darryl F. Zanuck, recently returned from duty in Africa with the Army Signal Corps, also was present. Prior to the meeting he showed pictures filmed by his unit to the guests at the Paramount projection room. Release of the material, possibly as a four-reel color special similar to "Battle of Midway," through either the War Activities Committee or one of the distributors was discussed at the dinner.

On Monday afternoon the directors of the Motion Picture Producers and Distributors of America met in a long session in the board room at 28 West 44th Street to discuss the possibility of further reductions in film supplies. Also proposed, it was reported, was an arrangement whereby raw stock allowances in proportion to the footage supplied to the armed forces might be credited to the distributors' annual maximum.

The plan as first proposed would allow credits up to 50 per cent for prints played in Army camp bookings. Details of the industry suggestion, and a War Production Board counter proposal that the allowance be scaled according to the number of bookings are still under advisement. A final draft will be ready in time for the next meeting between the industry advisory committee and Harold D. Hopper, chief of the motion picture section of the WPB.

Executives to Attend Coast Meeting

Over the weekend the majority of the company heads, will go to California for a special session on Monday with the "Committee of Six" industry lawyers.

Wartime problems both of the production and distribution branches of the industry will probably occupy most of the executives' time at this session. A thorough airing of all worries and frictions in regard to relations with the Government is expected to take place, and members of the committee have expressed hope that a united agreement will be reached on broad aspects of war problems, as effectively as cooperation has been received on war activities now under way.

Already in California are Will H. Hays, Harry M. Warner, Nate J. Blumberg, Harry Cohn and Edward Raftery. Among those who were expected to go west were Barney Balaban, N. Peter Rathvon, Nicholas M. Schenck and Spyros Skouras; also J. Robert Rubin, Joseph Hazen and Austin Keough, eastern members of the lawyers' committee.

The Monday meeting of the directors in New York prepared an agenda for the Hollywood sessions. Mr. Harmon and Mr. Schaefer, who attended as representatives of the War Activities Committee, were said to have suggested a number of topics for consideration by the Coast conference.

Industry Status as Essential Unsettled as Draft Nears

How the industry, in all its branches—studio, distribution, and theatre—stands in the current storm over manpower shortages and the possible drafting of labor was a puzzle this week, both to its leaders and to Washington observers.

Lacking an official request to the Government for an "essentiality" status, the industry as a whole could only look on, as Government leaders warned the clerical workers and business men of the country to "work or fight", as a counterstorm of protest grew in Congress and as legislation for the drafting of labor from office into war factory and farm was prepared in Congress this week.

Even as actors all over, and especially in Hollywood, wondered whether their profession would be added to those declared by the War Manpower Commission to be non-essential, exhibitors, facing depleted staffs, and also fearing inclusion of their staffs on the list, prepared, through organizations, to ask the WMC for recognition of theatres as vital to morale. An official of the WMC was reported last week to have indicated the showmen's request would be rejected, and he also was said to have regarded unfavorably terming of distribution workers as essential.

The WMC last week warned married men out of war industries to join such by April 1st, or face certain draft, which will be in the order of their dependencies. The commission is also expected to control hiring of labor in shortage areas, according to importance of war factories. Its Hollywood representatives denied last week that it contemplates "freezing" of Hollywood labor to jobs.

Congress Rallies for Fight to Repeal Salary Ceiling

AGITATION in Congress for a showdown battle on the issue of salary limitation to a net of $25,000 a year was still widespread this week as both Administration supporters and opponents awaited action in the House Ways and Means Committee on a repeal "rider" attached to a national debt limitation bill.

The motion picture industry, although intimately concerned with the effects of the limit on both its talent and executive staffs, maintained a strictly "hands off" attitude.

Film executives who have been concerned with the limitation explained that there was unanimous agreement that the industry as such should take no active part in the fight against regulation. To do so, they asserted, might interfere dangerously with the screen's services in the war effort. Also it would give possible occasion for unfair and unjust publicity on film earnings. Instead all companies are following a policy of strict compliance. Production of pictures is being maintained at an uninterrupted pace also.

Administration supporters in Congress this week were frantically trying to devise a dam against what appeared to be a steadily rising wave of sentiment in favor of repeal of the salary control order.

Representative Gearhart's "rider" to the debt-limit increase bill, providing for repeal, which upset the Congressional schedule late last month, was the subject of long discussion in a House Ways and Means Committee meeting last Saturday. At that time Chairman Doughton submitted a letter from President Roosevelt in opposition to tying the two subjects together.

The matter did not come to a vote, Mr. Doughton succeeding in having final decision put off for another week, but Mr. Gearhart later declared that all the Republican members of the committee were supporting him and he had hopes of at least three Democratic votes, which would give him a majority of one.

Efforts Being Made to Obtain Compromise

Efforts are being made to secure a compromise, but opponents of salary control are firm in their stand of "outright repeal or nothing." This effectually disposed of a plan proposed by Representative Disney of Oklahoma for repeal but with a "cushion" for the President in the form of House action on salary limits.

That plan was extensively discussed at the Saturday meeting, but Mr. Gearhart and his supporters made it plain that they would not accept it, nor anything less than definite and total repeal of the salary limitation. They were said to have the support of a substantial bloc in both the House and Senate.

Studios meanwhile reported that most productions were in work as scheduled and said there had been no stoppages because of unwillingness on the part of stars to accept pay curbs.

It was pointed out, however, that few, if any, players have reached the limit of $67,000 annual income permitted for one year. Although some wages were stopped in December, a new year began on January first and few if any stars have exceeded the limit in the six weeks which have followed. Complications are expected to follow soon, however, for many of the top bracket performers are now before cameras and several are also engaged in radio work or other activities.

Contract Status Is Discussed by Lawyers

The status of contracts under the wage order has still not been determined by court action, although several tests have been initiated. The general counsel for one major distributor in off the record conversation admitted last week, however, that virtually all industry lawyers were in agreement that contracts would not be found binding. He cited precedents to show that contracts are invariably set aside when performance in good faith is prevented by intervening government regulations.

An increase in the number of deals whereby stars participate in profit sharing partnerships with producers or distributing companies has been forecast by many company lawyers and agents. They point out that these deals have been in use for many years with some companies and certain top bracket performers, writers, directors or producers.

Stars, however, may not make such a profit-sharing arrangement with the company which now has them under contract, the lawyer said. He cited rulings by the Treasury Department and the Director of Economic Stabilization that such an arrangement would be "deemed a subterfuge" by the Government. However, stars are free to go to other companies, he said.

Citing the growing opposition in Washington to the salary limit, industry observers report meanwhile that specific appeals by film figures to James Byrnes, director of Economic Stabilization, have in general been liberally interpreted. Stars are understood to have received exceptions for payment of agency fees, professional expenses, charities, advertising and other special obligations.

WPB Warns on 'Factual Films'

The War Production Board at Washington last week set a strict limit of 44,300,000 feet on the amount of film which may be used for factual films in the six months ending June 30.

A factual picture was defined as any film whose main function is information or instruction. It includes industrial training, civilian defense, salvage and other special educational reels. Both the theatrical and commercial film industries are included, when they make reels in this class. Newsreels and commentaries are excepted however.

"Any belief that film in inventory or approved for transfer for making factual pictures prior to January 1st can be used now without authorization is a serious misinterpretation," Harold D. Hopper, chief of the motion picture branch of the WPB, said. He warned that all exposure of film for factual releases must receive specific WPB approval.

Indicative of efforts to save film in other Government agencies was a report from the Office of War Information film unit at New York that it would make no further feature productions. Arch Mercey, assistant to Lowell Mellett, said Friday that the production division headed by Samuel Spewack would not exceed its last year's consumption of raw stock.

British To Get 25% Stock Cut

The British Board of Trade will insist on an immediate cut in raw stock consumption, probably 25 per cent, it was reported from London Tuesday. This decision inevitably follows conservation moves in the United States. The Government will now consult all trade bodies to persuade the industry to work out its own formula.

Though no specific plan has been formulated by the Board of Trade, the industry appears agreed that the only solution would be a cut in screen time, and consultations will be directed to this end.

Although the Government has been considerate and is endeavoring to preserve its role as protector of the industry, it is believed that an appropriate order by the Film's Council is inevitable. It is apparent that officials are concerned with the position held by newsreels which, while using 30 per cent of the raw stock total, commands less than five per cent of screen time.

Raw stock may possibly be rationed to distributors by an allocation system, and laboratories and distributors may be compelled to disclose stocks. Both admit no particular scheme on that subject. The British Film Producers Association, newsreels, the Kinematograph Renters Society, the Cinematograph Exhibitors Association, and laboratories will confer this week at Whitehall.

Asks Extension Of Driving Ban

The ban on pleasure driving—now in the 17 severly rationed eastern states—should be extended to the entire country, Petroleum Administrator Harold Ickes said in Washington last week. The only exemptions he would allow would be in the oil field sections, and others where bus and rail transportation is insufficient.

Mr. Ickes added his aim is to accumulate oil stocks and that it was most important to plan to keep people warm next winter.

Meanwhile, in Connecticut, fuel oil deliveries to places of amusement were banned last week for 10 days. The ban ended Tuesday. The state's oil supply has been low, and theatres have cut from one to several days per week from their operating schedules. Others have dropped several matinees per week. Chester Bowles, the state's Office of Price Administration director, said over the weekend in Hartford that drivers were beginning to use their automobiles again for pleasure; and he said, "nothing has happened in the last few weeks to indicate that the situation has eased in the slightest degree." Homes and hospitals of the state, he declared, were on a day-to-day basis, and he pointed out that motorists were risking not only the lives of soldiers overseas but the health of neighbors.

In Philadelphia, Warners' Yorktown dropped weekday matinees, following the example of many independent houses. It is the first house of this circuit there to take that action.

Four theatres of the Liberty Theatre Corporation, in Springfield, Mass., are now giving only one show per night.

Massachusetts exhibitors who have not converted from oil to coal fear the state will close their houses. Legislation to do that is being prepared, it is reported.

Press Hits Move for Federal Control

Editorials Stress Work of Industry in War; Urge It Be Kept Free

Any attempted effort to establish the principle of Government control of the screen, no matter how slight, no matter how subtle, continues to be received with concern by many newspapers. Editorial writers hold that even a slender thread which, by implication, binds the hands that fashion our pictures is too dangerous to be regarded lightly. Here are some recent expressions:

The Washington Star:

The moving picture industry has taken advantage of its unexcelled opportunity to use its facilities for the war effort and in the opinion of observers has done a good job. But it is only natural that the industry seems to view with considerable skepticism a proposal from Lowell Mellett . . . that screen treatments and scenarios be submitted to the OWI before they are produced. . . .

Mr. Mellett has contended all along that he is as much concerned for freedom of the screen as he is for freedom of the press. There has been no indication to the contrary and Mr. Mellett has obtained fine cooperation from the industry. But even such a step as Mr. Mellett now advocates . . . suggests the right of veto by the Government, and although that veto would be exercised through voluntary agreement with the moving picture industry—the implied right of veto remains.

The moving pictures, like the press, should properly regard with suspicion every new move which, aside from matters involving military secrecy, suggests Government approval as a prerequisite of production or publication. . . .

The Washington Post:

Why it should be advisable for the Office of War Information to scrutinize all film scenarios, whether or not they have anything to do with the war, is beyond us. Yet the OWI's film division has asked to see not only all movie scripts before production but has also requested a preview of pictures "in the rough" before their release to the public. . . . The OWI has taken pains to emphasize that its powers are merely advisory and that its request should not be interpreted as constituting blanket censorship.

Nevertheless, it seems to us that the OWI has no business making such a request. . . .

For many months now all pictures have been subjected to rigorous policing by the industry itself. Indeed, last month Lowell Mellett, chief of the OWI's film division, publicly praised producers for their nicer sense of discrimination and for their first-rate performance in helping to create genuine understanding of war issues.

Norwich, Conn., Bulletin:

When Lowell Mellett . . . made the proposition to the moving picture industry that all screen treatments and scenarios be submitted to his bureau before they are produced, it made an unfavorable impression upon the picture producers.

Right away they saw where it would open the door to such snooping that there would be no protection for the individual producers. . . .

The tendency to throw greater control about the freedoms that have been provided by the Constitution serves to put the moving picture producers on their guard when a move is made which gives the impression that that is the position into which they are being urged. If they look upon the Mellett proposition as an effort of the government to require governmental approval as a part of moving picture production, it cannot be regarded as surprising that they show a disposition to balk. They may well look upon it as an entering wedge, and from such a beginning there is no telling where it might progress.

Manpower Policy Is Called Short-sighted

The question of manpower brings forth the interesting comment on what it describes as a "short-sighted manpower policy" from the following newspapers:

Rumford, Me., Times:

The moving picture industry is threatened with a blackout. In six months there may be no moving pictures—or such poor pictures few will care to see them.

This is another direct result of the short-sighted manpower policy now being pursued to its relentless conclusion by the brass-heads of the War Department. . . .

Of all the products made in this country only two are identified with America in every corner of the globe: the American automobile and the American moving picture.

Champaign, Ill., News Gazette:

. . . Possibly we have blundered in letting more than 30 key movie players slip into the armed services. Numerically their weight will count but little in the massed millions of men bearing arms—certainly not enough to compensate for the loss of their talents as entertainers and diversionists. The services themselves may be the principal losers. Army camps in this country can't get enough films or halls to provide for the soldiers. And the movies follow our men wherever they go in pursuit of the enemy.

The Houston, Tex., Post:

. . . . We agree with Mr. Crichton that the movies are a tremendous force for morale and propaganda, and the best form of relaxation for war-frazzled nerves. Millions of other Americans will agree to these things; millions who have favorites among the actors going to war. But they would not advocate giving these actors immunity over any other young Americans in useful, constructive occupations who value their lives as highly as movie stars do theirs; or depriving them of the privileges of serving their country.

The New Orleans States:

Hollywood's movie makers report that the American people are now buying 130,000,000 film theatre tickets each week. That is approximately a ticket for each inhabitant of the nation. This is an all-time record. . . .

It is not surprising that movie-going has been expanding so spectacularly in volume. . . . Not only do the people have purposes of record fatness, but in spite of the tragedies, horrors and anxieties of the widespread war they are generally of a happier disposition and are ripe for rollicking entertainment, particularly the kind which affords an escape from the realities of the times.

Name Catholic Drive Aides

The Motion Picture Committee for the Catholic Charities drive in New York has been announced by the Archbishop's Committee of the Laity, and the following industry leaders have been selected:

John J. O'Connor, Universal Pictures, chairman; Martin F. Bennett, Warner Brothers; Steve Broidy, Monogram; Harry Buckley, United Artists; Martin Quigley, Quigley Publishing Company; Patrick Casey, Casey Enterprises; H. M. Doherty, Warners; Gus Eyssell, Radio City Music Hall; Si Fabian, Fabian Theatres; E. C. Grainger, Feiber and Shea Theatres; Al Hovell, Century Circuit; Jack Alicoate, *Film Daily*.

Austin C. Keough, Charles Reagan and Joseph P. McLoughlin, Paramount; J. R. Grainger and John O'Connell, Republic; William A. Scully, Universal; T. J. Connors and Spyros Skouras, Twentieth Century-Fox; George Skouras and William White, Skouras Theatres; George J. Schaefer, War Activities Committee; W. F. Rodgers, Metro-Goldwyn-Mayer; Dennis F. O'Brien of O'Brien, Driscoll and Raftery.

Bert Sanford, Altec; Charles L. O'Reilly, Sanitary Automatic Candy Corp.; Senator William J. Murray, Hayes Printing Company, John Murphy, Loew's Theatres; Leon Netter, Paramount Theatres Service Corp.; Herman Robbins, National Screen Service; Joseph E. McMahon, Consolidated Film Industries; James A. Mulvey, Samuel Goldwyn Pictures; Phil Reisman, RKO Radio; John Kane and Joseph P. McConville, Columbia; John Nolan and Frank C. Walker, Comerford Theatres; Charles B. McDonald and Thomas F. O'Connor, RKO Theatres; Major Edward Bowes and P. A. Powers.

Warners To Release Five Shorts Soon

Warner Brothers has announced that it shortly will release five short subjects for general distribution. Four will deal with war topics, while the other is a Technicolor film concerning beauty aids for women. They are as follows:

"This Is Your Enemy," a German film captured from Nazi agents which was used for propaganda purposes after the German invasion of conquered countries; "The Fighting Engineers," a story of the Engineer Corps filmed at Fort Belvoir, Va.; "Little Isles of Freedom," narrated by Charles Boyer with a commentary by Dorothy Thompson which deals with St. Pierre and Miquelon; "Our African Frontier," concerning the opening of the second front, and "Young and Beautiful," featuring Elizabeth Arden.

New Russian War Film Opens in New York

"Leningrad Fights," feature-length documentary based on that city's 18-month resistance to the Nazi siege, opened at the Stanley theatre in New York on Wednesday. Narration of the film was by Edward Murrow, European head of the Columbia Broadcasting System. Artkino pictures is distributing it in this country. The picture first came to public attention when Wendell Willkie returned last year from his round-the-world flight with a print of it he had received from Premier Stalin in Moscow.

Warners Form Radio Unit

Jack L. Warner, vice-president in charge of production for Warner Brothers, has inaugurated a new radio department which is supervised by Harry Maizlish under the direction of Whitney Bolton, studio publicity director. The new unit will establish contact with all networks.

KEY AREA BUSINESS STUDY OFFERS POST-WAR DATA

Census Bureau Analysis Presents a Picture of Domestic Market

An analysis of post-war growth and business possibilities of key areas in the United States, made recently by Philip M. Hauser, assistant director of the Bureau of Census, offers motion picture distributors and exhibitors a basis for study of the domestic market after the war. Mr. Hauser's analysis, based primarily on 1942 civilian population as shown by sugar rationing book registration, plus an analysis of growth records during the decades 1920-1930 and 1930-40, was conducted for the American Management Association and was published in *Advertising Age* last week.

Last autumn, in a series of articles, MOTION PICTURE HERALD surveyed the nation's war economy as it affected the motion picture business, including the factor of shifting populations. In general, it was reported that theatres in areas far from any war industry center were being adversely affected by the drift of their patronage to the boom areas and by the further depletion caused by the draft. Conversely, theatres in areas where industry was booming were jammed with war workers with new money to spend.

As the Herald reported at that time, for example, Connecticut and Rhode Island were the two New England states gaining in civilian population, according to the Census Bureau. The estimates, based on sugar rationing book registration, showed that between April 1, 1940, and May 1, 1942, Connecticut's civilian population rose 3.9 per cent from 1,706,566 to 1,773,101 persons. Rhode Island showed an increase of 2.4 per cent, while Maine decreased .9 per cent; Vermont, 3.5 per cent and Massachusetts, 0.6 per cent.

The analysis made by Mr. Hauser attempts to show current growth of key areas and possible post war growth of these territories as well as diminution of population in certain other areas and possibilities for past-war enterprise in these sections.

Territories Classified Under Four Groups

The study has classified territories under four groups: Class A, metropolitan counties whose wartime growth has been rapid and which may be expected to retain their population growths; Class B, counties which grew rapidly during the war but whose growth may be transient unless their wartime activities are successfully converted to normal peace-time functions; Class C, counties which lost population during the war or which barely held their own, but which in the light of past performance might be expected to come back in the post-war period, and Class D, counties which decreased during the war or gained very little, and which in the light of past performance seemed to be relatively stable—that is, cannot be expected to grow rapidly in the immediate future.

Five Subdivisions Under Class A

Class A-1 (*those which grew most rapidly during the war with the best prospects of retaining their wartime growth*): Corpus Christi, Tex., Dallas, Tex., Jackson, Miss., Jacksonville, Fla., San Antonio, Tex. and San Diego, Cal.

Class A-2 (*those which grew most rapidly with superior prospects of retaining their wartime growth*): Charleston, S. C., Columbia, S. C., Columbus, Ga., Mobile, Ala., Washington, D. C. and Galveston, Tex.

Class A-3 (*those which grew at above average rates consistently for each of the three periods under observation and which are assumed therefore to have excellent prospects of retaining their wartime growth*): Atlanta, Ga., Austin, Tex., Beaumont-Port Arthur, Tex., Chattanooga, Tenn., Detroit, Mich., Fort Worth, Tex., Houston, Tex., Kalamazoo, Mich., Knoxville, Tenn., Little Rock, Ark., Los Angeles, Cal., New Orleans, La., Nashville, Tenn., Sacramento, Cal., San Francisco, Cal., and Shreveport, La.

Class A-4 (*those which grew at average rates or most rapidly during the war period with good prospects of retaining their growth*): Augusta, Ga., Baltimore, Md., Davenport-Rock Island-Moline, Ill., and Ia., Denver, Colo., Evansville, Ind., Macon, Ga., Norfolk, Portsmouth-Newport News, Va., Portland, Me., Richmond, Va., Salt Lake City, U., Savannah, Ga., Seattle, Wash., Tacoma, Wash., Wilmington, Del.

Class A-5 (*those which grew at above average rates in the war period with fair prospects of retaining their wartime growth*): Canton, O., Chicago, Ill., Cincinnati, O., Columbus, O., Decatur, Ill., Ft. Wayne, Ind., Hamilton-Middletown, O., Portland, Ore., Pueblo, Colo., St. Louis, Mo. and Springfield, O.

Subdivisions under the second group are:

Class B-1 (*those with most rapid wartime growth, although far above that of the depression year, exceeded by litlte, if any, their* 1920-30 *growth rankings*): Birmingham, Ala., Dayton, O., El Paso, Tex., Hartford-New Britain, Conn., Rockford, Ill., Tulsa, Okla., Wichita, Kan.

Class B-2 (*those with above average or most rapid wartime growth whose relative growth was far above that in either of the preceding two periods of observation*): Bridgeport, Conn., Johnstown, Pa., Louisville, Ky., New Haven, Conn., Akron, O. and Waco, Tex.

Under the third classification are the following subdivisions:

Class C-1 (*those which lost population during the war period with excellent prospects of coming back because of previously observed above average or most rapid rates of growth*): Amarillo, Tex., Asheville, N. C., Binghamton, N. Y., Charleston, W. Va., Charlotte, N. C., Lansing, Mich., Oklahoma City, Okla., Peoria, Ill., Stockton, Cal., Winston-Salem, N. C., Miami, Fla.

Class C-2 (*those which gained very little or barely held their own with excellent prospects of coming back because of previously observed above average or most rapid rates of growth*): Durham, N. C., Madison, Wis., Memphis, Tenn., Phoenix, Ariz., San Jose, Cal., Tampa-St. Petersburg, Fla., Waterloo, Ia.

Class C-3 (*those which lost population or gained very little during the war period which have fair prospects of coming back because of an above average or most rapid rate of growth during at least one of the two preceding periods*): Cedar Rapids, Ia., Des Moines, Ia., Flint, Mich., Fresno, Cal., Huntington, W. Va., Ashland, Ky., Minneapolis-St. Paul, Minn., New York-Northeastern New Jersey, Roanoke, Va., Spokane, Wash., Springfield, Mo., Topeka, Kan., Youngstown, O.

Subdivisions under the last group:

Class D-1 (*those which lost population or grew very little during both the war and the depression but which grew at an above average or most rapid rate between* 1920 *and* 1930): Atlantic City, N. J., Cleveland, O., Grand Rapids, Mich., Kansas City, Mo., and South Bend, Ind.

Class D-2 (*those which grew very little or not at all during the war and which in the light of past performances have little prospect of rapid post-war growth*): Allentown-Bethlehem-Easton, Pa., Erie, Pa., Harrisburg, Pa., Omaha, Neb., Council Bluffs, Ia., Philadelphia, Pa., Providence, R. I., Springfield-Holyoke, Mass., Terre Haute, Ind., Trenton, N. J. and York, Pa.

Class D-3 (*those which lost population during the war and which in the light of past performance have little prospect of recouping their losses*): Albany-Schenectady-Troy, N. Y., Altoona, Pa., Boston, Mass., Duluth, Minn., Superior, Wis., Fall River-New Bedford, Mass., Lancaster, Pa., Lincoln, Neb., Manchester, N. H., Pittsburgh, Pa., Racine-Kenosha, Wis., Reading, Pa., Rochester, N. Y., Saginaw-Bay City, Mich., St. Joseph, Mo., Scranton-Wilkes-Barre, Pa., Sioux City, Ia., Springfield, Ill., Syracuse, N. Y., Toledo, O., Utica-Rome, N. Y., Wheeling, W. Va., and Worcester, Mass.

Plan Memorial in Boston

Martin J. Mullin, chief barker of the Boston Variety Club, appointed a special committee last week to formulate plans for the erection of a memorial to the club members who died in the Cocoanut Grove disaster. Appointed to the memorial committee were Edward Callahan, Joseph Levenson, Maurice Wolf, Stanley Sumner and Arthur Lockwood.

Loew and Universal Report Year Profit

Loew's Net at $12,132,606, Universal $2,968,231, Both Showing Gain

Net profit for 1942 was reported this week by Loew's, Inc. and by Universal Pictures Co., Inc. Declaration of dividends by Paramount Pictures, Inc., Keith-Albee-Orpheum Corp. and Radio Corporation of America, as well as a six-month net profit statement for Monogram Pictures and the annual financial report of Atlas Corporation also were announced this week.

Loew's reported a net profit of $12,132,606 for the fiscal year ended August 31, 1942. Operating revenues amounted to $134,580,860.

Universal's net profit for the fiscal year ended October 31, 1942, was $2,968,231, compared with a profit of $2,673,249 for the preceding year. The company's net income for the year before Federal income and excess profits taxes was $7,255,531, compared with $4,396,499 the preceding year.

Loew Profit Equal to $7.02 Per Share

Loew's operating and general expenses amounted to $98,851,301; depreciation, rent and real estate and other taxes amounted to $14,523,409, and Federal income and excess profits taxes totaled $6,932,512. Other deductions totaled $2,212,276. Current and working assets aggregated $79,124,812 and current liabilities $20,181,132, leaving a working capital of $58,043,680. Cash on hand amounted to $20,056,730, exclusive of $3,089,500 cash reserved for purchase of War Savings Bonds, and $1,692,876 of U. S. Government securities at cost. Total assets amounted to $167,629,747.

The company's profit is equivalent to $7.02 per share on the outstanding common stock, after deducting preferred dividends, compared with net profit equal to $6.15 per share on the common for the preceding fiscal year.

Net profit of Universal Corporation, the parent company of Universal Pictures Company, Inc., amounted to $2,806,952 for the year, compared with $2,341,202 in the preceding year. This is equal to $5.34 on each of the $525,681 voting trust certificates outstanding. In the preceding year, the net was $2,341,202, or $4.45 each on the same number of certificates.

Universal's report, issued by J. Cheever Cowdin, chairman of the board, indicated that the company's domestic revenues for the year amounted to $25,101,506, which was greater than its revenues from world-wide operations three years ago. More domestic sales contracts were closed during 1942 than in any other previous year. Foreign business, likewise, continued to increase, amounting to $14,075,981 last year, compared with $11,275,028 in the preceding year.

Net current assets at the end of the last fiscal year amounted to $14,039,156, compared with $11,169,580 at the end of the preceding year. Inventories for the year amounted to $13,865,221, a gain of more than $3,500,000, and total borrowings were $5,514,000, an increase of $380,000. On November 6th of the current fiscal year, however, $1,300,000 was repaid to banks.

First preferred stock outstanding at the year end was reduced to 8,866 shares through purchases for sinking fund purposes and subsequently was further reduced to 8,652 shares.

During the year Universal and its subsidiaries set aside for taxes a total of $5,254,664, an increase of $2,624,238, or more than 99.7 per cent as compared with $2,630,427 for tax provisions in the year before.

Mr. Cowdin pointed out that the company's "unit cost of production has advanced due to increased labor and materials costs. The Government has found it necessary to curtail sharply the amount of film at our disposal, both positive and negative," he said. "However, if we are not confronted with further cuts we believe we can operate without too serious a contraction of our production program."

Commenting on the $25,000 salary ceiling order, Mr. Cowdin said its application to the film industry affects not only management, as in other industries, but the source of product "manufacture" as well. He remarked that production principals have an average professional life of six years and said that a disturbance of their earning ability carries with it "all the possibilities of seriously upsetting the industry" at a time when it is most valuable to morale.

At a meeting of the board of directors last Friday, further discussion was held on the recapitalization plan for Universal involving new bank loans reported to aggregate $6,000,000. Mr. Cowdin said that the financing agreement is being concluded with the company's banks, one of which is the First National of Boston. The plan is said to involve retirement of the outstanding eight per cent first preferred stock and consolidation of Universal Corporation and Universal Pictures Company. There is a probability that some of the outstanding debentures also may be retired.

Monogram Six-Month Profit $44,470

Monogram Pictures Corp. announced in New York Tuesday a profit of $109,108 for six months ended December 26th, 1942, before provisions for employees' bonuses and Federal taxes. The net profit for the company was $44,470, and is considered a marked improvement over Monogram's earnings for comparable periods during the past four years.

The board of directors of Keith-Albee-Orpheum Corporation in New York on Monday declared a dividend out of operating surplus of $1.75 per share on the seven per cent cumulative convertible preferred stock for the quarter ended March 31, 1943, payable April 1, to holders of record of such stock at the close of business on March 15th.

A regular quarterly dividend of 30 cents per share on its common stock and $1.50 per share on its first preferred stock was declared last Thursday by the board of directors of Paramount Pictures. Dividends are payable April 1, 1943, to holders of record of both classes of stock on March 18th.

Quarterly dividends on outstanding shares of Radio Corporation of America $3.50 first preferred stock and outstanding shares of "B" preferred stock, were declared by the company's board in New York last Friday. The dividend on the first preferred is 87½ per share; dividend on the "B" stock is $1.25 per share. These dividends are for the period from January 1st, 1943, to March 31, and will be paid on April 1st to stockholders of record at the close of business March 5th.

Odlum Reports RKO Affairs Improved

Floyd B. Odlum, president of Atlas Corporation, in his annual report to stockholders issued in New York this week, disclosed that the company now owns 44 per cent of the preferred stock and 46 per cent of common stock of Radio-Keith-Orpheum. Commenting on the continued "progress and improvement of affairs" of RKO, Mr. Odlum said, "The problems which previously concerned its production branch for so long seem to have been satisfactorily cleared up by the autumn of 1942. With increased moving picture attendance quite general, the theatre branch of the business is doing exceptionally well."

Indicated asset value of the common stock of Atlas Corporation was shown at $12.56 per share in the report, compared with a valuation of $11.01 per share on June 30, 1942, and $11.42 at December 31, 1941. The increase in asset value during the year 1942 was after deduction of dividends paid during the year, totaling $2,298,201, of which $1,079,331 was paid on the outstanding preferred stock and $1,218,870 paid on the outstanding common stock.

Warners, CBS Set Dividends

The Board of Directors of Warner Bros. Pictures, Inc., at a meeting, February 9, 1943, declared the regular quarterly dividend of 96¼ cents per share on the preferred stock, payable March 1, 1943, to preferred stockholders of record at the close of business February 19.

Directors of the Columbia Broadcasting System, Inc., Tuesday declared a cash dividend of 30 cents per share on Class A and Class B stock of $2.50 par value. The dividend is payable on March 5, 1943, to stockholders of record on February 19.

Entertains Firemen at Capitol

Messmore Kendall, owner of the Capitol theatre, New York, tendered a party at the theatre for members of the Dobbs Ferry Fire Department, who witnessed a showing of Noel Coward's "In Which We Serve." Mr. Kendall has been a member of the department for 24 years.

Named Warner Branch Head

Samuel Pearlman, formerly booker in the Montreal exchange for Warner Brothers, has been promoted to branch manager in Calgary, it was announced by Ben Kalmenson, general sales manager of the company. Mr. Pearlman succeeds Harry Kohn, who entered the Army.

'Harvest' Nears 'Miniver' Mark

With only one week to go to reach the 10-week record of "Mrs. Miniver" at Radio City Music Hall, MGM's "Random Harvest" began its ninth week at that theatre in New York Thursday. More than 1,000,000 persons already have seen the film starring Greer Garson and Ronald Colman. According to reports, the picture grossed $739,000 in its first seven weeks at the Music Hall, compared to $720,000 garnered by "Miniver" for the same period. Over the weekend, the film began second-week holdovers at the United Artists and Apollo theatres in Chicago. MGM reported it had done record business in the first five days of its run at the Riverside theatre, Riverside, Cal.

Paramount announced Monday that "Star Spangled Rhythm," which began its seventh week at the Paramount theatre, New York, Wednesday, will be held over for eight consecutive weeks, marking the first film in the theatre's 16-year history to play that length of time. Runner-up was "Road to Morocco," held over for seven weeks.

Another seven-week record was hit by "In Which We Serve," the Noel Coward-United Artists' release, which began its eighth week at the Capitol on Thursday, surpassing the seven-week holdover of Charles Chaplin's "The Great Dictator" at that theatre. "Gone With the Wind" played the Capitol for 12 weeks simultaneously with its year-long run at the Astor.

The Coward film was held two weeks at the following theatres, United Artists reported: Loew's Century, Baltimore; State Orpheum, Boston; Loew's, Jersey City; Loew's, Newark; Loew's State, New Orleans; Loew's, Norfolk; Loew's State, Providence; Great Lakes, Buffalo; Plaza, Stamford, Conn., and Loew's, Indianapolis.

Other holdover reports for the week included: MGM's "Keeper of the Flame," two-week holdover in Cincinnati. The company announced the Katharine Hepburn-Spencer Tracy vehicle hit box office records in its first three days at the Kentucky, Lexington, Ky.; Opera House, Bangor, Me.; and Auburn, Auburn, N. Y.

"Air Force," Warner Bros. picture which opened at the Hollywood New York, last week, began its second week on Thursday. Columbia's "Commandos Strike at Dawn" reached its fifth week at Loew's Criterion on Wednesday. Republic's "Ice Capades Revue" began its second week at the Brooklyn Strand this week. "Immortal Sergeant," 20th Century-Fox, began its second week at the Roxy. Universal's "Shadow of a Doubt," entered its fifth week at the Rivoli and MGM's "Tennessee Johnson" began its fifth week at the Astor.

"Fighting Freighters," the "World in Action" film distributed by United Artists, began a third-week at the Globe theatre, New York, this week.

RKO Film Author, Stars Given Press Reception

A press reception was tendered Gregor Zeimer, author of the Edward Golden-RKO Radio picture, "Hitler's Children," and three of the principals in the cast, Bonita Granville, H. B. Warner and Kent Smith, at the Waldorf-Astoria Hotel in New York on Tuesday, in connection with the preview showing of the film the same evening.

The picture is scheduled to have its New York premiere at the Paramount theatre on February 24th. It already has been shown simultaneously in 50 cities.

Boost War Bond Total

Local 325, projectionists union of Wilkes-Barre, Pa., has purchased an additional $500 in War Bonds to bring its total to $5,510.

"War Brought New Customers; Keep Them," Says Hoblitzelle



At Texas Variety Club luncheon in Dallas for Karl Hoblitzelle: Mr. Hoblitzelle, president of the Interstate circuit; Major General Richard Donovan, Eighth Service Command; Ned Depinet, RKO Radio Pictures president; C. C. Ezell, the club's chief barker; R. J. O'Donnell, first assistant national chief barker and vice-president of Interstate.

"The war did more to bring people back to the theatre than any program we could possibly dream up," Karl Hoblitzelle, head of the Interstate circuit of Texas, told 600 members of the industry last week in Dallas. Under the auspices of the Variety Club there, they had gathered to honor him at a luncheon in the grand ballroom of the Hotel Adolphus.

The war, containing "great and vital events", stimulated "imagination and effort" in production, Mr. Hoblitzelle said. Pictures have greater appeal because they are timely. People also have more money; they work longer; they need relaxation more than ever.

Mr. Hoblitzelle then posed the question, "How can we keep" the theatre's regained customers? And he remarked: "After all, theatregoing is largely a habit, one that can be acquired, as the new millions are doing now—or lost, if we do not make it sufficiently attractive."

"Service" the theatreman defined as "most important", and he observed that it is "when business is booming that there is a tendency to let down". He asked showmen to take "more than usual" pains to maintain service and to use extra money for institutional advertising.

He also asked producers "with great, new opportunity" to remember that "every good picture, every great picture, will make new and permanent friends".

Mr. Hoblitzelle expressed the hope that "out of this situation we may bring about a condition in America whereby we can eliminate double features". He asked members of the industry to bear in mind the prominence the business has acquired, and conduct themselves accordingly in their dealings with the public.

Registers as Lobbyist

Herman M. Levy of New Haven has registered with the office of the Secretary of State at the State Capital, Hartford, as lobbyist for the Motion Picture Theatre Operators of Connecticut of New Haven, and the Johnson Wholesale Perfume Company of Hamden at the State Legislature in Hartford, it has been announced.

Warners Assign Composer

Max Steiner has been assigned to compose the music for Warners' "Mission to Moscow." Bernard Kaun is working on the orchestration. The picture is still in the shooting stage at the company's Burbank studios.

Albany Club Donates To Paralysis Fund

The Albany Variety Club has donated $500 to the Infantile Paralysis Fund. The money came out of the club's "heart fund" and resulted from a raffle and bingo party held last week. Chairman of the fund drive was Neil Hellman, who operates the Paramount and Royal theatres, Albany, and the Drive-In theatre, Lathams.

Paramount exchange members were "Kings for a Day" at the regular Monday night dinner at the Ten Eyck Hotel. C. J. Latta presided for his first meeting as chief barker. Clayton Eastman, Paramount branch manager, arranged the novelty and entertainment for the dinner.

Film Taxes Studied by State Legislators

Industry Maintains Close Watch on All Proposals Affecting Operations

Increased taxation, the limiting of operations, time changes, and legalization of chance games have held the attention of the industry as proposals affecting theatre operations have been introduced in state legislatures.

In Connecticut, Senator Brock of New Haven has introduced a bill providing for a 10 per cent tax to be imposed on the ticket buyer where admission is 10 cents or more. Religious, educational and veteran organizations are exempt. Six other proposals also have been filed which concern safety measures in amusement places, such as the storage of inflammable articles, the installation of adequate sprinkler systems subject to approval by the fire marshal, and a ban against smoking in theatres.

Also introduced was a bill to repeal the present bingo ban, while exhibitors have shown interest in a measure relating to the safety of persons in places of public assembly, and an act exempting from certain safety laws, the unrestricted use of 8 and 16mm. film in all places not set up as theatres.

In Tennessee, the tax admission bill introduced is identical with the proposed Connecticut legislation. Another measure which prohibits the operation of theatres at a loss to prevent competition and limit contract bookings, passed the House after being amended to apply to cities with populations under 15,000. It was first brought up with no limitations on population. A Senate vote now will determine the fate of the bill.

Removal of the Sunday ban on exhibition in Tennessee theatres is a third measure which has been proposed. Passage would legalize showings after 1 P. M., and it was believed that benefit to service men for morale and entertainment purposes prompted introduction of the measure.

New York Bill Aids Service Men

In New York, a bill passed the Assembly by a 135-0 vote, permitting motion picture operators serving in the armed forces to renew their licenses after the war without an examination. It was introduced by Assemblyman George Manning of Rochester, and it was the first motion picture legislation acted upon in the present session.

Another bill pending relates to the legalization of bingo for fraternal and religious organizations, but excludes theatres. Opposition is expected from exhibitor associations before action is taken on the proposal. However, it is believed that the bingo measure will be held over until the next session.

Ohio's legislature this week passed a time change law which repeals the Federal Government's order on War Time and reinstates Central Standard Time. The House passed the bill 106 to 26. On Tuesday, the Senate voted 23 to 9 for the bill. Governor Bricker said he would sign it early next week. Clocks will be shifted back one hour in the near future. Exhibitors are said to favor the change.

In Middletown, the City Commission has authorized the preparation of an ordinance prohibiting theatres from admitting children under 15 years of age after 9 P. M., unless accompanied by adults. The move is designed to prevent loitering on the streets.

In addition to Ohio's legislative action which repealed the present time law, Michigan also has introduced a similar measure. Both moves were made after Georgia abandoned War Time. The threatened stampede of other states which might follow their lead brought forth a protest from Donald M. Nelson, chairman of the War Production Board, who addressed a letter to Senator Ferguson of Michigan outlining the danger of such a move. He said, however, that if the Interstate Commerce Commission found that Michigan logically was in the Central Time zone, he would not object if it ordered a shift.

A Massachusetts bill introduced in the legislature by Maurice W. Goldman of Boston would limit oil-heated theatres and other places of amusement to operation only four nights a week throughout the state. Exhibitors have claimed that passage would be detrimental to the interests of service men and war workers desiring entertainment.

Two other states have introduced admission tax measures. Nebraska's action is similar to the Tennessee and Connecticut proposals. It provides, however, for only a two per cent sales tax on tickets, and as has been customary, exempts activities of an educational or religious nature. In contrast to the general type of legislation advanced in other states, Senator Johnson of Duplin has introduced in the North Carolina legislature a bill which would assess exhibitors on a flat basis of revenue payment, resulting in a saving to operators.

North Carolina Measure Would Cut Taxation

At present, a three per cent tax on gross receipts is in effect. Senator Johnson has proposed that the tax be based, instead, on the seating capacity of the theatre and the size of the community. The bill, if adopted, would assess a 600-seat house in a town of less than 1,500 population $125. The scale increases to $2,500 for a 1,200-seat theatre in a city of more than 40,000. The reduction in total taxes throughout the state under the terms of the proposed legislation would amount to more than $50,000 a year, it was estimated by Edwin Gill, Revenue Commissioner.

Six Promoted in Warner Sales Staff Move

Warner Brothers announced six changes in the sales department on Wednesday, the appointments being disclosed by Ben Kalmenson, the company's general sales manager. In each instance, the move involved a promotion for men within the organization.

Arthur Sachson has been appointed assistant general sales manager, after serving on the home office sales staff for the past 18 years. He will work directly under Mr. Kalmenson. Roy Haines, former eastern division manager, will head the western division with headquarters in New York. Jules Lapidus replaces Mr. Haines as eastern division manager. He was formerly New York metropolitan district manager.

Harry Seed, central district manager, will assume supervision over the metropolitan New York area, replacing Mr. Lapidus. Charles Rich, Cleveland branch manager, succeeds Mr. Seed as central district manager with supervision over the Pittsburgh, Detroit, Cleveland and Cincinnati territories. His position will be taken by Leo Blank, former Warner sales executive whose illness caused a temporary retirement. The new promotions go into effect immediately, it was announced.

Appoint Struthers Manager Of PRC in Wisconsin

Joseph Struthers, assistant general manager of the Marcus and Swirnoff circuit, also has been named branch manager of the Wisconsin division of Producers Releasing Corporation, it was announced by Ben Marcus, general manager of PRC in Wisconsin. Leone Peffer has been appointed office manager and Miriam Sires has been named booker.

The company has taken over the building which formerly housed the Republic exchange at 641 North 7th Street, Milwaukee, and transferred the offices to that location.

Johnson Named Ad Manager For Memphis Theatre

Elliot Johnson has been named director of advertising and publicity for the Lightman circuit's Malco theatre in Memphis. He has been with the company for more than 14 years, having managed the Strand theatre in Memphis at one time, later serving as artist for the organization.

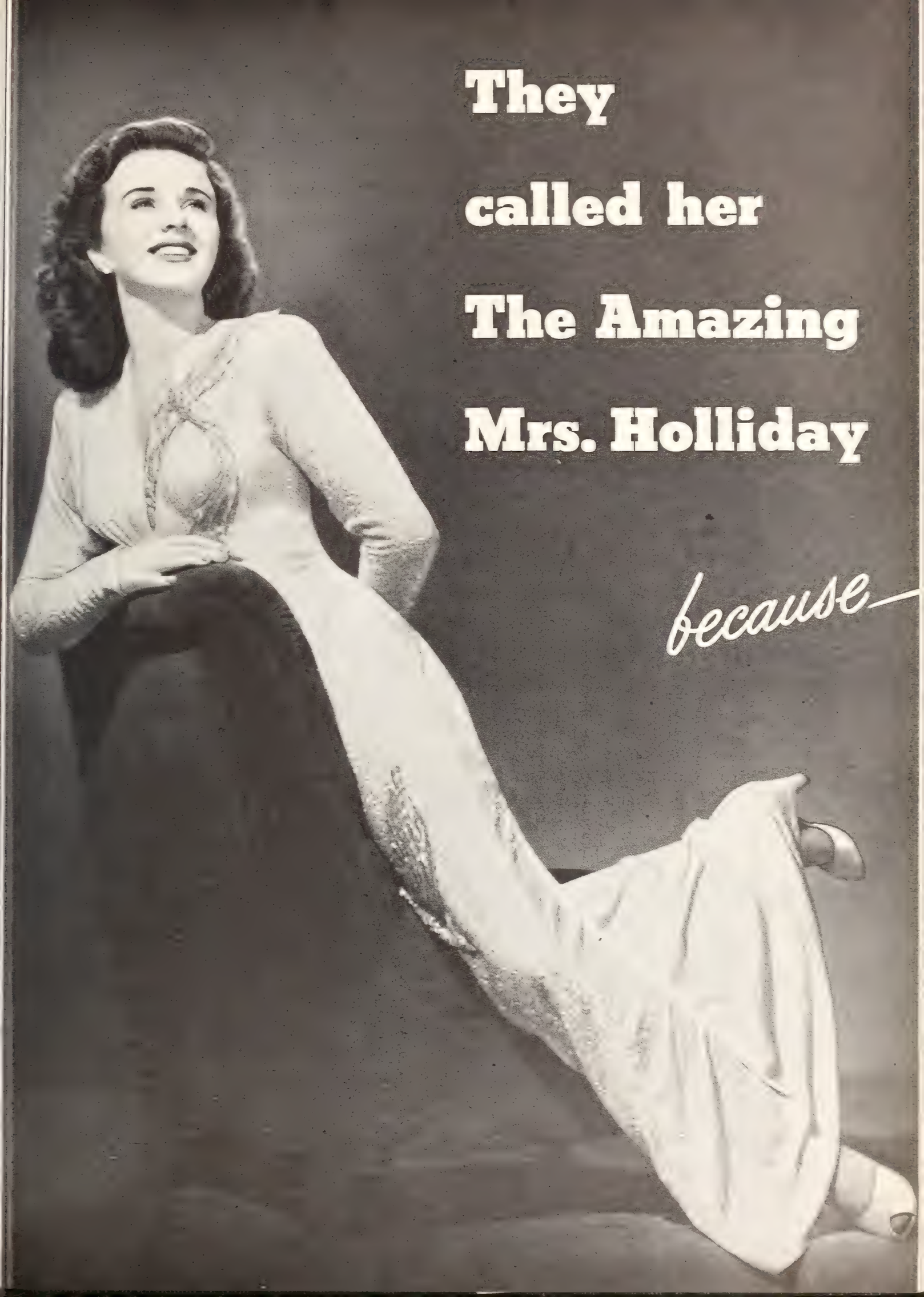
Myron Myers has been appointed manager of the Malco, succeeding M. A. Lightman, Jr., who has joined the Army Air Corps.

Call Theatre Bonds

Tenders of Fox Spokane Theatre Corporation four per cent modified bonds, due September 14, 1948, will be received until February 20th by the trust department of the Spokane & Eastern Trust Company, branch of Seattle-First National bank. Tenders may be at any price not exceeding par. The bank announced that it holds approximately $10,500 for purchase of bonds by tender at the lowest prices.

Extend Midnight Shows

Fox Wisconsin Amusement Corporation, after several weeks of experimenting with a special Saturday midnight show at the Palace, first-run Milwaukee house, has adopted it for its Wisconsin key house in the circuit directly across the street from the Palace. Both theatres still show single feature bills balanced by shorts on Sundays, and duals the remainder of the week.


They
called her
The Amazing
Mrs. Holliday
because—

She's the shock of the towns!

DEANNA DURBIN as a bachelor bride who bursts from a shuttered past—into a wide open future on the Gold Coast of San Francisco.



She's got a way with young and old.



This Durbin—is dynamite! What she does to San Francisco . . . hasn't been done since the earthquake! All heart! . . . all woman! . . . she's the toast of the Gold Coast—as she lives its most shocking lie!



She survives a torpedoing by Japs—and saves the kids.



She pulls at your heart strings!



He thinks he's her grandson—A strange business that turns out O.K.



In war-torn China, she becomes a mother of nine—in one day.



She sings a Chinese Lullaby.



Out of war-torn China—and the ashes of her hidden past . . . to live the flaming lie that shocked the Gold Coast of San Francisco!



She crashes a mansion and mashes a butler.



Deanna

DURBIN

as

The Amazing Mrs. Holliday

with EDMOND O'BRIEN
BARRY FITZGERALD
ARTHUR TREACHER
HARRY DAVENPORT GRANT MITCHELL
FRIEDA INESCORT ELISABETH RISDON

Screen Play by Frank Ryan • John Jacoby • Adaptation by Boris Ingster • Leo Townsend • From an Original Story by Sonya Levien • Associate Producer, FRANK SHAW

Produced and Directed by

BRUCE MANNING

UNIVERSAL PICTURES

JOIN THE INDUSTRY'S
"MARCH OF DIMES"
Feb. 18-24
Sign your pledge at once!

MR. HUGHES UNVEILS HIS MAVERICK—AND HOW

"The Outlaw" Given Roadshow Premiere After Two Years of Teasing

by WILLIAM R. WEAVER
in San Francisco

After about two years of consideration and reconsideration, punctuated by sessions in difference with state censor boards and an industry committee which culminated in some revising of the product, Howard Hughes unveiled (correct) his picture, "The Outlaw," last Friday night at the Geary theatre in San Francisco under circumstances and conditions without parallel in recent showmanship.

The tool tycoon, aviation engineer and ace flyer, had applied again to his avocation, the cinema, techniques and policies which had netted him name, fame and incidental profits a decade and more ago. He had turned out a picture designed to make people talk, perhaps gasp, and he had turned over the exploitation of the picture to his public relations counsel, Russell Birdwell, who spared neither effort nor overhead in his endeavors to give his client what was wanted. His campaign had the town talking prior to the world premiere, the capacity audience gasping during it, and the citizens talking to themselves and each other—some in whispers, others out loud—after it.

"The Outlaw," reviewed in this edition, stacks up as a going back to and doing again of things which Henry J. Kaiser's associate in the manufacturing of cargo plans did a dozen years ago, and the exploitation goes back with it.

The film presents, much as the producer's "Hell's Angels" presented the then unknown but always personable Jean Harlow, a young woman named Jane Russell, whose personability compares with the Harlow charm of that era and in the same area or areas. This is the young woman and that is the area revealed to the readers of PIC and the other picture-papers-for-impatient-people during the months while the film has been reposing in the vault and the young lady has been establishing a reputation as the most seen unseen movie star in history.

It is in the record that when the late Miss Harlow, then early by some years in point of acting ability, appeared in "Hell's Angels" with the abruptness of an afterthought, that production became a sensation and that young woman became a star. The difference is that Miss Russell appears in this production with the studied abruptness of a forethought and is called upon, as Miss Harlow was not, to do some acting. What will come of that remains to be seen.

The film also presents, much as the producer's "Scarface" presented the then cinematically unknown but talented Paul Muni, a young man named Jack Beutel, casting him, as the earlier venture cast Muni, in the role of a desperado who had lived a life of fact on the sending end of a firearm employed on the side of lawlessness. The Beutel role is identified by name as that of Billy the Kid, deceased, whereas the Muni role was not identified by name as that of a Chicago gangster, living, although the identity was indicated with what the Chicago authorities regarded as a clarity warranting denial of a permit for exhibition inside their municipal boundaries until several years after the gangster in question had been incarcerated in a federal penitentiary and his gang more or less dispersed.

Billy, the Kid, who worked without pals and got into an early grave about 1881, is presumably survived by no vengeful buddies or next of kin, but the State of New York has withheld exhibition license in the case of "The Outlaw" nevertheless.

Given these parallels to work with and aware alike of their possibilities and limitations, Mr. Birdwell, a promoter of parts, gave to the job in hand the patience, persistance and perspicacity which had won him renown in his field

By way of suggesting to the public that the girl was something quite special to see, he planted in magazines and newspapers a selection of photographs which documented the allegation beyond dispute.

By way of underscoring the suggestion and adding another, he adopted for his key phrase in his advertising copy the line: "The picture that couldn't be stopped." He left it to the public to guess why, and who had tried to do the stopping, but the columnists filled in the chinks to the satisfaction of most.

He chose for his key illustraion, in newspaper advertising and on a 24-sheet only a blind man might ignore, a full length picture of Miss Russell, half recumbent and equivalently revealed in a sultry moment on a mound of hay (a moment and pose not now in the picture, by the way, although what might be described a number of reasonable facsimiles are).

By way of bringing his campaign into focus he trademarked his ads with this copy:

"The last time Howard Hughes said he had someone to show you, he gave you two new stars . . . Jean Harlow and Paul Muni. Now he makes the same promise and presents . . . Jane Russell and Jack Buetel."

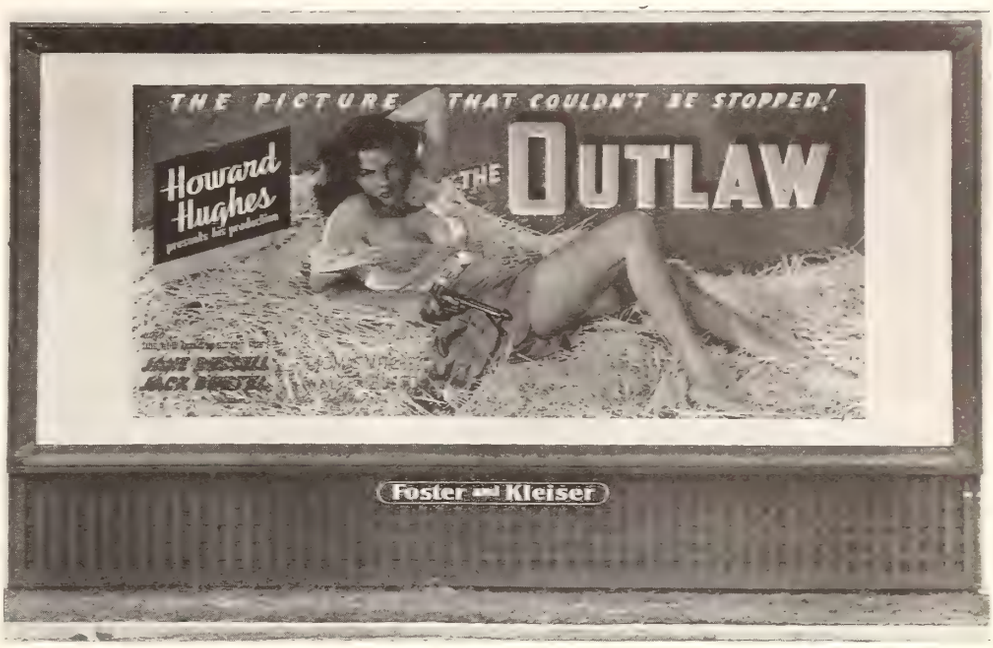
In the two years that elapsed between shooting and showing of the picture he had kept the countenance and contours of Miss Russell before the eyes of the nation in the pages of magazines and newspapers, and bits about her in the columns of the Hollywood correspondents.

In that two years the Hughes picture had been shown to censors in various states, to a committee of industry executives which made suggestions the producer didn't care for, to the Production Code Authority, which made some he complied with but never to the press. In this interval, too, an arrangement under which Twentieth Century-Fox was to distribute the picture blew up.

As a final touch he invited the Hollywood press—trade, lay and fan—to come to San Francisco to see the picture, which was not to be shown elsewhere, publicly or privately, previously, simultaneously nor even, as of this writing, subsequently.

His principal having gone back to cinema beginnings in point of sex on the screen, and he having gone back at least as far in point of sensationalism on the billboards, Birdwell took another leaf out of yesterday's book, creasing it diagonally, and announced that Miss Russell and Mr. Buetel would appear on the stage in an epilogue which, Dame Rumour was allowed to whisper widely, might consist of a scene or scenes removed from the picture for reasons also whispered.

As of weekend, according to Birdwell, no other commitments for exhibition of the film, as a roadshow or otherwise, had been made, although dates in Chicago, Denver and other cities were under consideration.



Some of the art advertising which Russell Birdwell and associates 24-sheeted around the San Francisco area for the roadshow premiere of Howard Hughes' "The Outlaw". The copy, like other Birdwell advertising and publicity for this picture across the last two years, was not submitted to the Advertising Advisory Council of the Hays office.

Nominees Listed for Academy Awards

Selections Based on 456 Films for 1942; Awards to Be Made March 4

Nominations for the annual awards of the Academy of Motion Picture Arts and Sciences, in various classifications from creative to technical, were announced over the weekend in Hollywood by Walter Wanger, president. Hollywood's yearly scramble to determine who shall be given the industry's accolade of fame, will terminate March 4th, at the Academy dinner to be held in the Ambassador Hotel, at which time the winners of the awards will be announced.

Selections for the nominations were made from 456 feature films exhibited in Los Angeles theatres between January 12 and December 31, 1942.

Ten features were nominated in the outstanding motion picture classification: "The Invaders" (British) Ortus-Columbia: "Kings Row," Warner Bros.; "The Magnificent Ambersons," Mercury-RKO; "Mrs. Miniver," MGM; "The Pied Piper," Twentieth Century-Fox; "The Pride of the Yankees," Goldwyn-RKO; "Random Harvest," MGM; "Talk of the Town," Columbia; "Wake Island," Paramount, and "Yankee Doodle Dandy," Warner Bros.

Other nominations were as follows:

Best performance by an actor: James Cagney, who won sixth place in the 1942 MOTION PICTURE HERALD-*Fame* poll of the top money making stars, for his performance in "Yankee Doodle Dandy"; Ronald Colman, "Random Harvest"; Gary Cooper, 1941 winner of the Academy award and third place winner of the 1942 *Fame* poll, for his performance in "The Pride of the Yankees"; Walter Pidgeon, who starred in "How Green Was My Valley," 1941 Academy winner, for his role in "Mrs. Miniver"; Monty Woolley, "The Pied Piper."

Best performance by an actress: Bette Davis, Academy award winner in 1935 and 1938, for "Now, Voyager"; Greer Garson, who ranked ninth in the 1942 *Fame* poll, for "Mrs. Miniver"; Katharine Hepburn, 1933 Academy winner, for "Woman of the Year"; Rosalind Russell, "My Sister Eileen"; Teresa Wright, "The Pride of the Yankees."

Teresa Wright Named For Two Awards

Best performance by an actor in a supporting role: William Bendix in "Wake Island"; Van Heflin, "Johnny Eager"; Walter Huston, "Yankee Doodle Dandy"; Frank Morgan, "Tortilla Flat"; Henry Travers, "Mrs. Miniver."

Best performance by an actress in a supporting role: Gladys Cooper in "Now Voyager"; Agnes Moorehead, "The Magnificent Ambersons"; Susan Peters, "Random Harvest"; Dame May Whitty, "Mrs. Miniver"; Teresa Wright, "Mrs. Miniver."

Miss Wright, who won tenth place in the 1942 "Stars of Tomorrow" poll of MOTION PICTURE HERALD, and who has appeared in only four films since coming to Hollywood in 1941 from the New York stage, is the only actress ever named for two awards, best actress and best supporting player.

Best achievement in directing: Sam Wood, "Kings Row"; William Wyler, "Mrs. Miniver"; Mervyn Leroy, "Random Harvest"; John Farrow, "Wake Island"; Michael Curtiz, "Yankee Doodle Dandy."

Best written screenplay: Rodney Acland and Emeric Pressburger, "The Invaders"; Arthur Wimperis, George Froeschel, James Hilton and Claudine West, "Mrs. Miniver"; Jo Swerling and Herman J. Mankiewicz, "The Pride of the Yankees"; Claudine West, George Froeschel and Arthur Wimperis, "Random Harvest"; Irwin Shaw and Sidney Buchman, "Talk of the Town."

Best original screenplay: Michael Powell and Emeric Pressburger, "One of Our Aircraft Is Missing"; Frank Butler and Don Hartman, "Road to Morocco"; W. R. Burnett and Frank Butler, "Wake Island"; George Oppenheimer, "The War Against Mrs. Hadley"; Ring Lardner, Jr., and Michael Kanin, "Woman of the Year."

Best original motion picture story: Irving Berlin, "Holiday Inn"; Emeric Pressburger, "The Invaders"; Paul Gallico, "The Pride of the Yankees"; Sidney Harmon, "Talk of the Town"; Robert Buckner, "Yankee Doodle Dandy."

Special effects: "The Black Swan," "Desperate Journey," "Flying Tigers," "Invisible Agent," "Jungle Book," "Mrs. Miniver," "The Navy Comes Through," "One of Our Aircraft Is Missing," "The Pride of the Yankees" and "Reap the Wild Wind."

Selected in the shorts division in the one-reel group, were: "Speaking of Animals and Their Families," Paramount; Marines in the Making," MGM; "United States Marine Band," Warners; "Desert Wonderland," Twentieth Century-Fox; two reels: "Private Smith of the U.S.A.," RKO; "Don't Talk," MGM; "Beyond the Line of Duty," Warners; cartoons: "All Out for V," Terrytoons, Twentieth Century-Fox; "Juke Box Jamboree," Lantz-Universal; "Tulips Shall Grow," Pal-Paramount; "Pigs in a Polka," Schlesinger-Warners; "Der Fuehrer s Face," Disney-RKO; "The Blitz Wolf," MGM.

WALLACE MAY BE ACADEMY SPEAKER

Vice-President Henry A. Wallace may appear as principal speaker at the annual dinner of the Academy of Motion Picture Arts and Sciences March 4th, to share the limelight with Academy Awards' winners, it was reported Tuesday by Louella Parsons in her syndicated newspaper column. Confirmation of this report from the Academy committee arranging the dinner, however, was not forthcoming, but Miss Parsons indicated expectations currently point to the Vice-President's personal appearance. Last year, Wendell Willkie was the guest speaker at the annual dinner.

Pamphlet Cites War Activity

"Movies at War," third pamphlet in the series prepared by the industry Service Bureau as part of the all-industry public relations program sponsored by the Motion Picture Producers and Distributors of America, was issued this week. The pamphlet, a sample of those to be distributed generally to the mailing list of editors now receiving the Motion Picture Letter from the bureau, will be distributed largely to exhibitors and exhibitor organizations. In a foreword, its authorship is attributed to Charles Francis Coe, vice-president and general counsel of the MPPDA.

The four-page message directed to the patrons of the American motion picture theatre, enumerates the industry's service in war activities and stresses continued freedom of the screen in the prosecution of the war. It reviews the "death of all culture, all art" in Nazi-dominated Europe and warns, "Who would destroy democracy, must first destroy the American-made motion picture! . . . You who treasure your theatre as a place to view the world in passing, know why these theatres must not close. In the United States, some 17,000 of them are your listening posts; your eyes and ears of world-wide dimensions; your visual informant on the size and the shape of things to come. . . .

"If ever we cease to be an industry, we will perish as an art. The reason is simple. You have a right to good pictures. We have the responsibility of making them for you. If we fail, you will not go to the theatre. Thus the art will wither because the industry failed. . . . Literally, a darkened motion picture theatre would be return to a darkened world.

"We pledge you, on our part," the pamphlet declares, "undiminished effort, to make better, and even better motion pictures; to fight shoulder to shoulder with the forces of freedom in this war."

Emphasizing the place of the motion picture theatre as a cultural force in community life, the booklet recommends that residents of the community should "know your neighborhood exhibitor, stop in at his theatre. Talk with him. You will find him a friendly chap, eager to do his part for America, just as you are. There is no more vital work in town, than he is doing. He is our contact with you. He will gladly be your contact with us."

In conclusion, the pamphlet forecasts that "the world of tomorrow will be well lighted by the silver screen. We ask your help to that end. We pledge you our fidelity to that end."

To Film Tuohy's Life

The forthcoming Twentieth Century-Fox production based on the life of Roger Tuohy, will have authentic backgrounds at least. Bryan Foy, producer, spent last week in Chicago, filming the Joliet penitentiary from which Tuohy escaped and the northside hideout where he was captured.

Warners Promote Osborn

Charles R. Osborn has been appointed field supervisor of the film checking service in the Buffalo and Albany territories for Warner Brothers, succeeding Ben W. Price.

WARNER BROS.' TRADE SHOWINGS OF "AIR FORCE"

CITY	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Warner Screening Room	79 N. Pearl St.	Tues. 2/23	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N. W.	Tues. 2/23	10:00 A.M.
Boston	RKO Screening Room	122 Arlington St.	Tues. 2/23	2:00 P.M.
Buffalo	Paramount Sc. Rm.	464 Franklin St.	Tues. 2/23	1:30 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 So. Church St.	Tues. 2/23	10:00 A.M.
Chicago	Warner Screening Room	1307 S. Wabash Ave.	Tues. 2/23	1:00 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	Tues. 2/23	7:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	Tues. 2/23	8:00 P.M.
Dallas	Paramount Sc. Rm.	412 S. Harwood St.	Tues. 2/23	10:00 A.M.
Denver	Paramount Sc. Rm.	21st & Stout Sts.	Tues. 2/23	2:00 P.M.
Des Moines	Paramount Sc. Rm.	1125 High St.	Tues. 2/23	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	Tues. 2/23	1:30 P.M.
Indianapolis	20th Century-Fox Sc. Rm.	326 No. Illinois	Tues. 2/23	1:00 P.M.
Kansas City	Paramount Sc. Rm.	1802 Wyandotte St.	Tues. 2/23	1:30 P.M.
Los Angeles	Warner Exch. Sc. Rm.	2025 S. Vermont Ave.	Tues. 2/23	1:30 P.M.
Memphis	Paramount Sc. Rm.	362 S. Second St.	Tues. 2/23	10:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	Tues. 2/23	1:30 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	Tues. 2/23	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	Tues. 2/23	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	Tues. 2/23	10:00 A.M.
New York	Home Office Sc. Rm.	321 W. 44th St.	Tues. 2/23	10:30 A.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	Tues. 2/23	9:00 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	Tues. 2/23	1:00 P.M.
Philadelphia	Vine St. Sc. Rm.	1220 Vine St.	Tues. 2/23	10:30 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	Tues. 2/23	1:30 P.M.
Portland	Star Screening Room	925 N. W. 19th Ave.	Tues. 2/23	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 E. 1st South	Tues. 2/23	2:00 P.M.
San Francisco	Republic Sc. Rm.	221 Golden Gate Ave.	Tues. 2/23	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	Tues. 2/23	1:00 P.M.
St. Louis	S'renco Sc. Rm.	3143 Olive St.	Tues. 2/23	10:00 A.M.
Washington	Earle Th. Bldg.	13th & E. Sts. N. W.	Tues. 2/23	10:00 A.M.

Cite Capra War Film In 4th Term Attack

"Prelude to War" Used as Roosevelt Propaganda, Senator Charges

Washington Bureau

Lt. Colonel Frank Capra's war documentary film, "A Prelude to War," produced last year for the Special Services Branch of the U. S. Army, was used in an attack against the Administration Monday, when Senator Holman of Oregon charged in Washington that Government motion pictures as well as magazines produced ostensibly to further the war effort were in reality being used to promote a fourth term for President Roosevelt.

Although the Capra picture has been shown to the armed forces, as one of the educational films produced for that purpose, it has not been exhibited in film theatres. It had a public showing last autumn in New York at the Picture Pioneers' dinner. At that time, industry leaders expressed the desire to obtain it for general release in theatres but the Army Special Services Branch refused to permit its theatrical distribution and reserved its exhibition only for the Army.

Senator Holman introduced a resolution to authorize the Appropriations Committee to investigate the production and distribution of Government films and magazines and their cost to the taxpayers. He said he had arranged for "A Prelude to War" to be shown to Senators in the caucus room of the Senate Office Building next week so that they could see the "personal and political propaganda" he charged it contained.

Senator Holman referred also to another picture, "Spy Ship," a Warner feature released last August, of which he said, "I understand that it, too, is a propaganda picture which fosters disunity by those very persons who are continually shouting 'unity, unity!'"

OWI Magazine Also Is Attacked

A viewing of the Capra film, first in a series called "Why We Fight," and a reading of the Government magazine *Victory* would convince any one that "Mr. Franklin D. Roosevelt is to seek a fourth election to the Presidency," the Senator declared. While the magazine and some of the motion pictures are designed for the education of troops abroad and to convince them of the righteousness of the American cause in this war, he asserted that the men of the armed forces were potential voters and that much of the information contained in films and in the magazine was "window dressing," hiding the real purpose.

Senator Holman told his colleagues that *Victory* was published by the Office of War Information and distributed abroad, but not in this country. He quoted two specific items contained in an article of the magazine which he characterized as proof of a "waste of public funds."

Senator Danaher of Connecticut interrupted him to voice the opinion that "so obviously a non-essential expenditure" was involved that the Joint Committee on Reduction of Non-Essential Expenditures ought to investigate. Minority Leader McNary said, however, that he thought Senator Holman's resolution ought to go to the Appropriations Committee, since that group could act to reduce or eliminate appropriations which might be requested to continue publication of the magazine.

Other than the general criticism of "window dressing" directed toward the Capra film, Senator Holman did not describe any specific sequences of the motion picture in question to support his contention that it was being used as a political influence.

CAPRA FILMS IN ARMY ORIENTATION SHOW

"A Prelude to War," produced by Lt. Col. Frank Capra, former Hollywood producer, was shown Wednesday afternoon to New York radio and newspaper men, at the Museum of Modern Art. It is for orientation of soldiers and is the first of a series called "Why We Fight."

It was shown as part of an exhibit of the Army Orientation Course, by the Services of Supply. Also displayed were Army news maps, methods of field current events dissemination and guide books to foreign lands.

Canadian Pioneers Plan Toronto Benefit Ball

Canadian Motion Picture Pioneers will sponsor a film ball March 23rd, at the Royal York Hotel, Toronto, to establish a sustaining fund for the Pioneers' benevolent fund. Arrangements for the event are under direction of the entertainment committee of which Charles Mavety is chairman and Ben Cronk and Archie Laurie, members. Tickets are scaled from $3.50 to $7.00.

War Bond prizes will be offered, to be donated by the following: $50 Bond, Famous Players Canadian Corporation; $50 Bond, J. J. Fitzgibbons, president of FPC; $25 War Savings Certificates, Paul Nathanson, Canadian Automatic Confections, Mavety Film Delivery Service, *Canadian Moving Picture Digest* and Leo Schlesinger of New York. Other prizes will be donated by a number of exhibitors, including Loew's theatre, Toronto, the B. & F. theatre, Toronto, Sam Bloom and Sam Fine, and Twentieth Century thatres.

Heads St. Louis Group

Jacob M. Lashly, St. Louis attorney, has been named president of the St. Louis Municipal Theatre Association. He succeeds the late Henry W. Kiel.

Vining Resigns As Chairman of Canadian WIB

Following the recent announcement in Montreal that John Grierson, commissioner of the National Film Board in Canada, has been appointed general manager and chief executive officer of the War Information Board, it was learned in New York this week that Charles Vining, chairman of the WIB, had resigned because of ill health. A new chairman has not yet been named, it was said. The War Information Board, organized by the Canadian Government last September, operates similarly to the U. S. Office of War Information.

On January 28th when Mr. Vining announced the Grierson appointment in the newly-created post of general manager of the WIB, he said that Mr. Grierson would retain his present position with the Film Board but that "arrangements" would be made "to make him available for his new duties." Mr. Vining is a former director of the Canadian Newsprint Association and he served on the WIB with a number of high officials of Canadian Government departments who are members.

Campbell Smart, former Montreal advertising executive who was an associate of Mr. Vining's, in charge of foreign activities for the WIB, also resigned, it was reported this week. Frank Ryan has been named acting chief in his place. David Rogers, former managing director of the Regina *Leader-Post,* remains director of the domestic branch.

The New York office of the WIB is under the supervision of Harry Sedgwick, who has been with the agency since its inception. Hugh Campbell is in charge of the Washington branch.

Meanwhile, the National Film Board announced the opening of an office in Chicago to handle non-theatrical distribution in the U. S. of the board's productions. Miss J. Margaret Carter is in charge and the office is located in the International Relations Center Building at 84 East Randolph Street.

A supply of 16mm. prints will be kept on hand for shipment to educational film libraries, boards of education and dealers throughout the country. Arrangements already have been made, it was reported, with Bell & Howell, Films, Inc., and Ideal Pictures Corporation for release of a block of 16mm. prints of the board's productions through regional exchanges.

Among the titles released thus far are the following subjects dealing with the war program of the United Nations: "Atlantic Patrol," "Battle of Brains," "Children from Overseas," "Tools of War," "Wings of Youth." In addition, a number of 16mm. films depicting Canada's technical and natural resources will be distributed.

Fight Sunday Shows

Citizens in Princeton, N. J., continue their opposition to Sunday films. The theatres opened last Sunday for the first time to enable service men stationed there to attend the shows. The houses were opened by Governor Charles Edison, acting under wartime emergency powers. According to the town folk opposed to the Sunday films, they declared that they checked the first day's attendance and found that only 57 uniformed men attended the matinee and but four service men at the evening shows.

Plan Wide Distribution

"Beyond the Line of Duty," Warner Brothers' short subject showing the exploits of Major Hewitt T. Wheless, is being dubbed in Spanish, Portuguese, Chinese, French, Dutch, Norwegian and Russian, and will be distributed to countries speaking those languages as a morale stimulant.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

The Hollywood Victory Committee, described in the current edition of FAME as "civilization's arsenal of Fame that funnels to the arsenal of Democracy the priceless and gratis munitions of morale," established a new record of service during January.

In that month, according to the organization's report of activities, the HVC provided 350 personalities who made 758 individuial appearances for the Army, Navy Marine Corps, Coast Guard and governmental agencies.

The report shows that the players participated in 47 special USO camp shows, 15 transcontinental radio broadcasts, 46 transcriptions for short-wave rebroadcast, entertained in 52 military establishments headlining traveling USO-Camp Show tours and made personal appearances for the Treasury Department and charities in 11 cities, including attendance at the Washington observance of the President's birthday for the benefit of the Infantile Paralysis Fund Drive.

Entertainment of the armed services, always given first call by the HVC, led all branches of activity. Twenty-five spot camp shows and 30 transcriptions were made for the War Department. Twenty-two camp spot shows were staged for the Navy, Marine Corps and Coast Guard, players appearing also on four Navy broadcasts. Twelve transcriptions were recorded for the Office of War Information and the Coordinator of Inter-American Affairs, and three for the Treasury Department.

Shorts Showing Brings Audience Response

There was no intent to program the show for purposes of entertainment in the showmanly manner, for no sale of tickets was involved and there was to be no second showing, but the exhibition of short subjects nominated by their producers for the Academy of Motion Picture Arts and Sciences Awards last week at the Filmarte theatre did everything to and for the invited guests that showmen dream of as they build their programs. The applause, the laughter, and in some cases the thrill that swept the audience reminded many again that exhibitors have not taken advantage of the opportunity to establish as part of their routine an occasional or periodical program of short subjects for their customers.

Screening Was for Judges' Benefit

The screening last week was for the benefit of the judges, who, sitting in a section roped off for seclusion, marked their ballots in the voting which will determine the subjects to be awarded Oscars on March 4th. The remainder of the theatre was filled to capacity with guests, press people and professionals, present without function save to observe and be entertained. Both factions were.

The subjects in the one-reel group were "Speaking of Animals and Their Families," Paramount; "Marines in the Making," MGM; "United States Marine Band," Warners, and "Desert Wonderland," Twentieth Century-Fox.

The two-reel group consisted of "Private Smith of the U.S.A.," RKO Radio; "Don't Talk," MGM, and "Beyond the Line of Duty," Warners.

In the cartoon division the subjects were "All Out for V," Twentieth Century-Fox; "Juke Box Jamboree," Universal; "Tulips Shall Grow," Paramount; "Pigs in a Polka," Warners; "Der Fuehrer's Face," RKO Radio, and "The Blitz Wolf," MGM.

Hope Film, "Jane Eyre" Start

"Let's Face It," Bob Hope's next vehicle for Paramount, and "Jane Eyre," the Orson Welles-Joan Fontaine vehicle obtained from David O. Selznick by Twentieth Century-Fox, were standouts on Hollywood starting schedules for the week, which ended with the completion of nine pictures and the launching of eight, bringing the production index figure to 39.

The week by studio, title and condition of product:

COMPLETED

MGM
Swing Shift Maisie
Above Suspicion
Private Miss Jones
Paramount
Good Fellows
RKO-Radio
Petticoat Larceny
Republic
Shantytown
UA
Lady of Burlesque (Stromberg)
Universal
Son of Dracula*
We've Never Been Licked

STARTED

Monogram
Ghosts in the Night
Paramount
Let's Face It
PRC
Ghost and the Guest
Republic
Santa Fe Scouts
Man Trap
20th-Fox
Heaven Can Wait
Jane Eyre
Universal
Trombone from Heaven

* Formerly "Destiny."

SHOOTING

Columbia
Redhead from Manhattan
Blondie Buys a Horse
Attack by Night
Sahara
MGM
Right About Face
Best Foot Forward
Girl Grazy
Faculty Row
Bataan Patrol
I Dood It
Monogram
Clancy Street Boys
Paramount
Riding High
Alaska Highway
Five Graves to Cairo
So Proudly We Hail
Lady in the Dark
PRC
Girls in Chains
RKO Radio
Free for All
Fallen Sparrow
Sky's the Limit
Falcon Strikes Back
Republic
King of the Cowboys
20th-Fox
Stormy Weather
Bomber's Moon
UA
Stage Door Canteen (Lesser)
Universal
Phantom of the Opera
Cross Your Fingers
Corvettes in Action
Warners
Mission to Moscow
Old Acquaintance
Devotion

Col. Levinson Was with Theodore Roosevelt

Col. Nathan Levinson, head of Warners sound engineering and pioneer in the introduction of Vitaphone, last week celebrated his 40th anniversary as radio and sound engineer. In 1903, Col. Levinson, then a youngster, was sent by Western Union, his employers, to a demonstration of "wireless" by Marconi, the inventor of wireless telegraphy. Since then, communications were his chief interest.

He was with Theodore Roosevelt when the then President visited the Panama Canal. After the trip, President Roosevelt reported to Congress that he was much impressed with the possibilities of the wireless, which, he said, would enable Naval units to communicate with each other at great distances.

Serving as a major in the Signal Corps during the last war, Col. Levinson 16 years ago joined Warners, which was then actively interested in "talking pictures."

Another anniversary celebrated last week was that of King Vidor, director, who passed the 24-year mark in the industry. In 1919, he made his first feature film, "The Turn of the Road." At that time, he was just 21.

Rejected by the Army and the Navy because of the effects of an injury suffered during childhood, Jimmy Lydon returns to Paramount to continue the "Henry Aldrich" series. His next has been set as "Henry Aldrich Takes Over," in the course of which he becomes boy mayor for a day. . . . Alfred Noyes, English poet, has written a poem and will narrate it for the prologue to PRC's "Corregidor." The company owns initial publications rights to the piece. . . . For years under contract to 20th Century-Fox, Marjorie Weaver gets her first freelance role at Paramount in "Let's Face It," Bob Hope vehicle.

Production Starts on "Saratoga Trunk"

Margo returns to the screen with a role opposite Dennis O'Keefe in RKO's "The Leopard Men." . . . Cast to head the players in "Treasure of Sierra Madre" are Humphrey Bogart, Walter Huston and John Garfield. Henry Blanke will produce the film, which will deal with the hunt for a lost silver mine in Mexico. . . . The title of "Unconquered," Arnold production for United Artists, has been changed to "We Killed Hitler's Hangman."

Marcia Davenport's novel, "Valley of Decision," concerning American life, has been bought by M-G-M for a Greer Garson vehicle. . . . "Saratoga Trunk" is supposed to get under way this week at Warners with Ingrid Bergman and Gary Cooper playing opposite each other, and Sam Wood directing. The trio just completed a little chore at Paramount called "For Whom the Bell Tolls." . . . Greek actress Katina Paxinou, whose first film role was in that picture, follows it up with "Hostages" at the same studio.

NOW AT YOUR RKO EXC

THE BIGGEST "TAR

TARZA



Join the industry's
March of Dimes Drive
Feb. 18 to Feb. 24

IGE . . .

TAN OF 'EM ALL!

Tarzan! "Boy"! Cheeta! They're all here in this tops-of-all adventure! Plus a *new* jungle glamour girl, Zandra—famed beauty, Frances Gifford! Packed with thrills unmatched on any screen . . . as brutal, marauding beast-men invade Tarzan's jungle kingdom *at their peril!*

V RIUMPHS

EDGAR RICE BURROUGHS'

TARZAN TRIUMPHS

starring

JOHNNY WEISSMULLER

FRANCES GIFFORD

JOHNNY (BOY) SHEFFIELD

Directed by
WILLIAM THIELE

Screen Play by Roy Chanslor and Carroll Young • From a Story by Carroll Young Based Upon the Characters Created by Edgar Rice Burroughs

Produced by
SOL LESSER



'Gaucho War' Voted Argentine's Best

"Green Was My Valley" Named Best Foreign Picture of 1942

by NATALIO BRUSKI
in Buenos Aires

"The Gaucho War" has been voted the best native Argentine feature of 1942 by all four organizations conducting selections for the years' outstanding film achievements.

Two of the four units voted "How Green Was My Valley" as the outstanding foreign film shown in Argentina during the year, while one other selected "Mrs. Miniver" as the best foreign film.

The four groups announcing selections were: Buenos Aires Municipal Board, the awards of which are designed to encourage domestic production; the Argentine Academy of Cinematographic Arts and Sciences, the Association of Argentine Cinema Critics, and the trade journal *Heraldo de Cinematografista*. The Academy and the critics' group made annual selections this year for the first time. Following are the detailed selections of the various groups.

Buenos Aires Municipal Board Selections

The Buenos Aires Municipal Board has made the following selections:

Best film: "The Gaucho War" with special mention as follows: producer, Associated Argentine Artists; performances, Amelia Bence, Francisco Petrona; writers, Ulises Petit de Murat and Romero Manzi; art direction, Lucas Demare; musical composition, Lucio Demare; technicians, Jorge DiLauro, Fernando Murua and Humberto Peruzzi.

Next best film: "Malambo" with special mention as follows: producers, Establecimientos Filmadores Argentinos S.A.; writer, Hugo MacDougall; art direction, Alberto de Zavala; musical composition, Alberto Ginastera; technicians, Oscar L. Nourry, Carmel Lobotrico; performances, Delia Garces, Oscar Valicelli.

Best animated cartoon: "Upa in Difficulties" (produced by the Dante Quinterno Syndicate).

Best producer of newsreels: Panamerican Newsreels.

Best documentary film: "The Llama Trail" (produced by the Argentina Sono Films S.A.)

Argentine Academy Names Choices

The Argentine Academy of Cinematographic Arts and Sciences has named the following:

Best film, "Gaucho War"; best director, Lucas Demare ("Gaucho War"); best female role, Delia Garces ("Malambo"); best male role, Francisco Petrone ("Gaucho War"); best male character role, Ernesto Vilches ("Her First Dance"); best original story, Hugo MacDougall ("Malambo"); best screen adaptation, Ulises Petit de Murat and Homero Manzi ("Gaucho"); best set decorations, Ralph Pappier and Carlos Ferrarotti ("In Old Buenos Aires"); best photography, Jose Suarez, Roque Funes and A. Merayo ("Malambo"); best camera work, Humberto Peruzzi ("Gaucho War"); best sound results, Jorge di Lauro and Fernando Murua ("Gaucho War"); best original music, Alberto Ginastera ("Malambo"); best short film actor, Fluvio Testi ("Nahuel Huapi"); best research work, Laboratorios Alex.

Best foreign film: "How Green Was My Valley."

Special honors: Ralph Pappier and R. Roberts for special effects in "The Gaucho War"; Walt Disney for production of "Saludos Amigos," and Dante Quinterno for work in "Upa in Difficulties."

Critics Call "Valley" Best Foreign Film

The Association of Argentine Cinema Critics has made the following awards:

Best film, "The Gaucho War"; best foreign film, "How Green Was My Valley"; best director, Lucas Demare ("Gaucho War"); best actor, Arturo Garcia Buhr ("The Children Grow Up"); best actress, Amelia Bence ("The Third Kiss"); best story, Hugo MacDougall ("Malambo"); best adaptation, Ulises Petit de Murat and Romero Manzi ("Gaucho War").

The trade publication *Heraldo de Cinematografista* has named:

Best Argentine film: "The Gaucho War"; best foreign films: 1. "Mrs. Miniver"; 2. "How Green Was My Valley"; 3. "All That Money Can Buy"; 4. "The Stars Look Down"; 5. "Here Comes Mr. Jordan."

Producers Active In Argentina

Rafael Frontaura and Chela Cordero have joined the cast of the EFA film, "Almost a Dream" ("Casi un Sueno"). This picture, with María Duval in the leading role, is now being produced under the direction of Enrique Amorim in the Pampa Film studios.

Director Bayón Herrera has returned from Cordoba, where he went to film the outdoor scenes of "Impossible Passion" ("Pasión Imposible"), the EFA super film, featuring Hugo del Carrill. This will be the first release of the EFA studios this season.

José Bohr, who has just finished producing and directing "27 Millions" for the Chilargen studios, states that he will produce and direct three more pictures for this company—"Satan, Jr."; "Pants in My Life" and "We Remember."

"Southern Frontier" ("Frontera Sur"), a San Blas Film production to be distributed by Argentina Sono Film, was released at a premiere on January 20th.

The filming of "Cándida, the Woman of the Year" ("Cándida, la Mujer del Año"), an Argentina Sono Film production, has been completed with Nini Marshall, this company's exclusive star, in the leading role. Augusto Codecá, Carlos Morganti, Julio Renato, Alfredo Jordán, and Edna Norrel have important parts in "Cándida, the Woman of the Year," the remainder of the cast including Blanca Vidal, Lalo Malcolm and Carlos Delucci. The picture was directed by Enrique Santos Discépolo, while Menasché, Meaños and Discépolo himself were responsible for the story.

Amadori to Direct Five Films This Year

Luis César Amadori has begun filming "Love Letters" ("Cartas de Amor") for Argentina Sono Film, from a story by Gabriel Peña. In "Love Letters," the first of five pictures which Amadori will direct this year for this company, the leading roles are filled by Pedro Lopez Lagar and Amelia Bence, the stars who did such good work in "The Third Kiss" ("El Tercer Beso") for the same studios and director. The rest of the cast has not yet been selected.

The forthcoming production of the EFA studios based on the well known story of Ricardo de Alarcón, "Captain Poison" ("El Capitán Beneno") is proceeding satisfactorily, with Luis Sandrini in the leading role. In this picture Sandrini has a completely different part than those with which his audience is familiar. The scope of this film is such that Sandrini may be said to have undertaken the most difficult role of his career.

There is intense activity in the San Miguel studios, where four new productions are now being filmed, at Bella Vista and Side. The films are: "Three Men of the River" ("Tres Hombres del Rio"), "Men Prefer Widows" ("Los Hombres las Prefieren Viudas"), "Eclipse of the Sun" ("Eclipse de Sol"), and "When the Orange Blooms" ("Cuando Floreza el Naranjo").

New Warner Managers In Wilmington Theatres

Changes in the personnel of Warner Brothers' theatres in Wilmington have been announced by A. J. Vanni, zone manager. Birk Binnard has succeeded Richard Kirsch as manager of the Queen theatre. Mr. Kirsch entered the Army last month, as did the assistant manager, Herbert Slattery. No successor has been named to his position as yet.

Helen Tindall has been appointed acting manager of the Ritz theatre in place of Sidney Munter, who is on a leave of absence due to ill health. She is the first woman manager of any of the city's theatres.

Gledhill Is Army Captain

Donald Gledhill, formerly executive secretary of the Academy of Motion Picture Arts and Sciences, was expected to report last week to Washington as a captain in the Army Signal Corps. Walter Wanger, president of the Academy, has announced that his position will be filled by Mrs. Gledhill.

Would Shift Theatre Control

Iowa theatre exhibitors are interested in the passing of a bill that has been introduced in the Iowa Senate to place supervision of construction of theatres, halls, auditoriums and other places of public assembly in which combustible films are used under jurisdiction of the State Fire Marshall.

Needles Returns from Army

Erwin Needles, son of Henry L. Needles, Hartford division manager for Warner Theatres, has been honorably discharged from the Army, after serving 19 months with the 43rd Division at Camp Blanding, Fla.

HIT!

ST. LOUIS, DAVENPORT, ROCK ISLAND, DES MOINES, MILWAUKEE, MIAMI BEACH!

Jack BENNY · Priscilla LANE



The MEANEST MAN in the WORLD

with

ROCHESTER · EDMUND GWENN · MATT BRIGGS

ANNE REVERE · MARGARET SEDDON · HELENE REYNOLDS

Directed by SIDNEY LANFIELD · Produced by WILLIAM PERLBERG

Screen play by Allan House and George Seaton · Based on the play "The Meanest Man In The World" as produced by George M. Cohan

20th Century Fox

CIO Wins in Three N. Y. Exchanges

NLRB Election Held After Court Fight; Wage Rise Sought for Extras

The International Alliance of Theatrical Stage Employees was defeated last week in its attempt to organize clerical workers in the New York exchanges of Twentieth Century-Fox, Loew's and United Artists.

In a National Labor Relations Board election Friday, February 5th, the CIO's Screen Office and Professional Employees Guild, Local 109, was selected. The count in the voting was: in Twentieth Century-Fox, SOPEG, 17; IATSE, 10; in Loew's, SOPEG, 31; IATSE, 19; in United Artists, SOPEG, 7; IATSE, 3.

The elections followed a court fight in which the IATSE attempted to establish a national clerical workers' exchange unit, citing members in other cities. The AFL union maintains complete control of "backroom" exchange workers, however, in its "B" locals.

Contract negotiations between SOPEG and Paramount's home office, and the Paramount and Famous Music Companies, were resumed this week, with James Fitzpatrick as Federal mediator.

Meanwhile, the Screen Publicists Guild, also CIO, lost its attempt to gain for members the cost of living bonuses given by Paramount last year. Milton Diamond, arbitrator, ruled last week that when the union contracted with Paramount, members assumed the status of other contract employees; that is, wage increases are provided in the contracts. The company pointed out that the bonus was not paid to contract employees.

Approval of the War Labor Board for pay increases up to 15 per cent for 350 "front office" workers in RKO exchanges, has been obtained, the IATSE announced last week.

Some of the increases are retroactive to September 9th, when the IATSE and RKO signed a contract on a national basis providing for a flat 15 per cent increase for front office employes who had been without pay rises since January 1, 1941, and up to that amount for others. The retroactive clause depends on the time of formation of the local union.

Screen Actors Seek Pay Increase for Extras

In Hollywood, the Screen Actors Guild is once again seeking increases for extras, citing the rises in the cost of living. The issue was dropped last autumn, when Federal wage stabilization directives were issued.

The Central Casting Bureau's annual report last week showed that the extras' average daily wage in 1942 was $11.78. In 1941, it was $11.50.

The international executive board of the IATSE held its winter meeting in Denver last week and adjourned after spending several days on routine matters, with some of the members going to the coast, where they will work on the length of the work week and the manpower shortage in the studios. At the meeting were Richard F. Walsh, president; Louis Krouse, secretary-treasurer, and Felix D. Snow, William P. Covert, Harland Holmden, Floyd M. Billingsley, James F. Brennan, Roger M. Kennedy, Carl Cooper and William P. Raoul, vice-presidents.

The Chicago IATSE Local 2, stagehands, has won a two-year contract providing a five per cent pay rise the first year, and three per cent the second. It is retroactive to September, 1942, and requires the approval of the War Labor Board.

The Motion Picture Film Editors, New York, has elected John E. Michon as president; Harry Foster, vice-president; Joseph Vadela, secretary; Morris Roizman, treasurer. Trustees are James Molini, Max Rothstein and Fred Ahrens. On the executive board are the officers and Nathan Cy Braunstein, Michael Prusch and Dan Heiss.

WomenPromoted By 20th-Fox

Twentieth Century-Fox has announced the promotion of 14 women in its branch offices in the United States and Canada. The promotions among women employees in the last five months have totaled 90.

Included are three head bookers, Elizabeth Bacon, New Orleans; Florence Patke, St. Louis, and Mrs. Sarah Young, Washington. Miss Bacon and Miss Patke were recently promoted while Mrs. Young has held her position as the only woman head booker for the company for some time.

Seven women also have been named advertising sales managers. They are Jane Mulcahey, Denver; Mrs. Eva Daniel, Minneapolis; Mrs. Helen Remigi, Salt Lake City; Mrs. Ruth Bateman, Oklahoma City; Mrs. Louella Frazier, San Francisco; Mrs. Alberta Gilbert, Des Moines, and Annabelle Kelly, Cincinnati. Miss Kelly has held her position for several years, while the others were appointed during the past two months.

Branch managers were instructed by Tom J. Connors, vice-president in charge of distribution, to develop feminine employees for promotions in the delivery departments, while other women have taken posts in the cashier, bookkeeping and stenographic sections. At least 30 girls have risen from the film inspection department to take up new duties in the office categories after taking evening courses at business colleges or commercial schools.

Company sales executives have expressed satisfaction with the efficient results obtained.

Aid 400 Patrons in Fire

Two employees of the Joy theatre at Belzoni, Miss., are in a critical condition following their action in aiding the evacuation of 400 patrons following a fire which caused $13,000 damage to the theatre recently. James Smith, projectionist, suffered third degree burns, and Vera Cummings, cashier, was burned about the face and arms.

Expect 400 at Variety Club Convention

A larger attendance than previously announced was predicted for the National Variety Club convention in Chicago on February 19th-21st, following the Chicago club's announcement that approximately 125 members from that chapter would raise the figure to almost 400.

The increased reservations caused a switch in location for the banquet. It was expected that the Blackstone Hotel would comfortably accommodate the delegates, but it has been announced now that the Drake Hotel with its larger facilities will be used. However, the business sessions and official convention headquarters still remain at the Blackstone.

Henry Elman, national convention chairman from Chicago, is formulating plans with his committee for the program of events and entertainment, together with the list of speakers. The Chicago tent will be inducted formally and receive its charter on February 20th at the banquet.

John H. Harris, national chief barker, is expected to outline the many war activities conducted by the Variety Clubs in his opening address to the convention delegates on February 19th. Another report on the past year's activities will be submitted by the heart committees, local groups that carry out the charity work of each tent. It is expected that representatives from the production companies also will be on hand, and several sales executives already have expressed their intention of conducting regional sales meetings with district and division managers in spare time during the convention dates.

Mr. Harris said last week that the present war emergency requires an even greater effort than before on the part of the tents, and he is expected to establish the platform of the clubs for further coooperation and activity on the home front. He praised the clubs' records by saying, "Few people in the industry realize the tremendous job the clubs have done without any fanfare of trumpets or personal publicity. It is high time a complete report was issued and the Chicago convention appears to be the best time and place to make it."

Warners Remove Teletypes To Aid War Effort

Teletype machines have been ordered removed from all Warner branch offices, the company announced this week. The move is designed to reduce the wire traffic, thus aiding the war effort. The machines are to be turned over to the Postal Telegraph and Western Union companies as part of the communications equipment urgently requested by the government.

The two wire services will be used by Warner Brothers hereafter to conduct the usual business between the home office and branches.

AFM Local Reelects Officers

Local 140 of the American Federation of Musicians in Wilkes-Barre, Pa., has announced that the following officers were reelected recently at its annual meeting: Donald MacLuskie, president; Robert Knecht, vice-president; Charles E. Tite, recording secretary; Charles E. Williams, financial secretary; Peter J. Kleinkauf, treasurer; Frank Magalski, business agent. William Christian, Joseph Marrone, George Buynak and Frank Mesh were appointed to the board of trustees; Edward Venzel, William Gilbert and Leo Jacobs were appointed to the examining board; and John Baker, John Pechulis and Byron Barney were appointed trustees.

JANE WITHERS

HENRY WILCOXON
PATRICK BROOK
WILLIAM DEMAREST
RUTH DONNELLY



A REPUBLIC PICTURE

JOHNNY DOUGHBOY

with

MEMBERS OF THE 20 MINUS CLUB

BOBBY BREEN
BABY SANDY
"ALFALFA" SWITZER
"SPANKY" McFARLAND
BUTCH AND BUDDY
CORA SUE COLLINS
ROBERT COOGAN

Associate Producer-Director—JOHN H. AUER
Screen Play by Lawrence Kimble
Original story by Frederick Kohner







BUY U. S. WAR SAVINGS BONDS

Public Interest Vital, Arbitrator Says

Decision Halves 14-Days' Clearance for "Good" of the Industry

Long range consideration for the good of the industry and the public was urged upon film arbitrators in a New York decision this week which cut in half the 14 day clearances over the Savoy theatre, in Bloomfield, N. J.

Julius Henry Cohen, arbitrator, ordered Warners, RKO, Paramount, Twentieth Century-Fox and Loew's to grant a maximum of seven days clearance to the Royal theatre over the Savoy and eliminated all clearance in favor of the Broadmoor over the Savoy. Samuel Hochberg is the complainant while Rapf and Rudin operate the two intervening circuit theatres. It was the 33rd New York case.

Costs were assessed one-third against Warners, one-third against the intervenor and the balance against the other distributors.

"We think it is clear that in the interest of the industry as a whole, as a matter of sheer long range policy and in the interest of the public as well that free enterprise should be encouraged on the part of exhibitors as well as producers," Mr. Cohen wrote in his opinion.

On this basis he declared that it was contrary to the best interests to grant special consideration to the Savoy or Broadmoor. Their clearances he found unwarranted by the competitive requirements of Section VIII. No competition exists with the Broadmoor and the competition with the Royal warrants only the seven day margin generally accepted in the Metropolitan New York area, he ruled.

Although conceding evidence of a 20 per cent participation by Warners in Rapf and Rudin grosses, Mr. Cohen ruled that this did not warrant dismissal under the provisions of Section XVII. The distributor and circuit are not truly affiliated but rather in a nominal partnership arrangement, he found.

"It would be a travesty upon the intent of the Decree if in these circumstances we could give no relief to the complainant against Vitagraph because Royal is a licensee of Vitagraph," Mr. Cohen commented.

The arbitrator is general counsel for the Chamber of Commerce of New York State.

New York

A consent settlement ended the 27th New York complaint Monday after a year and three months when the Strand theatre, Plainfield, N. J., dropped its clearance demand against the five distributors and the Paramount, Loew's, Branford, Proctor's Palace theatres in Newark. Terms of the settlement were not disclosed. The case was dismissed by arbitrator Osmond K. Fraenkel without prejudice after he received a general stipulation. The case was filed in November 1941.

Chicago

The Gary Theatre Company's clearance case in behalf of their Palace, Gary, Ind., which had been continued eight times since it was inaugurated June 1, 1942, was disposed of in one day by arbitrator Benjamin Wham, last week. He said that he would make his ruling on statements of counsel and briefs. It is case No. 18.

The arbitrator said that he believed the purpose of arbitration was a speedy, just and economic determination and to that end he asked for statements to clarify the issues.

The case, against Loew's, Paramount, RKO Radio Pictures, Inc., Twentieth Century-Fox and Vitagraph, Inc., asks elimination of clearance granted the Tivoli, Lido and Lake theatres of Valparaiso, Ind., and the Palace of Chesterton, Ind., later being amended to include the Tivoli, Southtown, Avalon, Capitol and Chicago theatres in Chicago. Intervenors represented about twenty theatres in Chicago and nearby cities.

The large number of attorneys and district managers on hand were surprised when Mr. Wham stated that he believed he had sufficient before him to make an award and that no testimony, either in support of or against the complainants contention would be needed.

Mr. Wham also indicated that the award would be against the complainants demands. The complainant immediately announced his intention to appeal.

The right to maintain clearance agreements until 1948 under long term franchise was debated at the Appeal Board last Thursday when, for the second time, the high court of film arbitration granted an oral hearing. They listened to the appeal by the Julius Joelson circuit of the dismissal of its clearance case against Twentieth Century-Fox, Warners, RKO and the Skouras circuit. The 25th and 26th New York cases were consolidated.

John Caskey, attorney for 20th Century-Fox, argued that the franchise under which Skouras operates the Valentine theatre, in the Bronx, dates from the liquidation of Fox-Metropolitan 10 years ago. It runs until 1948. Under Section XV of the decree, he asserted, an award could not take effect until the expiration of this agreement. Mr. Caskey disclosed that it is one of only five or six such long term deals still in effect.

Counsel for the complainant, Monroe Stein, told the Board that clearance in favor of the Valentine over JJ's Avalon, Oxford, Jerome, and Kingsbridge theatres was in effect renegotiated more frequently and asked a reduction. Howard Levinson, for Warners, asked the maintenance of the customary seven day New York clearance margin. C. S. Landau represented RKO and Louis Schwartz the Skouras circuit.

The board reserved decision.

Discrimination Charge Brought

Because Calvin Thomas, a Negro patron, claims to have been denied the purchase of an admission ticket on February 2nd, to the Xenia theatre, at Xenia, Ohio, a unit of the Chakeres circuit at Springfield, Ohio, Prosecuting Attorney Marcus Shoup has ordered the house closed and the arrest of James T. Hibbert, manager, on charges of racial discrimination, it is learned.

Visit Warner Home Office

Norman Ayers and Robert Smeltzer, Warner's eastern and mid-Atlantic division managers respectively, arrived in New York on Monday for conferences with Ben Kalmenson, general sales manager.

Named Theatre Manager

Richard G. Moffett, formerly film editor of the Florida *Times-Union*, has been appointed manager of the St. John's theatre, first run Warner house in Jacksonville.

LATE REVIEW

Young and Willing

(United Artists)

Farce

This United Artists acquisition from Paramount sags below the standard set by others in the lot which have been tradeshown. It is from the stage play "Out of the Frying Pan" and occurs mostly inside an apartment setting which intensifies the monotony of dialogue variations on the old theme of the struggling young actors in quest of a producer. Its usefulness for billing purposes, in view of the names available, surpasses its value as entertainment. The screenplay by Virginia Van Upp spreads emphasis over seven young people and three elders in such fashion that none of them claim interest. The tale boils down to repartee, some tinged with blue, exchanged by three young women and three young men who share an apartment while awaiting employment as actors. Robert Benchley as a producer present too infrequently supplies the moments of solid amusement.

Produced and directed by Edward Griffith, the film adds little to his prestige and that of the players.

Previewed in UA Projection Room. Reviewer's Ratings: Mediocre.

WILLIAM R. WEAVER

Release date, January 29, 1943. Running time, 82 min. PCA No. 7920. Adult audience classification. William Holden, Susan Hayward, Eddie Bracken, Robert Benchley, Martha O'Driscoll, Barbara Britton, Jim Brown, Florence MacMichael, Mabel Paige, Jay Fassett.

Large Audiences View 16mm. Films in Brazil

A total of 330 non-theatrical motion pictures were shown to approximately 122,600 persons in the State of Sao Paulo, Brazil, in November, 1942, it was reported this week by *Foreign Commerce Weekly*, official publication of the Department of Commerce. The films exhibited under the auspices of Uniao Cultural Brasil-Estados Unidos, included five 35mm. pictures and 325 in 16mm. The magazine also reported that between March 23rd and November 30th of last year, more than 310,000 persons attended showings of 766 of the 16mm. films, and 12,600 persons viewed 32 films in 35mm. in that territory.

Jack Goldstein Heads 20th-Fox Publicity

Jack Goldstein this week succeeded Richard Condon as publicity manager at the Twentieth Century Fox home office in New York.

Mr. Condon has been given special exploitation duties at the studio.

Mr. Goldstein has a background of 22 years in publicity and advertising. He was exploitation manager at United Artists, publicity director for the New England Theatres Operating Corporation, advertising manager for Publix theatres in Boston, advertising and publicity director for RKO theatres in New England, and held many other posts.

Circuit Trains Women

A training school for women has been instituted by the Paramount-Richards circuit to provide trained personnel for its theatres throughout the South. The school is located at the company headquarters in New Orleans.

Abbott-Costello Visit Camps

Bud Abbott and Lou Costello currently are touring Army and Navy posts for the USO-Camp Shows. Their itinerary includes stops in New York, New Jersey and Maryland.

A HOT BOX-OFFICE NUMBER!

says the ROBB & ROWLEY CIRCUIT

First the Loew Circuit all over the country reported sizzling business. Now Robb & Rowley wire "All musical records topped at the CENTRE, CORPUS CHRISTI, TEXAS and the CAPITOL, LITTLE ROCK, ARKANSAS!"

(It tops records because it's tops...with the screen's most beautiful girls—with Dennis Day, singing star of Jack Benny's radio program—with Benny Goodman's music. All this, PLUS *a grand, youthful clever story as smooth as The Powers Girl herself!)*



Film War Effort Is Outlined in WAC Booklet

All aspects of motion picture industry cooperation in the war effort are summarized in a new booklet, "Movies at War," published this week by the War Activities Committee. It will be distributed throughout the industry to serve as a handbook and a source of information about war work for exhibitors, exchange men, distributors and WAC regional publicity representatives.

The 30-page summary of WAC work to date, and plans for 1943 was prepared by the national staff at New York under the direction of Francis Harmon, executive secretary, and Oscar Doob, national publicity chairman.

Theatres will receive 16,500 of the 35,000 copies of the booklet, while 3,100 copies will be sent to exchange center War Activities Committee chairmen. Regional publicity agents will receive 1,400 copies, while others will be distributed to home offices and to other industry organizations.

"Every member of the motion picture industry is engaged directly or indirectly in the war activities outlined in these pages" a foreword to the pamphlet said. "More than 200,000 men and women . . . in this art-industry constitute the front line of this voluntary, patriotic, all-out mobilization for victory and peace. Few have their names on committee letterheads. All have their part in the common task. To all these this report is addressed."

Listed and described under the chapter "Films fight for freedom" are U. S. Government Victory films, the industry's America Speaks series and films provided for the armed services, Red Cross and other agencies. Also the war films made by allied nations, and in this country by newsreels and studios for army training, South America and special strategic purposes are mentioned.

Other chapters include "Hats Off to the Moviegoers," reporting on audience response to drives, "Stars Over America," "With the Colors," "Technicians Take a Bow," "Looking Ahead" and "Winning the Peace."

Copies of the booklet will be mailed by the national committee to all WAC members. They may also be obtained from local chairmen or the national WAC office, 1501 Broadway, New York.

"Human Comedy" To Open March 2nd at Astor

MGM's film version of William Saroyan's forthcoming novel, "The Human Comedy," will have its world premiere at the Astor theatre in New York, March 2nd, the company announced this week. Mickey Rooney is starred and the cast includes Frank Morgan, James Craig, Marsha Hunt, Fay Bainter, Ray Collins and Van Johnson, among others. Clarence Brown produced and directed the picture. Howard Estabrook wrote the screenplay adapted from the Saroyan novel. It will play a continuous-performance, popular-price engagement at the Astor.

Premiere of Monogram's big-budget production, "Silver Skates," was held at the Cameo theatre, Bridgeport, Conn., on Wednesday. The film will play the Keith theatre, Boston, and Metropolitan, Washington, early in March, the company announced.

To Manage Three Theatres

The management of the Rapids, Esquire and Dodge theatres in Iowa, owned by Theodore Karatz and Joseph Numero, has been taken over by the Berger Amusement Company of Minneapolis.

Reissues at Minimum, Despite Raw Stock Shortages

Reissues, in the accepted trade sense of new prints and new advertising, are at a minimum in the product market at present, in spite of the raw stock shortage, the tendency toward longer runs and the limiting of picture production to schedules previously announced. However, several exchanges, because of local popularity of given feature offerings, still are renting pictures officially withdrawn. In some instances there will be a revision of the footage to eliminate any elements that are outdated or which smack of antiquity.

Metro-Goldwyn-Mayer, Columbia, Universal, Paramount, Twentieth Century-Fox and United Artists are definitely off the reissue policy for the coming months. RKO is meeting its full schedule and will only reissue if the situation seems to warrant.

Warner Brothers is sales driving on pictures several years old where the prints are in good running condition. They will have one definite reissue, "Varsity Show".

Monogram will reissue the entire Buck Jones series of seven feature Westerns, as cowpuncher attire doesn't change in style as the years pass on. Interest in the Buck Jones pictures has increased since his tragic death in the Cocoanut Grove disaster in Boston. The seven are "Arizona Bound", "Gunman from Bodie", "Forbidden Trails", "Below the Border", "Ghost Town Law", "Down Texas Way" and "Riders of the West". The new prints of all seven are scheduled to be ready for release by the end of February.

Republic is reissuing eight of the Gene Autry Westerns, in addition to its 66 new features and four serials. The first Autry reissue, "Boots and Saddles", is already on the market. The other seven will be released as follows: "South of the Border", March 1st; "Gaucho Serenade", April 15th; "Ride, Tenderfoot, Ride", June 1st; "Tumbling Tumbleweeds", July 15th; "Mexicali Rose", September 1st; "In Old Monterey", October 15th, and "The Old Barn Dance", December 1st.

Another phase of the reuse and reissue situation is the playing at an Army camp of silent film successes of former days. An instance is the running of "Tol'able David", a silent starring Richard Barthelmess, on February 8th, at the Camp Allen theatre, handled by Wilfred Charles Hagedorn, in Norfolk, Va. Mr. Barthelmess made a personal appearance.

Lissim To Lecture on Film Industry

Vladimir M. Lissim, foreign division manager of RKO, will begin a series of lectures on the motion picture industry on February 25th, in the New School for Social Research, New York. Subject of his first lecture is "The Legal Aspect of Motion Picture Copyright or Who Is the Copyright Owner of a Motion Picture." Invitation to Mr. Lissim to give the lectures was extended by Professor Boris Mirkine-Guetzevitch, president of the Institute of Comparative Law.

Prior to his entry in the motion picture field, Mr. Lissim, who is considered an authority on international copyright, studied international law in Berlin; Kiev, Russia, and Paris. For many years he was assistant to the European general manager of RKO in Paris. He arrived in the U. S. in 1940 following the German occupation and since then has been associated in the company's foreign department.

Paramount Nutrition Class

The Paramount women employees will attend their first nutrition class on February 16th at the recreation room at the home office. Classes will be held every Tuesday thereafter. The group will be instructed by Margaret H. Kingsley, assistant director of Good Housekeeping Bureau.

Autry Reissues Advertised

Republic Pictures has placed advertising with magazines announcing the reissue of eight Gene Autry pictures, the company disclosed this week. "Boots and Saddles" is the first reissue.

"Fantasia" Establishing Holdover Records

Walt Disney's "Fantasia", now in its ninth week at the Little Carnegie theatre, New York, after a 50-week roadshow engagement at the Broadway theatre last year and an additional eight weeks of the revised version, is accumulating a holdover record.

The Little theatre, Rochester, recently concluded a three-week engagement of the full version, following first run and general release engagements in that city of the revised, RKO Radio release version. The Mercury theatre, Buffalo; The Little theatre, Newark, N. J., and The Garden theatre, Princeton, N. Y., have booked the full version of "Fantasia" for indefinite runs.

In London, the Studio One theatre played "Fantasia" for 31 weeks with a return engagement after it had run 20 weeks at the New Gallery theatre. In Sydney, Australia, "Fantasia" played a 15-week first run at the Embassy theatre and 10 weeks in its first return engagement there at the Savoy. At both the Royal and Picadilly theatres in Perth, Australia, "Fantasia" broke records.

50 Holiday Bookings Set For Warner Film

"Yankee Doodle Dandy" has been set for 40 RKO theatres, four Randforce, four Skouras and two Century theatres on Washington's Birthday, February 22nd. The entire 50 bookings will run simultaneously.

Warner Brothers said that it is one of the largest holiday deals ever negotiated by the company in the metropolitan New York area.

WAR BRINGS NEW WAVE OF REISSUES IN ENGLAND

All Distributors Engaged in Practice, Some with Separate Divisions

by AUBREY FLANAGAN
in London

Of all the newer phenomena provoked by war conditions in the British industry few have been so remarkable as the new birth given to reissues, revivals and re-releases. Judging by the activities of most of the distributors, and the deals and business registered by many exhibitors, including most of the leading circuits, there is life in the old film yet.

Minor renting houses marketing almost exclusively reissue films, of course, have operated for some time within the British industry. Of most recent days they have been, with the looming shortage of product, reaping a not negligible harvest.

There is practically no leading renter but is currently reissuing films which had been released and shelved, perhaps for years, and making money out of the process. Other organisations, notably Anglo-American and General Film Distributors, have created their own reissue departments. Reissues or releases are being booked widely, not only to independents, but over the major circuits.

It was not insignificant that, as recorded in MOTION PICTURE HERALD recently, the Kinematograph Renters Society discussed the question of reissues and decided to discuss it in greater detail at a forthcoming meeting. It was no less significant that it should have been generally agreed, without formal motion, that members of the Society should retain their dated films to themselves and not issue them for re-release to renters outside the KRS. The sum total seemed to trade students to be that there was possible money in this new business and if there was it should be retained within the appropriate organizations themselves.

Product Shortage Is Important Factor

An examination of trade show lists and of the renters' announcements shows that pictures four, five, six or seven years old loom high among the product offered for the forthcoming year.

Naturally the looming shortage of product, referred to already, is a governing factor in this regard. It would seem, however, to be an economic fact that even now, before the shortage has manifested itself, the re-release machinery has been set in motion to the commercial advantage of those operating and availing themselves of it. Films like Metro's "San Francisco," United Artists' "Rebecca," and General Films-Universal's Deanna Durbin pictures are instances among the wide and impressive pictures seeing the light for the second time.

The fact that there is money in the re-release business, under present conditions at any rate, is indicated by the widespread bookings made on certain of the revived films. In some instances the total number of theatres to which these films have been booked is no less than the total number to which an average Grade A feature is normally booked.

Reissues Successful In Many Spots

Instances illustrating the thesis are too numerous to list. In one instance, however, an average sized hall in a Midlands industrial city, normally registering £400 per week, a few weeks past registered £600 with a Cagney musical some years old.

In the case of another smaller cinema in a high class County town whilst doing top business this year with "Mrs. Miniver," found a revival of the RKO-British production "Dangerous Moonlight" coming an easy second, with five out of its eight top bookings over a long period registered by reissue films.

It is true that there has been some outcry in exhibitor circles against the policy of reissues, particularly in regard to British films. It nevertheless is claimed by the distributors that, despite the outcry, the pictures have proved surprisingly good grossers, particularly British pictures, when they have been shown under re-release circumstances.

The rental charges for these films in general are not excessive. It is true there is an instance of one virtual reissue for which 50 per cent is aimed at. It would be fair to estimate that 33 per cent is nearer the average sharing terms, though one leading organization now specializing in revivals does not ask more than 27½ per cent. Previously reissued films were sold on very moderate flat rental terms.

The interests of the circuits in the re-release picture is significant. In most cases bookings are made and rentals agreed upon with the business already recorded as a guide. A reissue film is taken and tried out in a handful of suitable key spots and then a deal concluded for the entire circuit, or at any rate the circuit's Number 2 houses, on the basis of the average figure arrived at.

The arguments put forward in favor of the re-release films by its exponents and advocates are numerous and interesting. It is generally contended that a film which normally would take big money under the extraordinary and distorted conditions of the present day—pre-war political crises, the blitz, traveling restrictions and the like—did not earn anything like their ceiling. Particularly in regard to films issued during the bombing of Britain would this seem to be true.

While such pictures never reached their potential market they were mechanically withdrawn before their possible grosses were exhausted. In general today the working classes, particularly the younger section, have more money to spend and, with restrictions in manufacture of commodities, less to spend it on, so that film going is numerically on the upgrade.

Reissues here, particularly of those films which the younger folk did not see, or to which they had a different attitude three or four years ago, would seem to be a likely target.

No less from the star point of view, many artists, who in the earlier films were lesser known and less appreciated, who are today top-liners, become the subject of great interest and appeal from their more recent apostles. This is true not only in regard to Hollywood stars but in regard to British stars, such as "Old Mother Riley," Arthur Askey, Tommy Trindler, and others.

Certainly with the bigger pictures there would seem to be still some money to be made and it is clear that the renters would not be bent upon cornering the market if they were not of the same opinion. There is no question of the reissue film supplanting the normal release, but as a supplementary booking, particularly in view of the product shortage, it would seem likely to have a lingering future, though not necessarily one to linger long.

The exclusive attitude of the leading renters will eventually put some of the smaller distributors, now existing entirely on reissues, out of business, but it would seem yet to be argument for proof that it will put the exhibitor out of business.

RANK IS CHAIRMAN OF BRITISH PRODUCERS

J. Arthur Rank, one of the leading figures of the British industry, last week was elected chairman of the British Producers Association. He succeeds the late C. M. Woolf. Mr. Rank is operating chief of General Film Distributors, is head of Pinewood Studios, and is concerned in the operation of several other companies, including Odeon Theatres and Gaumont British Pictures Corporation.

Showmen Aid Pittsburgh's Variety Club Canteen

Service men attending the Variety Club Canteen in Pittsburgh are offered entertainment donated by the various amusement establishments in that city. The Stanley theatre's stage show appears at the Canteen on Tuesday evenings, and the program is broadcast by station KDKA with Brian McDonald, club chief barker, as master of ceremonies.

The WJAS amateur program under Brian McDonald's supervision is also brought to the canteen each Sunday afternoon. Free tickets to all downtown theatres, sporting events and legitimate shows are offered to soldiers. In addition, refreshments are served.

Roosevelt Thanks All Dimes Chairmen

Complete Plans for Drive, Opening February 18th; Pledges Increase

As plans for the annual "March of Dimes" drive matured in the New York campaign offices this week—and it was apparent there from pledges received that maximum support would be given this year by most theatres—state chairmen each received a personal telegram of congratulations and gratitude from President Roosevelt.

Squads of volunteer workers left New York last week for several cities, where they were to confer with local committees handling the one-week infantile paralysis fund drive, which starts February 18th.

To Chicago went Si Fabian, chairman of the theatres division of the War Activities Committee; Edward Alperson, general manager of the RKO circuit; Harry Brandt, co-chairman of the campaign; and Oscar Doob, campaign director. Mr. Alperson and Mr. Fabian also were to visit Cleveland, Cincinnati and St. Louis. Mr. Brandt and Mr. Doob were to hold meetings in Indianapolis, Memphis, Jacksonville and Richmond.

The flood of exhibitor pledges to national drive headquarters in the Hotel Astor, New York, has necessitated printing 5,000 extra copies of the campaign "press book." Over the weekend, printing of the appeal trailer—which stars Greer Garson — started, and National Screen began deliveries this week.

A Chicago meeting, in the office of circuit head John Balaban, was held last week, with all industry factors represented. A goal 30 per cent above last year's collections was pledged.

Among those attending were: Johnny Jones, Clyde Eckhardt, Jack Shunnow, Irving Mandell, W. E. Banford, Harris Silverberg, E. Heiber, Will Baker, Phil Dunas, Tom Gorman, Sam Gorelick, J. H. Stevens, John Balaban, Jack Kirsch, James Coston. Mr. Brandt, Mr. Alperson and Mr. Doob were chief speakers.

Slides Will Supplement Appeal Trailer

It was announced at New York headquarters that unusual representation was obtained in the acceptance of state chairmanships by such leading exhibitors of the south as Robert Wilby, for Georgia and the Carolinas; Karl Hoblitzelle and Robert O'Donnell, for Texas, and E. V. Richards, for Louisiana and Mississippi.

The RKO and Loew's circuits in New York will use in addition to the appeal trailer two lantern slides, one of which features a message from a crippled girl, and the other of which shows a large head of President Roosevelt and his statement that the health of the young is close to his heart. The slides fill the blank screen during the few minutes in which collection is made. They are available to exhibitors and may be ordered from headquarters.

The major company and circuit New York home offices are fully represented in the drive. Leonard Goldenson, drive home office chairman, on Monday announced completion of his list, which includes: John Farmer, RKO Radio Pictures; Max Blackman, Warner Bros. Theatre Circuit; George Dembow, National Screen Service; Sam Machnovitz, Universal; Dan Michalove, Twentieth Century-Fox Pictures and National Theatres, Inc.; Harry Buckley, United Artists; J. P. McLoughlin, Paramount; Walter L. Titus, Jr., Republic; R. W. Altschuler, Consolidated Film Industries, Inc.; Paul Behrke, Skouras Theatres; Max Seligman, Columbia Pictures; Eugene Picker, Loew's Theatres; Martin Newman, Century Circuit; Samuel Rosen, Fabian Theatres; Samuel Rinzler, Randforce Amusement Company.

In Hartford, Connecticut, at the Auditorium, Saturday night, a "Dance O' Dimes" was held. One of the masters of ceremonies was Harry F. Shaw, division manager for the Loew-Poli New England Theatres circuit.

41,000 Pounds Of Copper Collected

Collections of copper strippings from projection booths on Monday had reached the 41,000 pounds, according to the War Activities Committee, in New York, which also stressed that the amount is only what has been reported, and probably is less than the actual collection. In some instances, the saved copper has been given to agencies other than those designated by the industry's conservation program.

The collection is apart from the accumulation from the general public, conducted through "copper matinees."

United Nations Fund Grows

Reports continue this week to reach the WAC of collections during the United Nations drive.

Ray Powell, manager of the Warner theatre, West Chester, Pa., and chairman of the Chester County WAC, reported that more than $1,000 was collected for the United Nations Drive. Collections were made at all theatres in the county. In addition, Mr. Powell reported that a salvage matinee at his theatre brought in 80 pounds of copper, much of it in pennies.

Theatres of Allentown, Pa., and the neighboring communities of Emaus, Coplay and Catasauqua, turned over a total of $3,723 to the relief fund during United Nations Week, it was reported by Charles Bierbauer, manager of the Colonial theatre in Allentown and chairman of the Lehigh county fund. Various Greek and Russian societies in the area assisted in handling the collections at the various theatres.

The Swirnoff and Marcus circuit, of Ripon, Wisconsin, turned in $675, through Ben Marcus, general manager.

An eight-page booklet, "Uniting the United States for the United Nations" has been printed and is being sent out to government figures, educators, WAC personnel and representatives of the United Nations.

The brochure highlights the national acceptance by various media of the importance of United Nations Week.

Four OWI Posters To Go to Theatres

Reproduced are some of the free pages of advertising contributed by the motion picture trade press; paid ads by theatres in Washington and New York; "slugs" incorporated in regular theatre ads; ads sponsored by other businesses believing in the United Nations concept; as well as newspaper editorials and general news stories.

The WAC announced this week that all theatres will receive in March four Office of War Information posters.

Two of these, one 22x28, the other 28x40, are to aid the sale of War Bonds and Stamps. A third, 22x28, cautions against careless talk; the fourth asks civilians to do with less so that the soldiers will have more.

This week, New York theatres became recruiting centers for the WAVES and SPARS. The WAC newsreel division arranged coverage of a mass swearing-in ceremony, which, printed immediately, served as trailer for the campaign. Women from the AWVS aided the drive, serving in theatre lobbies.

Boosting the Victory Book campaign, a special 22x28 poster, in color, has been prepared by the WAC and sent to the Office of War Information, which will forward it to theatres.

Rodgers, Walker Guests Of MP Associates

Six hundred industry figures of the New York area attended the installation of offices of the Motion Picture Associates at the Hotel Astor Wednesday. Chief speaker was William F. Rodgers, MGM general sales manager. The luncheon was partly a testimonial to him. Mr. Rodgers reiterated his plea of last week for an intra-industry body which would give equal representation to all branches and which would have authority to thresh out all problems.

James J. Walker, former mayor of New York, was the toastmaster. Executives of the major distributors were on the dais.

Sound Masters Appoints Donovan Vice-President

Harold E. Wondsel, president of Sound Masters, producers of industrial and training films, has announced the appointment of Frank R. Donovan as vice-president in charge of production.

Mr. Donovan, who was once associated with Pathe News in a similar capacity, recently produced General Motors' pictures.

Deny Copying Song

Paramount Pictures and Famous Music Corporation have filed a denial that their song, "Kiss the Boys Goodbye," is an infringement on a song published by the plaintiff, Emmerich Kalman, titled "Huet 'Nacht Hab' Ich Getraumt Von Dir." The defendant companies pointed out that as many as 15 other songs resemble the melody of the tune in question.

Quiz Momand As Trial Enters Fifth Week

A "good" house cannot be operated profitably without "A" product. That was the essence of testimony by A. B. Momand, last week, during cross-examination in his $5,000,000 anti-trust suit against the major distributors and the Griffith circuit, in Oklahoma City Federal court. The Shawnee, Okla., exhibitor took the stand again at midweek, after a brief illness, and Monday the suit went into the fifth week.

Cross-examination of Mr. Momand last week was by C. B. Cochran, defense attorney, with whom Mr. Momand exchanged argument. Mr. Momand's contention was disputed by Mr. Cochran, who asserted that in 1927 Mr. Momand obtained most of the major product, but that the Griffith company earned more in the Ritz theatre in that town without those pictures.

Mr. Momand then asserted that when the Griffith circuit entered Shawnee and Seminole, he was deprived of good pictures by agreement between the circuit and distributors, and that he was unable to obtain even a hearing from the latter's officials. He told presiding Judge Bower Broaddus that the decline of his operations might be discerned in his theatre programs. The programs listed the product of small independent distributors.

The defense attempted last week to show that Mr. Momand's losses were suffered because of general business depression between 1927 and 1929, not because of failure to obtain product.

At one point, Judge Broaddus told Mr. Momand not to refer to "this conspiracy," remarking that that was the issue in the trial.

National Decency Legion Classifies 12 Films

The National Legion of Decency reviewed 12 films during the current week, listing eight as unobjectionable for general patronage, two as unobjectionable for adults, and two as objectionable in part. The classification follows:

Class A-1, Unobjectionable for General Patronage: "The Amazing Mrs. Holliday," "Fugitive of the Plains," "How's About It?," "Johnny Doughboy," "Lost Canyon," "Riders of the Northwest Mounted,' "Thundering Trail," "Two Weeks to Live." Class A-2, Unobjectionable for Adults: "Behind Prison Walls," "Rhythm of the Islands." Class B, Objectionable in Part: "Young and Willing," "The Immortal Sergeant."

Raise Price for "Harvest"

Admission prices for "Random Harvest," which opened an indefinite run at the RKO Capitol, in Cincinnati, on February 6th, have been scaled to 40 cents until 1 P.M., 44 cents until 6 P.M., and 50 and 60 cents after 6 P.M., with children's admission 17 cents at all times. The regular scale at this house is 33 cents until 1 P.M., 40 cents until 6 P.M., and 40 and 50 cents after 6 P.M.

Postpone Annual Dinner

The Motion Picture Associates in Philadelphia last week decided to follow the action of the Philadelphia Variety Club and postponed its annual dinner for the duration. It was originally planned to go through with the plans for the dinner in the spring. The annual charitable drawing in connection with the dinner will continue to be held.

Maurice Golden MGM Scout

Maurice Golden has been named talent scout in the midwest for Metro-Goldwyn-Mayer. He succeeds Clarence Shapiro, who has resigned.

Have you sent in your Pledge?



Have a heart, Mister.

THE DEADLINE IS NEAR! WE CAN'T SHIP TRAILERS UNLESS YOU TELL US NOW! (AND THE TRAILER IS A HONEY!)

COLLECTIONS FEB. 18-24 FOR

MARCH OF DIMES

WILL WE COME THRU? ITS UP TO YOU!

MAIL OR WIRE PLEDGE TODAY!

Please!

Address — March of Dimes, 173 Hotel Astor, N.Y.C.

Dr. A. H. Giannini Dies Suddenly at 69

Industry Friend, Banker Aided Producers; Was President of U. A.

Dr. Atillio H. Giannini, friend of and pioneer in the motion picture enterprise, died in Los Angeles from a heart affliction on Sunday, February 7th, at the home of Frank H. Powell, while attending the annual meeting of the Board of Regents of Loyola University. He was 69 years old.

Just returned from a business trip to New York, Dr. Giannini appeared in excellent health and spirits, but shortly after the meeting began he was stricken and collapsed. Restoratives revived him but a second attack ended his life. Last rites of the Roman Catholic Church were administered by the Reverend Edward J. Whelan, S.J.

His widow, Leontine, who was at the family residence in Holmby Hills, and a son, Bernard, were at once advised.

Funeral Held Wednesday In Beverly Hills

Requiem high mass was celebrated at the funeral Wednesday in the Church of the Good Shepherd, Beverly Hills, with private entombment rites at Calvary Cemetery.

Dr. Giannini was to have read the citation at the exercises conferring a posthumous doctorate on Admiral Daniel Callahan, South Pacific Naval hero.

Born in San Jose, Cal., in 1874, the son of Louis Giannini, Dr. Giannini spent his boyhood in his native state. He was graduated from St. Ignatius College, San Francisco, in 1894, and received his degree in medicine from the University of Southern California in 1896, becoming eminent as a physician in two years of practice. He was elected president of the San Francisco County Medical Society. In 1898 he joined his brother, Amadeo P. Giannini, who founded the Bank of Italy, becoming vice-president and manager of the bank's first branch at San Jose, and later headed the Market Street branch in San Francisco. While there, he devised and organized the plan for children's savings accounts.

Volunteered for Service To Check Epidemic

During a threatened epidemic of yellow fever in San Francisco following the earthquake and subsequent fire, in 1906, Dr. Giannini volunteered for service in the pesthouse, and became a genuine hero.

In 1909 he moved to New York to take the presidency of the Bowery and East River National Bank, later merged with the Bank of America National Association, of which he was chosen chairman. He previously had served as an army surgeon in the Spanish-American war and he also was twice chosen to membership of the Board of Supervisors of San Francisco.

On his return to California in 1931, as chairman of the general executive committee of the Bank of America National Trust and Savings Association with headquarters in Los Angeles, Dr. Giannini supervised Southern California branches of the banking firm which developed from the original Bank of Italy.

His interest in the motion picture industry was marked by a grasp of the financial problems which led him into associations of importance in the picture business. He was the business and personal friend of independent producers in need of financing and as a banker, his appraisal of personal and business character was his invariable guide. He recognized motion picture making as a legitimate industry, and spread his faith among the bankers of the nation.



DR. A. H. GIANNINI

He made Charlie Chaplin's "The Kid" and Walt Disney's "Snow White" possible through wise and timely financing. Sam Goldwyn and William Fox were among his associates in the large financing needed to carry on in important picture activities. Smaller producers were financed to success as Dr. Giannini held that "The boxoffice of a good show is the quickest-paying cash business in the world."

President of U. A. From 1936 to 1938

He was president of United Artists from 1936 to 1938, and at the time of his death was a director and trustee of Columbia Pictures Corporation. Previously he had served as a director of Selznick International Pictures, a producing affiliate of United Artists, and was one of seven voting trustees for holders of common stock in the Universal Corporation.

In recent years his activities in civic affairs increased, and he long had been prominent in the Los Angeles Community Chest campaigns. He was California state chairman of the USO and a member of the national executive committee.

Loyola University conferred the degree of Doctor of Literature on Dr. Giannini in 1939. He sponsored the Philharmonic Orchestra and other organizations.

The former Leontine Denker, his widow, was a member of a prominent pioneer family of Los Angeles. A son, Bernard, and his brother, A. P. Giannini of San Francisco; another brother, George, and a sister, Mrs. Florence Sevier, also survive him.

William Pearne

William Pearne, Seattle theatre man, died in that city last week following a heart attack. He was a box office man for many years in the Metropolitan theatre, and the Civic Arena in Seattle. He leaves his widow, Sally Norman.

Major Van Dyke, Noted Director

Major Woodbridge Strong Van Dyke, II, died at his Brentwood, Cal., home last Friday, February 5th, after a prolonged illness. He was 53.

Major Van Dyke was assigned to active duty in the Marine Corps Reserve last year after having directed numerous pictures in Hollywood. His last picture before being assigned to combat service was "Journey for Margaret" for Metro-Goldwyn-Mayer. The 1943 MOTION PICTURE HERALD-*Fame* poll rated him as the leading all-time director with 22 monthly champions to his credit over an 11-year span.

Major Van Dyke was born in Seattle, and made his first stage appearance at the age of five. He toured in vaudeville and stock companies, and then became a director for Pathe and the old Fox and Metro companies. He was then signed by Metro-Goldwyn-Mayer, directing most of his pictures for that company since 1932. Such series as Tarzan, Thin Man, Dr. Kildare and Andy Hardy were under his supervision, besides such memorable films as "Trader Horn," "Rose Marie," "Marie Antoinette," "San Francisco" and "Cairo."

Major Van Dyke is survived by his widow, three children, Barbara, seven, W. S., III, six, and Winston Stuart, three. A Christian Science funeral was held on Saturday with burial in Forest Lawn Park.

Lt. Col. Henry Clay Bate

Lieutenant Colonel Henry Clay Bate, newsreel and special feature editor of Universal Pictures, died on February 4th in the Veterans Hospital on Kingsbridge Road, New York. He was 52. His home was in Rye, N. Y. He was a reporter and correspondent for New York papers before World War I. During the war, he served overseas as a captain in the 5th Infantry Division. He was appointed lieutenant colonel in the Army Reserve in 1939, and organized the 424th Infantry. Colonel Clay was born in Nashville, and attended Cornell University. Surviving are his wife, Geneve Cole; a daughter, Eugenia; two sons, Henry Clay, Jr., and Dana; two brothers, Stanley and William; and a sister, Mrs. Mary Bate Hunter.

Louis Weitzenkorn

Louis Weitzenkorn, 49, died on Sunday, February 7th, from suffocation and burns in the kitchen of his apartment in Wilkes-Barre. His death was accidental, according to Dr. C. A. Miller, deputy coroner.

He was the author of "Five Star Final," a play first produced at the Cort theatre in New York in 1931, and later made into a film. He also adapted "Ann Vickers" for the screen, and wrote "Men of Chance," an original story with Mary Astor in the feature role. Starting in 1914, he worked on the New York *Times*, *Tribune* and *World* and in 1929 was appointed editor of the *Graphic*. He is survived by his wife, Isle Lahn Lichtbau, two sons, and a sister.

Mrs. Pat Rooney

Mrs. Helen Rulon Rooney, actress, who became the mother-in-law of her divorced husband by marrying his father, died in Washington after a three-day illness. She was 33. She was the wife of Pat Rooney III until her divorce, when she was married to Pat Rooney II.

Gertrude J. Harris

Mrs. Gertrude J. Harris, 90, mother of the Harris Brothers, who own and operate the State theatre in Hartford, Conn., died in that city last week. She was buried in Emanuel Cemetery. Surviving are four sons, four grandchildren and one great grandchild.

Urge Exhibitors To Increase War Effort

The Texas Theatre Owners, Inc., has sent a bulletin to its exhibitor members over the signature of Henry Reeve, president of the organization, and owner of the Mission theatre in Menard, Texas, calling for an all-out war effort by each member of the group in the name of patriotism. The bulletin is headed "Be Proud That You're a Motion Picture Exhibitor."

"In 1943," Mr. Reeve said, "our job as theatre men grows steadily more important. . . . the small-town theatre has played a grand part in this war to date, and still has a job to do in the months ahead.

"I, for one, intend to run my theatre in spite of the difficulties that lie ahead, and run it in order that it may continue to be the strongest force in my community to aid our government in every phase of this war so that people will leave my theatre refreshed and stronger to carry out his or her task."

Mr. Reeve's message traced the growth of the industry, pointing out that the film theatre was not considered a focal point in 1918 as it is today. He explained that "theatre patrons can now see what is happening in Guadalcanal, North Africa and all through the Pacific area and some have even seen boys from their home towns in action"; the theatre owner summed up his appeal by saying that it was the duty of the theatres to serve the interests of those in the armed forces, and the members of the community, many of whom have given sons and daughters in the cause of freedom.

"There's our double job, exhibitors," Mr. Reeve said. "Together they make us and our theatres the Number One task force on the home front. We shall not fail in our job."

Harry St. Alwyn Dies

Harry St. Alwyn, 58, one of the founders of the Central Casting Bureau, died in Los Angeles on February 3rd following a heart attack. He formed the Movies Service Bureau in 1926 in Hollywood, which was later merged with the Central Casting Bureau. A sister, Mrs. Cyrano Kroger of Long Island, survives.

Harry F. Lester

Harry F. Lester, 47, projectionist at Warners' Stanley theatre in Atlantic City for the past 18 years, died January 29th in Shore Memorial Hospital in Atlantic City. He was a member of Local 77, IATSE. He leaves a wife and a daughter. Funeral services were held in Philadelphia on February 2nd.

Edmund Mantell

Edmund Mantell, 63, died in New York on February 2nd following a heart attack. He was associated in the operation of the Art, Tiffany and other Bronx houses. Services were held at the Park West Memorial Chapel the following day. He leaves a widow, Anna; two sons, Sidney and Bertram; and a daughter, Cynthia.

Frank Boost

Private Frank Boost, 35, former ad sales manager of the Warner exchange in Denver, died of a heart attack at Stimpson Field, Texas, recently. It is the first recorded death of an industry man in the service from Denver.

Henry Ernest Bruce

Henry Ernest Bruce, 74-year-old retired actor, died in London on February 7th while rescuing a mother and her baby from a fire-swept building. He acted on the American and British stages.

HONOR SUDEKUM



For his "continued interest in our state institutions," Tony Sudekum, Tennessee circuit owner, was thanked publicly last week by that state's General Assembly, in a resolution. Mr. Sudekum, president of the Crescent Amusement Company, was officially lauded as a "gentleman, a businessman of the highest type, and a great American" in the resolution, which cited his supplying of projectors, with free installation and maintenance, and films, to the institutions. It added that he also had given financial aid to worthy students and that he had proved himself "a sustaining friend and benefactor to the underprivileged."

Willkie, Warners on 1942 Race Relation Honor Roll

Wendell L. Willkie, chairman of the board of directors of Twentieth Century-Fox, was named as one of 18 persons, organizations and institutions forming the Honor Roll of Race Relations of 1942, it was announced last week by Dr. Lawrence D. Reddick, curator of the Schomburg Collection of Negro Literature, part of the New York Public Library.

Warner Brothers Pictures also was named on the honor roll for its film, "In This Our Life." The selections were arrived at by polling 100 persons on the subject of "who had done most for improvement of race relations in terms of real democracy." Twelve of the group polled were Negroes, and all were chosen by the Schomburg Library staff as representative of the various social, cultural and economic fields.

Depinet on Coast

Ned E. Depinet, president of RKO Radio, was expected to arrive in Hollywood on Friday for conferences on company product with Charles Koerner, vice-president in charge of production.

Joins Warner Press Unit

Thomas Baily, formerly head of the Hollywood office of National Screen Service, joined the Warner Brothers' press department on the coast on Monday.

Notice of TRADE SHOWINGS

"MYSTERIOUS DOCTOR"

(Warner Bros.)

ALBANY . . . . . FEB. 23
Warner Screening Rm., 2:30 P. M., 79 N. Pearl St.

ATLANTA . . . . . FEB. 23
RKO Screening Rm., 2:00 P.M., 191 Walton St. N. W.

BOSTON . . . . . FEB. 23
RKO Screening Rm., 4:05 P. M., 122 Arlington St.

BUFFALO . . . . . FEB. 23
Paramount Sc. Rm., 3:35 P. M., 464 Franklin St.

CHARLOTTE . . . FEB. 23
20th Century-Fox Sc. Rm., 2:00 P. M., 308 So. Church St.

CHICAGO . . . . . FEB. 23
Warner Screening Rm., 3:15 P. M., 1307 S. Wabash Ave.

CINCINNATI . . . FEB. 23
RKO Screening Rm., 9:10 P. M., Palace Th. Bldg. E. 6th

CLEVELAND . . . . FEB. 23
Warner Screening Rm., 10:05 P. M., 2300 Payne Ave.

DALLAS . . . . . FEB. 23
Paramount Sc. Rm., 2:00 P.M., 412 S. Harwood St.

DENVER . . . . . FEB. 23
Paramount Sc. Rm., 4:05 P. M., 21st & Stout Sts.

DES MOINES . . . FEB. 23
Paramount Sc. Rm., 2:50 P. M., 1125 High St.

DETROIT . . . . . FEB. 23
Film Exchange Bldg., 3:45 P. M., 2310 Cass Ave.

INDIANAPOLIS . . FEB. 23
20th Century-Fox Sc. Rm., 3:05 P. M., 326 No. Illinois

KANSAS CITY . . . FEB. 23
Paramount Sc. Rm., 3:35 P. M., 1802 Wyandotte St.

LOS ANGELES . . . FEB. 23
Warner Exch. Sc. Rm., 3:35 P. M., 2025 S. Vermont Ave.

MEMPHIS . . . . . FEB. 23
Paramount Sc. Rm., 2:00 P. M., 362 S. Second St.

MILWAUKEE . . . FEB. 23
Warner Th. Sc. Rm., 3:35 P. M., 212 W. Wisconsin Ave.

MINNEAPOLIS . . . FEB. 23
20th Century-Fox Sc. Rm., 10:30 A. M., 1015 Currie Ave.

NEW HAVEN . . . FEB. 23
Warner Th. Proj. Rm., 4:15 P. M., 70 College St.

NEW ORLEANS . . FEB. 23
20th Century-Fox Sc. Rm., 1:00 P. M., 200 S. Liberty St.

NEW YORK . . . . FEB. 23
Home Office Sc. Rm., 2:30 P. M., 321 W. 44th St.

OKLAHOMA CITY . FEB. 23
20th Century-Fox Sc. Rm., 11:15 A. M., 10 North Lee Ave.

OMAHA . . . . . FEB. 23
20th Century-Fox Sc. Rm., 3:05 P. M. 1502 Davenport St.

PHILADELPHIA . . FEB. 23
Vine St. Sc. Rm., 12:35 P. M., 1220 Vine St.

PITTSBURGH . . . FEB. 23
20th Century-Fox Sc. Rm., 3:35 P. M., 1715 Blvd. of Allies

PORTLAND . . . . FEB. 23
Star Screening Room, 4:05 P. M., 925 N. W. 19th Ave.

SALT LAKE . . . . FEB. 23
20th Century-Fox Sc. Rm., 4:05 P. M., 216 E. 1st South

SAN FRANCISCO . . FEB. 23
Republic Screen Room, 3:35 P. M., 221 Golden Gate Ave.

SEATTLE . . . . . FEB. 23
Jewel Box Sc. Rm., 3:05 P. M., 2318 Second Ave.

ST. LOUIS . . . . . FEB. 23
S'renco Sc. Rm., 12:05 P. M., 3143 Olive St.

WASHINGTON . . . FEB. 23
Earle Th. Bldg., 1:30 P. M., 13th & E. Sts. N. W.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

CLOSE CALL FOR ELLERY QUEEN: William Gargan, Margaret Lindsay—This series has a very satisfactory following. Played it on weekend with no regrets. Played Thursday-Saturday, January 28-30.—Harland Rankin, Centre Theatre, Chatham, Ont.

NORTH OF THE ROCKIES: Bill Elliott—We did exceptionally well on this. Regular Gene Autry business. Played Friday, Saturday, January 22, 23.—Harland Rankin, Plaza Theatre, Tillbury, Ont.

OVERLAND TO DEADWOOD: Charles Starrett—A very good Starrett Western. Have seen better. Business below par, due to heavy snow storms. Played Thursday-Saturday, January 21-23.—Harland Rankin, Centre Theatre, Chatham, Ont.

PARDON MY GUN: Charles Starrett—Good Western that pleased 'em all. They said "It's a good Western," and so do we.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

PINTO KID: Charles Starrett—Starrett has a nice following and is most dependable at the box office.—Harland Rankin, Plaza Theatre, Tillbury, Ont.

WIFE TAKES A FLYER: Joan Bennett, Franchot Tone—A good comedy that kept a fair sized crowd well entertained. Played Monday-Wednesday, December 28-30.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

YOU WERE NEVER LOVELIER: Rita Hayworth, Fred Astaire—A very excellent comedy with music and dances. We had a regrettably poor house on this, nevertheless. Played Sunday, Monday, January 3, 4.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

I MARRIED AN ANGEL: Nelson Eddy, Jeanette MacDonald—The two artists cast in this production should be justified in suing MGM for damages. That wouldn't satisfy us, however. It is nothing short of criminal to sell a picture like this one to a small town exhibitor. Played Wednesday, Thursday, January 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Calif.

MOKEY: Dan Dailey, Jr., Donna Reed—Generally well liked. We played it one day. Played Wednesday, January 13.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

PANAMA HATTIE: Red Skelton—My patrons enjoyed this production and I was very much surprised, as many have panned this one. Good dancing and singing numbers, especially by the sextette. Some action and some comedy. Would recommend this one. Played Thursday, January 28.—A. L. Dove, Bengough Theatre, Bengough, Sask.

PIERRE OF THE PLAINS: John Carroll, Ruth Hussey—A mediocre picture which seems to be all that is coming out of the Metro lot this year. Played Wednesday, January 6.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

PIERRE OF THE PLAINS: John Carroll, Ruth Hussey—Good little outdoor picture that was well taken. Played Tuesday, Wednesday, January 5, 6.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—Paid big money for the stars but the story was none too strong. Gable as usual is good. Played Saturday, Sunday, January 9, 10.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter, Edward Arnold—An interesting story of what war did to one woman and her family. Drew the best to date of any Metro picture in the "Terrific Twelve". And this isn't saying too much, either. Played Thursday, Friday, December 31, January 1.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

WHITE CARGO: Hedy Lamarr, Walter Pidgeon—Can't say much for this one. People that came out didn't like it. Why waste Mr. Miniver in this. Played Saturday, Sunday, January 16-17.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

Paramount

ARE HUSBAND'S NECESSARY?: Ray Milland, Claudette Colbert—Did not draw or please any too well. These stars not liked so well here. Paid too much for this one. Played Tuesday, Wednesday, January 12, 13.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

FLYING BLIND: Richard Arlen, Jean Parker—We did all right with his picture. Airplane pictures right now are timely.—Harland Rankin, Plaza Theatre, Tillbury, Ont.

FOREST RANGERS, THE: Fred MacMurray, Paulette Goddard—Very good action picture in beautiful color. Business was good. Play it soon. Played Wednesday, Thursday, January 27, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GENERAL DIED AT DAWN, THE: (Reissue). Gary Cooper, Madeleine Carroll—As good as ever—this reissue drew an average house and pleased. Played Tuesday, January 5.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

GLASS KEY, THE: Brian Donlevy, Veronica Lake, Alan Ladd—Alan Ladd dominates this melodrama and turns in a great performance. It's a bit strong for children but otherwise okay. Drew moderately. Played Wednesday, Thursday, January 6, 7.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—A dandy picture for any holiday and particularly suitable for Christmas. Comments all good. Played Thursday-Saturday, December 24-26.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—Here's a real good small town show. Did well at the box office and pleased 100 percent. Real down to earth entertainment for any theatre. Played Sunday, Monday, January 10, 11.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

NIGHT IN NEW ORLEANS: Preston Foster, Patricia Morrison—Nice program action picture, that proved very satisfactory.—Harland Rankin, Centre Theatre, Chatham, Ont.

PRIORITIES ON PARADE: Ann Miller, Jerry Colonna—A dandy little musical. Johnny Johnston is plenty good. Let's have more of his peppy personality and singing. Played Friday, Saturday, January 8, 9.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

REAP THE WILD WIND: Ray Milland, Paulette Goddard—A very fine Technicolor picture, that did nice business in spite of bad weather. Played Monday, Tuesday, January 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

TAKE A LETTER DARLING: Rosalind Russell, Fred MacMurray—Swell picture—not quite a natural for our trade as business was not above average but it pleased everyone that came. Played Sunday, Monday, January 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small labor town patronage.

TRUE TO THE ARMY: Judy Canova, Allan Jones—Judy clicked with our farm lads to real satisfaction. Played Friday, Saturday, January 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

RKO

BALL OF FIRE: Gary Cooper, Barbara Stanwyck—Why they wasted two stars on this piece of bunk is beyond me. People were expecting big things from this one, and they told me plenty on the way out. Played Friday, Saturday, January 1, 2.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

BIG STREET, THE: Henry Fonda, Lucille Ball—Very good. Okay draw. Played Wednesday, Thursday, January 13, 14.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

MAYOR OF 44TH STREET: George Murphy, Anne Shirley—Business good on this one and it seemed to please all. It "took" especially with the younger crowd. Play it. Played Thursday, Friday, January 14, 15.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

UNEXPECTED UNCLE: Just another RKO weak sister. Played Tuesday, Wednesday, December 29, 30.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

Republic

CALL OF THE CANYON: Gene Autry—This drew very well—why should I say more—and yet, it isn't in any sense the picture it should be with so popular a star. Here's hoping Gene gets some new slants after the war. Played Saturday, January 2.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

DEVIL PAYS OFF: J. Edward Bromberg—Here is a picture. Played Monday-Wednesday, January 18-20.—Harland Rankin, Centre Theatre, Chatham, Ont.

GREAT TRAIN ROBBERY: Bob Steele, Claire Carleton—Didn't do the business some pictures have, but had very bad weather. Hard to judge it, but think it good fare for weekend. Played Thursday-Saturday, January 21-23.—Harland Rankin, Centre Theatre, Chatham, Ont.

JOAN OF OZARK: Judy Canova, Joe E. Brown—Judy and Joe are both popular here, so I did a very good Thursday, Friday business. And everyone came out smiling. Judy's pictures are welcome at my house anytime. Keep 'em coming. Played Thursday, Friday, January 7, 8.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

JOHNNY DOUGHBOY: Jane Withers—Good title, good trailer from National Screen, extra business. Picture is weak, Republic missed on it. They had something here but the entertainment was all in the last 10 minutes. Should have been longer and more music. I got by on a single feature program but it is a double feature picture. Played Thursday-Saturday, January 7-9.—A. C. Myrick, State Theatre, Lake Park, Iowa. Small town and rural patronage.

JOHNNY DOUGHBOY: Jane Withers—Not her best, but good average product. Business was fair. Played Sunday, Monday, January 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAILORS ON LEAVE: William Lundigan—Nice program picture. We double billed. Everybody was happy. Played Friday, January 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

SOMBRERO KID: Don "Red" Barry—Although Red Barry is not as popular as some cowboys, he is coming fast, and gives nice weekend business.—Harland Rankin, Centre Theatre, Chatham, Ont.

SONS OF THE PIONEERS: Roy Rogers—Roy Rogers has a nice following. His singing takes with the ladies, and with our cashier.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

SUNSET SERENADE: Roy Rogers—Good old Roy, he makes weekends a joy and I believe the home office likes him too because he spells S. R. O. Played

(Continued on opposite page)

(Continued from opposite page)

Thursday-Saturday, January 28-30.—Harland Rankin, Centre Theatre, Chatham, Ont.

THUNDERING TRAILS: Three Mesquiteers—Good western picture which pleased on Friday and Saturday. Played Friday, Saturday, January 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

A-HAUNTING WE WILL GO: Laurel and Hardy—A good comedy feature—perhaps not the best from these stars, but okay. We had a good house, but much credit for same would have to go to Republic's "Call of the Canyon," starring Gene Autry. Played Saturday, January 2.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

BERLIN CORRESPONDENT: Virginia Gilmore, Dana Andrews—Good story and cast. Fair draw considering weather. It isn't a war picture so be sure to tell that to your patrons and if you can get them in they'll like it.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

BLACK SWAN, THE: Tyrone Power, Laird Cregar, Maureen O'Hara—Back to the days of the Spanish Main when the swashbuckling pirates treated their women rough. Very good, but, as with most period pictures, they have a certain following and that is not enough. Cast is perfect, and Miss O'Hara the loveliest in Technicolor of anything on the screen. You should not ask a better evening's entertainment than this one, that I will say, regardless of the fact that it did not draw as it should.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LITTLE TOKYO, U. S. A.: Preston Foster, Brenda Joyce—Nothing special. Played Friday, Saturday, January 8, 9.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

MAGNIFICENT DOPE, THE: Henry Fonda, Don Ameche, Lynn Bari—This starts out slowly but winds up as a very satisfactory comedy. Lacked drawing power for this location. Played Monday-Wednesday, January 4-6.—Delmar C. Fox, Fox Theatre, Pincher Creek Alberta. Small town patronage.

MAGNIFICENT DOPE, THE: Henry Fonda, Don Ameche, Lynn Bari—Did mediocre business. Star names helped. No sell out.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MANILA CALLING: Lloyd Nolan—Better than we expected. This pleased 100 percent and even got some praise. Drew well, too. Played Friday, Saturday, January 15, 16.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

MOONTIDE: Jean Gabin, Ida Lupino—Not much business but very entertaining. Played Wednesday, Thursday, January 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—The young folks liked this very much, but they aren't enough. Many in the Army.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

PERFECT SNOB, THE: Lynn Bari, Cornel Wilde—A very smart program picture. We double billed it with "The Spoilers." Many raved about this, don't pass it up. Played Monday-Wednesday, January 25-27.—Harland Rankin, Centre Theatre, Chatham, Ont.

TALES OF MANHATTAN: Charles Boyer, Ginger Rogers, Rita Hayworth, Henry Fonda, Charles Laughton, Edward G. Robinson—An interesting group of players hung together by a thread of story. The cast is perfectly selected and should please any audience. But business was off and disappointing. Played Sunday, Monday, January 10, 11.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

TALES OF MANHATTAN: Charles Boyer, Ginger Rogers, Rita Hayworth, Henry Fonda, Charles Laughton, Edward G. Robinson—This star-studded production pleased generally, but did not do the business I anticipated. No record-breaker for me. I think it too much of a "class" picture to go over big in a small town. Played Sunday, Monday, January 24, 25.—Arthur E. Philfield, Park Theatre, South Berwick, Me. Small town patronage.

TEN GENTLEMEN FROM WEST POINT: George Montgomery, Maureen O'Hara—Did not see this one but did quite badly at box office for some unknown reason. I paid far too much for it. Below average on Sunday and Monday fell away down. Played Sunday, Monday, January 3, 4.—Arthur E. Philfield, Park Theatre, South Berwick, Me. Small town patronage.

THUNDER BIRDS: John Sutton, Gene Tierney—Cold weather and bad roads kept this from doing any business. It has box office possibilities; be sure to advertise it. It is not a war picture. The picture should have been one reel longer. Played Sunday-Tuesday, January 17-19.—A. C. Myrick, State Theatre, Lake Park, Iowa. Small town and rural patronage.

THUNDER BIRDS: Preston Foster, Gene Tierney, John Sutton—Excellent and I give thanks that there were no airplane crashes. It is the first time that Gene Tierney ever approached being adequate as an actress. She put a little life into this role which she has not in her past roles.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SHORT PRODUCT PLAYING BROADWAY

Week of February 8th

ASTOR
- Marines to the Waring . . MGM
- The Spirit of '43 . . . . . U.S. Treas. Dept.
- *Feature: Tennessee Johnson* . . MGM

CAPITOL
- The Spirit of '43 . . . . . U.S. Treas. Dept.
- Barney Bear's Victory Garden . . . . . MGM
- *Feature: In Which We Serve* . Two Cities-UA

CRITERION
- Screen Snapshots, No. 5 . . . . Columbia
- The Spirit of '43 . . . . . U.S. Treas. Dept.
- *Feature: Commandos Strike at Dawn* . . . . . Columbia

GLOBE
- The Spirit of '43 . . . . . U.S. Treas. Dept.
- Fighting Freighters . . . . . United Artists
- *Feature: Margin for Error* . . . 20th Cent.-Fox

HOLLYWOOD
- Cuba, Land of Adventure and Sport . . . . . Vitaphone
- Pigs in a Polka . . . . . Vitaphone
- *Feature: Air Force* . . . . . Warner Bros.

MUSIC HALL
- The Spirit of '43 . . . . . U.S. Treas. Dept.
- *Feature: Random Harvest* . . . MGM

PARAMOUNT
- The Spirit of '43 . . . . . U.S. Treas. Dept.
- A Hull of a Mess . . . . . Paramount
- The Fighting Spirit . . . . . Paramount
- *Feature: Star Spangled Rhythm* . . . . . Paramount

RIALTO
- Superman and the Volcano . Paramount
- The Spirit of '43 . . . . . U.S. Treas. Dept.
- *Feature: Lucky Jordan* . . . . . Paramount

RIVOLI
- The Spirit of '43 . . . . . U.S. Treas. Dept.
- De Fuehrer's Face . . . . . RKO-Disney
- *Feature: Shadow of a Doubt* . Universal

ROXY
- Frankenstein's Cat . . . . . 20th Cent.-Fox
- The Spirit of '43 . . . . . U.S. Treas. Dept.
- When Winter Comes . . . . . 20th Cent.-Fox
- *Feature: Immortal Sergeant* . . 20th Cent.-Fox

STRAND
- The Spirit of '43 . . . . . U.S. Treas. Dept.
- Case of the Missing Hare . Vitaphone
- This Is Your Enemy . . . . . Vitaphone
- Vaudeville Days . . . . . Vitaphone
- *Feature: Casablanca* . . . . . Warner Bros.

United Artists

POWERS GIRL, THE: George Murphy, Carole Landis—We got a break on the weather and took in a little over 40m. dental. Feature pleased and we considered it fair film fare. How this Landis gal gets all that publicity is beyond me because she doesn't go over here a bit, but then, we're just a bunch of dumb hicks who evidently don't know what's what.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

SILVER QUEEN: George Brent, Priscilla Lane—We hit a new low on this baby. Fair production but the weather again got the best of us and this feature didn't have enough on the ball to make 'em get out and see it. We liked this one outside of the poor business.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

BROADWAY: George Raft, Pat O'Brien—A lovely picture, a natural for a small town. Lots of action. Played at a Canadian air station and took in nice business. Played Wednesday, Thursday, January 27-28.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Universal

DANGER IN THE PACIFIC: Leo Carillo, Andy Devine—The cast Saturday night, and those Andy fans. A swell little picture with a good cast of action people, and that Devine can provide plenty. Played Saturday, January 16.—Arthur K. Dame, Palace Theatre, Penacook, N. H. Small town patronage.

GET HEP TO LOVE: Gloria Jean, Peggy Ryan, Jane Frazee—I wish they had titled it differently, for it is a surprisingly good program picture. There is a clever little gal in this one—name, Peggy Ryan. She is a honey of a dancer and while she was not the talk of the town she did get some acclaim from a number of our patrons, who mentioned her dancing.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

INVISIBLE AGENT: Jon Hall, Ilona Massey—Here is a real surprise package: we did "stand up" business, with "Somewhere I'll Find You" and "Captain of the Clouds" as opposition.—Harland Rankin, Centre Theatre, Chatham, Ont.

LADY IN A JAM: Irene Dunne, Ralph Bellamy—Oh, Oh. Pass this one up. It's a little too screwy. You'll be in a jam with everybody after playing this picture. They sure missed the boat with this one. Played Monday-Wednesday, January 18-20.—Harland Rankin, Centre Theatre, Chatham, Ont.

PRIVATE BUCKAROOS: Andrews Sisters, Dick Foran—Real entertainment, everybody liked it a lot. Did outstanding business. Played Wednesday, Thursday, July 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

SABOTEUR, THE: Robert Cummings, Priscilla Lane—Played this during the pre-Christmas slump but those who came liked it very much. Played Thursday-Saturday, December 17-19.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

SLIGHTLY TEMPTED: Hugh Herbert, Polly Moran—A dandy program picture. Everybody liked it immensely.—Harland Rankin, Centre Theatre, Chatham, Ont.

SPOILERS, THE: Marlene Dietrich, Randolph Scott, John Wayne—If it's a show they want, play it. They really put on a grand fight. It should click anywhere. Played Monday-Wednesday, January 25-27.—Harland Rankin, Centre Theatre, Chatham, Ont.

Warner Bros.

ACROSS THE PACIFIC: Humphrey Bogart, Mary Astor—Bogart is plenty good in this one. This will hold the attention from start to finish. Business way off due to the weather. Played Saturday, Sunday, January 23-24.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—The action company showed plenty of action in this one, and it was plenty good. Played Friday, Saturday, December 25, 26.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—A ridiculous picture that will probably do a terrific business. Five or six fliers are brought down over Germany and they proceed to escape five times from the Gestapo. On their way back to England they cause so much damage that one wonders how Germany kept from collapsing.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

GAY SISTERS, THE: Barbara Stanwyck, George Brent—A popular picture that did a nice gross. Played Monday, Tuesday, January 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

HIDDEN HAND, THE: Craig Stevens, Elizabeth Frazer—Good comedy horror picture. Willie Best carried off the acting honors. Business was fair, and it pleased all. Played Tuesday, January 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KENNEL MURDER CASE: William Powell, Mary Astor—Did a good average business on this reissue. An extra good murder mystery and had not played my house before. Played Thursday, Friday, January 21, 22.—Arthur E. Philfield, Park Theatre, South Berwick, Me. Small town patronage.

NOW, VOYAGER: Paul Henreid, Bette Davis—Paul Henreid is magnificent, therefore the picture had to be good. Not since Rudolph Valentino has a star played such havoc with the female heart. Played Sunday, Monday, January 24, 25.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

WILD BILL HICKOK RIDES: Constance Bennett, Bruce Cabot—We enjoyed outstanding business on

(Continued on following page)

(Continued from preceding page)
this picture, so it was a good picture, naturally. Played Sunday, anuary 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis Morgan—Nice business. Miss Sheridan could be more popular. Fair midweek business.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

YOU CAN'T ESCAPE FOREVER: George Brent, Brenda Marshall—A weak newspaper story, a rehash of a hundred done before with everyone in the office growling and barking. Little wonder that they are doing a very poor job of reporting this war. Played Friday, Saturday, January 15, 16.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Short Features

Columbia

CHOLLY POLLY: Phantasies Cartoons—This is good. Dave Fleischer is improving Columbia's cartoons quite a lot.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

COLLEGE BELLES: All Star Comedies—This is a good comedy with lots of pretty girls.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

COMMUNITY SINGS: My younger crowd like these and take hold well in the singing. I'm playing them all.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

KITCHEN QUIZ, NO. 1: Quiz Reels, Series 2—Interesting as usual for this series.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SCREEN SNAPSHOTS: My patrons like this series and I've found them always O. K.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

TITO'S GUITAR: Color Rhapsodies—In Technicolor and very good. Clever and interesting cartoon developments.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WILD AND WOOZY WEST, THE: Phantasies Cartoons—Okay cartoon.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Metro-Goldwyn-Mayer

ATCA: Miniatures—Will please all of male Young America and may help their cause with dad and the school authorities.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

BARBEE CUES: Pete Smith Specialty—Makes everybody's mouth water. How to cook the steaks, and how!—A. L. Dove, Bengough Theatre, Bengough, Sask.

FINE FEATHERED FRIEND: Technicolor Cartoons—Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FIRST SWALLOW, THE: Technicolor Cartoons—Poor excuse for a cartoon.—A. L. Dove, Bengough Theatre, Bengough, Sask.

HEDDA HOPPER'S HOLLYWOOD, NO. 4—Mostly about Jane Withers.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

MITCHELL AYRES AND ORCHESTRA: Headliners—Entertaining musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NOTHING BUT NERVES: Benchley Comedies—Just fair. Not up to Bob's best.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

POPULAR SCIENCE, NO. 6: It's interesting.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

YOU'RE A SAP, MR. JAP: Popeye the Sailor—Routine Popeye.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

RKO

CACTUS CAPERS: Ray Whitley—A good two-reel subject if your patrons like Whitley. They go over well here. This one is up to his average.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

HOLD 'EM JAIL: Leon Errol—A good comedy. Kept folks happy.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

RANGE RHYTHM: Ray Whitley and the Ranch Boys—Music and comedy a la Western variety.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WINTER SETTING: Sportscope—Average sport reel with skating scenes from Sun Valley, Idaho.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

ALL OUT FOR "V": Terrytoons (Technicolor)—Here's the best Terrytoon in color I've yet played. It's swell. Don't pass it up.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

GUARDIANS OF THE SEA: News Cameraman—Here is a fine reel about our Coast Guard. Educational and entertaining. A nice filler for any show.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

GUARDIANS OF THE SEA: News Cameraman—Good story of the U. S. Coast Guard.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Universal

ACE IN THE HOLE: Color Cartun.- Good color cartoon—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PUSSY CAT CAFE: Entertaining reel of the Stranger Than Fiction series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WINTER SERENADE (Jingle Belles): Musicals—Fine two-reel variety musical with Gloria Jean singing. Play this one on your best dates.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

Vitaphone

BORRAH MINNEVITCH AND HIS HARMONICA SCHOOL: Melody Masters Bands—Very good musical reel which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CONFUSIONS OF A NUTZY SPY: Looney Tunes Cartoons—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SO YOU THINK YOU NEED GLASSES: Hollywood Novelties—Amusing one-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

U. S. NAVY BAND: Melody Masters Bands—Excellent musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

VAUDEVILLE DAYS: Broadway Brevities—Very good two-reel subject telling the history of vaudeville and introducing 10 acts. As good as some features.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Victory Film

BATTLE OF MIDWAY: Excellent. A Technicolor on-the-spot account.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Warner Bros.

HOLD THE LION PLEASE: Merrie Melodies Cartoons—These Merrie Melodies in Technicolor are generally pleasing. This one is amusing, as usual. There seem to be more laughs in these cartoons than in most of the others.—Arthur E. Phifield, Park Theatre, South Norfolk, Me.

Announcement

RCA Service Company, Inc., a new subsidiary of Radio Corporation of America, has been formed for the more efficient handling of the technical servicing and installation activities of the RCA Victor Division of Radio Corporation of America.

A major activity will continue to be the installation and servicing of vital radio and sound equipment for our Armed Forces at home and abroad, in every corner of the world.

The Home Front will be served as heretofore by a highly trained technical staff operating from District Offices in twelve strategic cities. These technicians will provide services to electronic equipment in theatres, broadcast stations, industrial plants, schools, churches and hospitals.

The entire managerial and technical staff of the former installation and service group of RCA Victor Division has been incorporated within the new company.



RCA SERVICE COMPANY, INC.
A Radio Corporation of America Subsidiary
Camden, N. J.

Reverse Dismissal of Ballet Russe Suit

The dismissal last July 17th of the $100,000 damage suit which the original Ballet Russe, Inc., brought against the Ballet Theatre, Inc., German Sevastianov, Hurok Attractions, Inc., and Solomon Hurok, by Federal Judge Samuel Mandelbaum on technical grounds, was reversed last week by the United States Circuit Court of Appeals.

They filed a complaint which incorporated the allegations in one paragraph, charging the defendants with trying to destroy its business and "drive it out of the theatrical world." They also charged the defendants sought to induce certain dancers to break their contracts with the Ballet Russe. Judge Mandelbaum ruled that the allegations should have been stated separately.

The Circuit Court of Appeals decision read: "All the acts are alleged to be connected by the common purpose of driving the plaintiff from the theatrical world," and "We do not think that a separation into counts is necessary to facilitate the clear presentation of the matters set forth."

Lt. Perakos Wounded

Lt. John Perakos, formerly manager of the Eastwood theatre, East Hartford, Conn., was reported wounded in action in New Guinea, according to word reaching Hartford. Lt. Perakos, son of Peter Perakos, partner in the Perakos & Quittner theatres in Connecticut, joined the Army Air Force last spring.

Seattle Theatre Gutted

The Green Parrot theatre in Seattle was destroyed by fire last week, an explosion in an adjoining cafe causing flames to spread through the house after one wall of the theatre was blown in.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor · GERTRUDE MERRIAM, Associate Editor

1943 War Showmanship Award

Last April, Motion Picture Herald, through Managers' Round Table, announced a special War Showmanship Award supplementary to the regular Quigley Awards. Letters from every branch of the industry applauded the Award and, in addition, managers and independent exhibitors from all over the country showed their approval by submitting entries for it.

Again in 1943, this Award will be made to the showman who, in the opinion of the Judges, has done the most to promote the war effort through his theatre. As before, the winning showman may be one who submits all of his ideas pertaining to the theatre's part in the war effort, or the prize may be given to the man who does one thing so outstanding, in the Judges' opinion, to make him worthy of this Award.

During the past year, campaigns and ideas were submitted on a number of different methods through which the motion picture theatre contributed to the war effort. Among the first big campaigns were those for the opening of Bond sales in theatres; some theatres, already selling War Bonds when the drive opened on May 30th, submitted Award entries earlier. The "Salute to Our Heroes" War Bond Drive in September and "Avenge Pearl Harbor Week" in December were productive of many more campaigns on behalf of War Bonds.

The various scrap drives also produced a number of campaigns. Ten of these, which won special Citations from Donald Nelson, will be included in the entries for the 1942 War Showmanship Award. In addition, there were drives to collect rubber, silk, etc., even before the nationwide scrap metal campaigns.

The year just past saw the return to the United States of the country's first heroes, who were fittingly welcomed on the stages of the motion picture theatres in their respective home cities and towns, in many cases. These events were properly considered as the theatre's part in the war effort, too. Some heroes, unfortunately, have not come back; they, too, were honored by showmen, and these honors as well were considered for the War Award.

Many showmen, active civically, were enabled to play an active part in giving a send-off to newly drafted recruits. Others participated in sending Christmas gifts to the men from their home towns in the services.

Other ideas, more local in character, will come within the scrutiny of the Judges, who will, in fact, consider any entry which links the theatre to the war effort.

"I get a great deal of help from the Managers' Round Table and look forward to it each week with a great deal of enthusiasm."—C. J. Remington, State theatre, Auburn, Calif.

The Showman's D. S. C.

"During the ten years, in which I have been learning something of show business, I have always felt that winners of the Quigley Awards were something like soldiers winning the Distinguished Service Cross," says V. P. Byrne, manager of the Rio Grande and State theatres, Las Cruces, New Mexico.

He goes on to say, "Showmanship, when judged purely as ballyhoo, can frequently be unprofitable. I would much rather exert my energies toward a good profit from a reasonable gross than spend my time chasing an astronomical, and perhaps unprofitable, gross."

Mr. Byrne has expressed the sentiments of most practical showmen in this respect. It is possible to spend $200 over the normal advertising budget and push the gross up $150; in fact, this is done too often.

△ △ △

Cooperative Effort

One of the benefits the war has conferred is to encourage the cooperation of many competitors in the common cause. One of the most firmly knit local theatre associations is in Terre Haute, Ind., where the 15 theatres often work together.

A recent example of their joint efforts is a full-page ad in the Terre Haute *Star* for the "Block Mothers of the Civilian Air Defense". The theatres joined in a quarter of a page to detail what the motion picture industry has done for the war effort.

The Terre Haute Theatres Association pledge their theatres in this ad "to continue all our past activities and any new ones Uncle Sam may ask of us".

—BOB WILE

BALLYHOO and LOBBY STUNTS



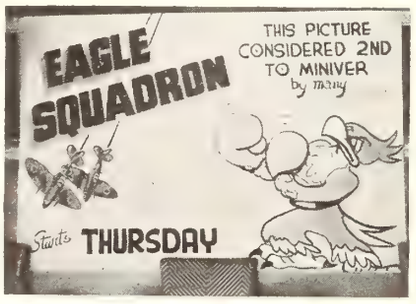
The attractive front of the Colonial, Allentown, Pa., designed by Charles Bierbauer and Nick Todorov, seems to be effective in bringing in the customers for "Casablanca".



Ray Conner, manager of the Palace, New York, greets Dave Ballard, 7-foot-7-inch Tarzan, who ballyhooed "Tarzan Triumphs".



Credit for this idea goes to Ted Teschner, manager of the Valentine, Toledo, O.



This lobby card, measuring 4 feet by 7, was personally executed by Murray Keillor, manager of the Roxy, Cornwall, Ont., Canada, in the absence of a lobby artist.

People who stopped to look at this display in the Strand theatre, Pittsburgh, were greeted with a little speech through the public address system made by John Conheim, manager.





Safety zone, vision-free car riders inspired the idea depicted at the right. Arnold Gates, manager of Loew's Park, Cleveland, had the young man, dressed as a sailor and carrying the sign, blow a boatswain's whistle to attract the attention of those waiting. This is a busy transfer point, with 50,000 people a day boarding trolleys there.

100 INDUSTRY LEADERS ARE QUIGLEY AWARDS JUDGES

THE Judging Committee for the 1943 Quigley Awards has been selected. More than 100 of the most prominent men in the industry in the fields of exhibition, distribution and advertising and publicity have accepted membership on this Committee. From this panel, three Judges are named each Quarter to decide on the winning campaigns.

The complete list of Judges with their titles follows:

EDWARD L. ALPERSON, general manager, RKO Theatres
HARRY C. ARTHUR, JR., general manager, Fanchon & Marco Theatres
BARNEY BALABAN, president, Paramount Pictures, Inc.
LEON J. BAMBERGER, sales promotion manager, RKO Radio Pictures
E. C. BEATTY, president, W. S. Butterfield Theatres, Inc.
MAURICE A. BERGMAN, eastern advertising manager, Universal Pictures
NATE BLUMBERG, president, Universal Pictures Co., Inc.
MORT BLUMENSTOCK, in charge of advertising and publicity for Warner Bros. in the East
G. RALPH BRANTON, general manager, Tri-States Theatre Corp.
O. HENRY BRIGGS, president, Producers Releasing Corp.
HARRY D. BUCKLEY, vice-president, United Artists Corp.
JACK COHN, executive vice-president, Columbia Pictures Corp.
THOMAS J. CONNORS, vice-president, Twentieth Century-Fox Film Corp.
JAMES E. COSTON, Chicago zone manager, Warner Bros. Theatres
ALBERT DEANE, director of foreign publicity, Paramount Pictures, Inc.
GEORGE DEMBOW, vice-president, National Screen Service Corp.
SAM DEMBOW, JR., theatre executive, Paramount Theatres Service Corp.
NED E. DEPINET, president, RKO Radio Pictures, Inc.
HOWARD DIETZ, vice-president, Metro-Goldwyn-Mayer Pictures
OSCAR A. DOOB, advertising and publicity director, Loew's Theatres
S. CHARLES EINFELD, director of advertising and publicity, Warner Bros.
GUS EYSSELL, president and managing director, Radio City Music Hall
SI H. FABIAN, president, Fabian Theatres
EDWARD M. FAY, executive, Fay's Theatres
WILLIAM R. FERGUSON, in charge of exploitation, Metro-Goldwyn-Mayer
W. A. FINNEY, southern division manager, Loew's Theatres
J. J. FITZGIBBONS, president, Famous Players Canadian Corp.
JOHN J. FRIEDL, president and general manager, Minnesota Amusement Co.
ARTHUR FRUDENFELD, division manager, Cincinnati, RKO Theatres
ROBERT M. GILLHAM, director of advertising and publicity, Paramount
HARRY GOLDBERG, director of advertising, publicity, Warner Theatres
LEONARD H. GOLDENSON, in charge of Paramount theatre operations
EDMUND C. GRAINGER, president, Feiber & Shea Theatre Circuit
JAMES R. GRAINGER, president, Republic Pictures, Inc.
L. J. HALPER, Pacific Coast zone manager, Warner Bros. Theatres
JOHN H. HARRIS, general manager, Harris Amusement Co.
WILLIAM J. HEINEMAN, assistant general sales manager, Universal Pictures
JOHN W. HICKS, JR., vice-president, Paramount Pictures
I. J. HOFFMAN, New England zone manager, Warner Bros. Theatres
NAT HOLT, western division manager, RKO Theatres
HAL HORNE, director of advertising and publicity, Twentieth Century-Fox
EARL J. HUDSON, president, United Detroit Theatres
DONALD C. JACOCKS, New Jersey zone manager, Warner Bros. Theatres
WILLIAM K. JENKINS, secretary-treasurer, Lucas & Jenkins Theatres
W. RAY JOHNSTON, president, Monogram Pictures Corp.
CHARLES REED JONES, director of advertising and publicity, Republic
JOHN JOSEPH, director of advertising, publicity, exploitation, Universal
HARRY M. KALMINE, general manager, Warner Bros. Theatres
ARTHUR W. KELLY, vice-president, United Artists Corp.
GUY A. KENIMER, district manager, Florida State Theatres, Inc.
H. F. KINCEY, executive, Wilby-Kincey Theatre Circuit
CHARLES E. KURTZMAN, northeastern division manager, Loew's Theatres
C. J. LATTA, Albany zone manager, Warner Bros. Theatres
IRVING LESSER, managing director, Roxy Theatre, New York
M. A. LIGHTMAN, president and general manager, Malco Theatres, Inc.
DAVID A. LIPTON, director of advertising, publicity, Columbia
F. J. A. McCARTHY, eastern division sales manager, Universal Pictures Corp.
S. BARRET McCORMICK, director of advertising and publicity, RKO Radio
CHARLES B. McDONALD, New York City division manager, RKO Theatres
VINCENT R. McFAUL, president and general manager, Buffalo Theatres, Inc.
HARRY MANDEL, director of advertising and publicity, RKO Theatres
ALEX MANTA, president, Indiana-Illinois Theatres
ARTHUR L. MAYER, managing director, Rialto Theatre, New York
LOU B. METZGER, president, Metzger-Srere Theatres
DAN MICHALOVE, New York representative, National Theatres
ABE MONTAGUE, general sales manager, Columbia Pictures Corp.
CHARLES C. MOSKOWITZ, vice-president, Loew's, Inc.
ALEC MOSS, advertising manager, Paramount Pictures, Inc.
LEON D. NETTER, vice-president, Paramount Theatres Service Corp.
JOHN J. O'CONNOR, vice-president, Universal Pictures Co.
R. J. O'DONNELL, general manager, Interstate Circuit
HUGH OWEN, eastern division sales manager, Paramount Pictures, Inc.
LEW PRESTON, supervisor, Interboro Circuit, New York City
CHARLES RAYMOND, division manager, Loew's Great Lakes Theatres
CHARLES M. REAGAN, assistant general sales manager, Paramount
H. M. RICHEY, director of exhibitor relations, Metro-Goldwyn-Mayer Pictures
FRANK H. RICKETSON, JR., president, Fox Intermountain Theatres, Inc.
HERMAN ROBBINS, president, National Screen Service Corp.
WILLIAM F. RODGERS, vice-president and general manager of sales and distribution, Metro-Goldwyn-Mayer Pictures
ED ROWLEY, vice-president and secretary, Robb & Rowley United, Inc.
HARRY L. ROYSTER, general manager, Netco Theatres
JULES J. RUBENS, vice-president and general manager, Publix-Great States
EDWARD N. RUGOFF, executive, Rugoff & Becker Theatre Circuit
CHARLES H. RYAN, assistant zone manager, Chicago, Warner Bros. Theatres
J. MYER SCHINE, president, Schine Circuit, Inc.
LOUIS W. SCHINE, Secretary-Treasurer, Schine Circuit, Inc.
TED SCHLANGER, Philadelphia zone manager, Warner Bros. Theatres
SOL A. SCHWARTZ, supervisor, western zone, RKO Theatres
WILLIAM A. SCULLY, vice-president and general sales manager, Universal
SILAS F. SEADLER, advertising manager, Metro-Goldwyn-Mayer Pictures
JOSEPH M. SEIDER, president, Prudential Playhouses
HARRY F. SHAW, division manager, Loew-Poli New England Theatres
ALBERT E. SINDLINGER, executive vice-president, Audience Research Institute
SPYROS P. SKOURAS, president, Twentieth Century-Fox Film Corp.
FRED SOUTTAR, district manager, St. Louis, Fox Midwest Amusement Corp.
NATE SPINGOLD, executive, Columbia Pictures Corp.
HERMAN STARR, zone manager, Skouras Theatres Corp.
JOSEPH R. VOGEL, vice-president, Loew's, Inc.
DAVID B. WALLERSTEIN, district manager, Balaban & Katz Theatres
DAVID E. WESHNER, director of advertising, publicity, United Artists
R. B. WILBY, vice-president, Wilby-Kincey Theatres
NAT WOLF, Ohio zone manager, Warner Bros. Theatres
HERBERT J. YATES, president, Consolidated Film Industries, Inc.

FORTNIGHT'S LEADERS

The third Fortnight's list of outstanding showmen includes 32 names. These, together with showmen who were represented in previous Fortnights, will be the leading contenders for First Quarter Awards.

HAL BISHOP
Capitol, Winnipeg, Man., Canada

JOSEPH BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

LEWIS BREYER
Strand, Holyoke, Mass.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

FRANCIS DEERING
Loew's State, Houston, Tex.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

BILL ELDER
Loew's, Indianapolis, Ind.

JACK FLEX
Keith, Syracuse, N. Y.

JACK FRETWELL
Visulite, Staunton, Va.

STEWART GILLESPIE
Elgin, Ottawa, Ont., Canada

HERB GORDON
Palace, Syracuse, N. Y.

HERB GRAEFE
Wisconsin Rapids Theatres
Wisconsin Rapids, Wis.

BILL HOYLE
Lichtman Theatres, Washington, D. C.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

MURRAY KEILLOR
Royal, Cornwall, Ont., Canada

JAMES KING
Keith Memorial, Boston, Mass.

SID KLEPER
Bijou, New Haven, Conn.

HARRY KLOTZ
Esquire, Toledo, O.

MURRY LAFAYETTE
Haven, Olean, N. Y.

STAN LAMBERT
Venetian, Racine, Wis.

ED MAY
Russell, Maysville, Ky.

FRED MORROW
Embassy, Lewistown, Pa.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

CHUCK SHANNON
Cambria, Johnstown, Pa.

HARRY D. STEARN
KEN CARTER
Manring, Middlesboro, Ky.

MOLLIE STICKLES
Strand, Waterbury, Conn.

ARNOLD STOLTZ
Avon, Utica, N. Y.

T. O. TABOR
Palace, Athens, Ga.

CHARLES B. TAYLOR
Shea Theatres, Buffalo, N. Y.

LEN TUTTLE
Indiana, Indianapolis, Ind.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

THEY GOT ME COVERED (RKO Radio): Since five attractive secretaries are Dorothy Lamour's roommates in the picture, it is suggested that a powder room be set up in the lobby of the theatre with a row of makeup tables to which some local secretaries may come and "makeup" before going in to see the picture. Tiein copy alongside could read: "Local secretaries. They're readying to vie with the six beautiful Washington War secretaries in 'They Got Me Covered'. Today on our stage." Another lobby stunt might be the inclusion of a display board on which are a number of stills of Bob Hope and Dorothy Lamour. Then some local newspaper artist might make one or two quick-sketch cartoons of the two stars. These could be pinned up and patrons invited to make the best, worst or funniest cartoons. Guest tickets to be awarded as prizes. For street attention, a member of the staff might parade the streets with a bucket over his head, copy on the pail carrying the picture title. One of the sequences in the picture includes an unordered wedding breakfast served to Hope and Lamour in their hotel suite; thus, a contest based on the best suggestions for a "Bob Hope Wedding Breakfast Menu" or a "Goofy Wedding Breakfast Menu" might be in order. There are eight half-column cuts of the stars and principal players in the picture used to illustrate personality stories. These cuts are available as mats and can be used to print up in quantity or a set of cards to be distributed, each bearing one of the likenesses. To fans who collect and bring to the box office a complete set, tickets could be awarded. Another street ballyhoo could be a girl-and-boy team, each carrying a sandwich sign, copy on the girl's sign reading: "I'm On My Way to See Bob Hope in . . . ", the lad's reading that he is going to see Dorothy Lamour. For theatres in defense industry areas, a "honeymoon breakfast" is suggested. The idea is to so honor some girl working on the "swing-shift" of a local plant with a theatre party preceding or following it. The breakfast should be promoted either in whole or in part from a cooperating restaurant.

IMMORTAL SERGEANT (Twentieth Century-Fox): During the run of the picture, it is suggested that a "Write Servicemen Week" be held, arrangements to be made with civic officials to set the dates for the campaigns with a proclamation from the Mayor to launch the week. The idea is to have relatives of servicemen pledge to write at least one letter a week to servicemen in camp. Arrangements might also be made with the U.S.O. to aid in sponsoring the drive by pushing the campaign through their facilities. V-Mail forms could be provided at the theatre. For further lobby attention a Roll of Honor, headed by the words "I Write to My Soldier, (Marine, Sailor) Regularly", might be set up, consisting of a large looseleaf book in which patrons who regularly write to the armed forces could sign their names. A natural would be to invite all local sergeants to be guests of the management during the run of the picture. A three-day contest is suggested for newspapers which feature as many military problems depicted each day. Tickets could go here, too, to those correctly solving them. For further newspaper coverage, directed at wives or sweethearts of members of the armed forces, prizes could be awarded in connection with the best short letter on "How it feels to be left behind". For lobby display, the back files of the local dailies will yield editions containing the most striking headlines and stories on the Libyan campaign. These could be used for blowup purposes, together with scene stills from the picture.

Rankin Stages Special Horror Show for Patrons

For his special horror show, "Mystery of Marie Roget" and "Black Cat," as a street ballyhoo, Harland Rankin at the Centre theatre, in Chatham, Ontario, arranged that one of his staff dressed in ghost attire parade the streets with a back banner urging folks to see him at the theatre. School children were invited to "throw snow balls at a ghost."

Inside the show, everything was darkened and skeletons hung around entrances to auditorium with phosphorous paint creating a horror atmosphere. The usherettes also had heads of skeletons painted in phosphorous on their backs. A sign outside advised patrons with bad hearts not to attend the show and a tieup with a local undertaker brought an ambulance out front. Rankin also advertised that a nurse and doctor would be in attendance in case of emergency.

In addition, the theatreman distributes Kleenex to patrons to wipe their glasses off as they come in; imprinted shopping bags are given to women patrons.

DALY ROLL FOLDED TICKETS
Write for Price Lists and Samples, Today
100,000 — $18.50
UNION MADE — LOW PRICES
DALY TICKET CO., Collinsville, Ill.
SINCE 1911 FROM "COAST TO COAST"

Stoltz Breaks 7-Year Record; Newspaper Runs Contest

For years, the Utica *Observer-Dispatch* has looked with a cold eye on contests of any kind. But Arnold Stoltz, manager of the Avon theatre, broke a seven-year record and planted a contest on "Whistling in Dixie" in the paper. Here's how it came about.

The government has already frequently stated that it is interested in getting coins back into circulation, particularly pennies. Since the plot of "Whistling in Dixie" is about a chest of old coins, Arnold offered a prize of a $25 War Bond for the largest amount of coins turned into War Bonds and Stamps at the theatre. Ten tickets were given for the next ten largest amounts and a special prize furnished by a local stamp and coin company to the one turning in the oldest penny. The stamp and coin company, by the way, supplied the Bond for the first prize. The company will examine all coins and buy the valuable ones from those turning them in.

The contest ran in both morning and evening editions of the newspaper for the ten days preceding the playdate of the picture.

Sergeant's Sweetheart Party Opens "Immortal Sergeant"

The opening gun of "Immortal Sergeant" campaign at the Orpheum theatre, in Tulsa, Okla., as arranged by Ralph Talbot, head of the Talbot theatres and J. C. Hunter, general manager, was a sergean't sweetheart contest. Launched in the cooperating daily, wives and sweethearts of sergeants were invited to tell why they were proud of their sergeants. The winner of the 150-word letter was awarded a round-trip, all expenses paid, to visit her sergeant anywhere within continental United States. The presentation of the award was made on the stage opening night of the picture.

A front page story, which was followed up with a story each day for six days, invited all sergeants in nearby camps, and their Naval equivalent in rank, to a special opening day showing. The *Tulsa World* broke a story on the importance of letters to soldiers and started the ball rolling on a "Write to Servicemen Week," with readers advised that V-Mail blanks were obtainable at the theatre, where accommodations were provided for writing letters.

A "Swing Shift" showing at 1.40 on the morning following the opening night was held for the benefit of local war workers. 150-line ads were used to announce the showing and newspapers responded generously with space.

Dawn Premiere Held for "Commandos Strike at Dawn"

Irving Blumberg started off his new duties as advertising and publicity director for the Warner theatre circuit in Philadelphia by promoting a "dawn premiere" for the opening of "Commandos Strike at Dawn" at the Stanley Theatre. Co-operating with George Balkin, house manager, prominent Army and Navy officers and civil dignitaries attended the special dawn premiere at 2 a.m. dedicated to war workers of Philadelphia, particularly those on the night shifts who cannot attend picture openings at the regular hours.

Blind-Date Party Held For "In Which We Serve"

Two weeks prior to the opening of "In Which We Serve," Joe Longo at Loew's State, in Boston, arranged a special preview for the dramatic and motion picture critics of the local dailies. Preceding the screening, a luncheon was held for the same group at one of the leading hotels. Still another preview was held in the evening for the Mayor, state and city officials and other local dignitaries.

Using the title for the base of a limerick contest, which ran for five days, bonds and guest tickets were awarded: A three-day serialization was landed in the evening Globe, with complete art, picture, theatre and playdates credits. For his school promotion, Longo contacted them for the use of a pictorial poster relative to the scrap rubber drive, which was tied directly to the picture. Arrangements were also made with the USO to send 100 girls to the theatre in connection with a blind-date party for servicemen. Newspaper cooperation was sought here, which brought appropriate breaks.

On "For Me and My Gal," Joe planted a number of fashion breaks in most of the papers on Judy Garland. A Junior Victory Army tieup netted pictures and stories in advance of the showing of the picture with complete credits. The foreign newspapers also broke a series of mats and stories in conjunction with the opening.

Rosenthal Inducts WAACs at "Thunder Birds" Opening

Working with the Army Recruiting officer for his date on "Thunder Birds" at the Majestic, in Bridgeport, Morris Rosenthal formed a Thunder Bird unit of the WAACs. John Sutton, appearing in the picture wired from Hollywood sponsoring the Bridgeport Chapter. The girls were inducted over station WNAB with a half hour Thunder Bird program. The girls were then given a supper sponsored by the Red Cross and then appeared on the theatre stage, where they were introduced to the audience by the recruiting officers. Photographers from the post covered the event with art and stories.

To attract the children, Rosenthal put out comic heralds a week in advance. The newspaper coverage featured a special story on Gene Tierney.

Fashion Contest Highlights Deering's "Powers Girl" Date

In advance of his date on "Powers Girl" at Loew's State, in Houston, Francis Deering landed fashion mats in the local dailies. In addition, two-column stories on the Powers Girls setting the pace for modern American beauty were also landed.

A fashion angle contest was also arranged, the paper running a cut of Anne Shirley with readers invited to draw a gown on the silhouetted form. In this connection, a War Bond, stamps and guest tickets were awarded to winners.

Papers Herald "Commandos"

Landing in both the English and French papers, Stewart Gillespie at the Elgin theatre, in Ottawa, received readers and art in advance of his date for "Commandos Strike at Dawn." In addition, numerous scene stills from the picture were run.

Graefe Uses Co-op Ad, Radio in 3 Day Run

Offers Passes to Mothers of Local Boys in Navy; Pictures Used in Tieup

A thoroughgoing campaign worthy of a theatre in a key city which would run the picture for as many weeks as he had it days, was put on by Herbert Graefe, manager of the Wisconsin Rapids theatre, Wisconsin Rapids, Wis., in connection with "The Navy Comes Through." Although the picture was limited to a three day engagement, Herb pulled out all the stops on his showmanship organ.

A 15 minute radio show was one of the highlights of the campaign. The idea was Herb's and he submitted his material to the station, which wrote the script and furnished the actors for it. At the end, Herb himself said a few words on behalf of the picture. The program went on the air at 6:30 p.m., regarded as an excellent listening time for Wisconsin Rapids.

Servicemen's Photos Displayed

Another stunt was to offer a free pass to any mother who had a son in the Navy. All that was required was that pictures of the boys be brought to the theatre with identification attached. This was announced in a newspaper ad and also in newspaper publicity stories. The pictures were used later in a merchant's special Navy display with the playdates included.

A scene mat of Max Baer, former heavyweight champion, who has a role in the picture, was planted on the sports page of the local paper by Herb.

Two local boys, both in the Navy, happened to be home on leave at about the time of the playdates. Herb found they had seen the picture at the Great Lakes Naval Training Station and so he asked them their opinion of the picture. They liked it and were willing to be quoted and they were, with their pictures, in another big newspaper ad.

Another coup in the campaign was a full page cooperative ad in the newspaper headed, " 'The Navy Comes Through' and so do these merchants of Wisconsin Rapids." Each ad, in turn, was headed, " 'The Navy Comes Through' and so do we with. . . ." followed by the special merchandise being offered. There were nine cooperating merchants in this cooperative ad.

Atmospheric Front Set for "Cat People"

An elaborate and terrifying front marked the exploitation campaign of "The Cat People," at the St. Louis Theatre in St. Louis, arranged by Dick Fitzmaurice. The marquee was distinguished by a figure of a black leopard attacking a prostrate bride, the figures measuring 14 feet long and eight feet high. With the aid of an electrical transcription, loud speaker, electrical motor, the leopard moved its jaws and snarled, the woman screamed and raised her arms in defense. Underneath the canopy was a figure of a leopard prepared to jump to the sidewalk and a silhouette of the same species on the side of the marquee.



Herb Graefe, manager of the Wisconsin Rapids Theatres, Wisconsin Rapids, Wis., offered a free pass to the mother of every local man in the Navy. They were required to lend pictures of their sons for this display in a downtown store window.

Tabor Sells United Nations Week in Athens, Georgia

United Nations Week was observed fully in the four theatres of Athens, Ga., where T. O. Tabor, Jr., is city manager for the Lucas and Jenkins Circuit. Tabor carried the flag poster in the lobby in advance of the drive. An editorial was obtained in the *Athens Banner-Herald,* giving credit to the theatres of the nation for staging this drive.

Hugh Rowe, a local columnist, also gave the drive a break and finally the *Banner-Herald* gave a front page break, not once but twice. A special slug was run with all ads in which the drive was headlined.

Collections totaled $478 in the four theatres of Athens. When the drive was over a special story was run on the front page of the *Banner-Herald* again, this time, giving credit for Tabor's work in putting over the drive. Even the Atlanta *Constitution* gave Athens' campaign a break.

The lobbies of all four theatres were attractively decorated throughout the period of the drive. Contribution boxes were conveniently located in the lobby of each theatre; in addition collections were made at each show. Cashiers, doormen and ushers wore regulation white cloth strips reading, "United Nations Week." The local radio station heralded the drive and plugged it continuously throughout the drive.

Deitch Issues Special Heralds For "Trumpet Serenade" Date

To help exploit the Harry James short "Trumpet Serenade" at the DeWitt theatre, in Bayonne, N. J., Bob Deitch promoted a herald, the entire cost of which was met by a cooperating music store merchant. Five thousand of these were distributed at the local high schools and juke box restaurants, while special one-sheet displays were landed in music stores about town.

For attention in the theatre proper, Deitch played special Harry James recordings in his lobby, featured a 40 by 60 of the maestro in the lobby and on the marquee. Special mention of James was carried in all theatre ads as well as publicity stories in the local newspaper.



Paul Levi, publicity director of the Metropolitan, Boston, sends us this photo of the giant display at the head of the grand staircase during United Nations Week. It received much favorable comment.

Victory Loan Drive Held at Helm's Theatre

During the recent Victory Loan drive in Stratford, Ontario, Walter Helm at the Avon theatre donated his house to the War Finance Committee for their radio show. Sir Cedric and Lady Hardwicke and Jackie Kelk (Homer of the Aldrich Family) were there in person as well as other stage and radio personalities for the purpose of selling Bonds. Helm reports that with the cooperation of radio station CJCS, $59,550 in bonds were sold in one and one-half hours.

Lands Front Page Bond Story

A front page story was landed in the local paper by Antonio Balducci at the Norbury theatre, in Ellenville, New York, in connection with his campaign which brought the purchase of $2,625 worth of Bonds at the theatre's booth. A chart was posted in the lobby, which detailed the amount of Bonds and Stamps sold. Since the town boasts a population of 2,000 people, Balducci is justly proud of his record.



In the interests of the President's Birthday Ball, and in connection with the March of Dimes drive, Louis Charninsky of the Capitol, Dallas, used a mammoth setpiece in front of the theatre with 48 milk bottles, one for each state, and a three-piece band. The ballyhoo men (left) asked each passerby where he was from. That's Louis between them. He reports collections reached a gratifying figure.

Wartha Runs Copper Matinee; Schools Aid in Drive

A special copper matinee was held recently by Art Wartha, manager of the Lido theatre, Maywood, Ill., with the admission being restricted to kids bringing some article which had copper in brass or bronze alloy or pure. The schools plugged the show daily for a week in advance and the weekly newspaper in Maywood gave it good publicity.

Among the articles which Art's story in the newspaper suggested were suitable for admission were decorative hardware, door knockers, door checks, door pulls and door knobs, old stair treads, candlesticks, light switch plates, ventilators, electric fans, plaques, ash trays, fireplace screens, fireplace fittings, tea kettles and book ends.

Proceeds from the sale of these items was turned over by Wartha to Maywood Civil ian Defense organization.

Poppay Offers Theatre For Boy Scout Show

As a goodwill gesture, Sydney J. Poppay at the Majestic theatre, in Gettysburg, Pa., offered the use of his theatre for the Boy Scouts to put on a special show, entire proceeds of which were donated to the organization. The newspapers came through with a story and appropriate credits.

Another activity reported on by Syd was his copper matinee, which also broke the dailies, together with picture mention. The Round Tabler also reports that his theatre bond booth sales now totals $17,350.

Reeder Cooperates With Civilian Defense Corps

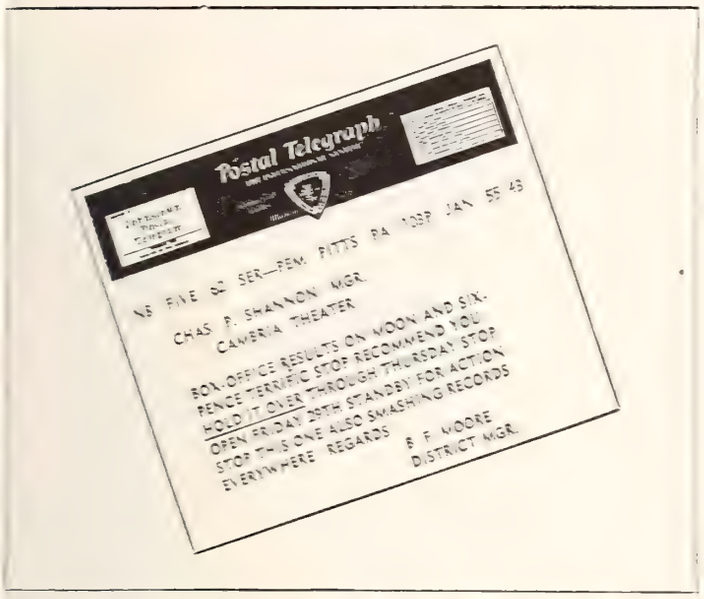
When Civilian Defense Corps leaders in the central California area admitted they were having a difficult time signing a personnel for their air raid warning service, Fay Reeder, of the Senator theater, San Francisco, decided to help out. A display was arranged in the lobby, with two comely lassies presiding over a booth whose theme was "What Are You Doing About This War?" The stunt attracted considerable attention and signups were definitely stimulated in the Sacramento area, according to Civilian Defense officials.

RKO Distributes Daily Reminder

A three by five booklet good for a month in the form of a daily reminder has been prepared by Harry Mandel, director of advertising and publicity for the RKO metropolitan theatres. These are distributed through the mails and at the theatre to patrons requesting them. An advance campaign notifying folks that the booklets would be available was launched and formed the basis of the mailing list.

The booklet numbers fifteen pages and the front cover, printed in blue, bears space for the imprint of the individual theatre name. Each subsequent page carries two dates together with picture title, cast and copy. Beneath each room is provided for personal notes of the holders. In addition, at the bottom of each page are included plugs for the sale of Bonds and Stamps at the theatre; gift ticket books; a plug for RKO Good Show Time over WMCA, etc., etc.

NEW NEWSPAPER AD IDEAS



Chuck Shannon, manager of the Cambria Johnstown, Pa. reprinted a telegram he received from District Manager B. F. ("Dinty") Moore with plenty of white space around it. This appeared at the top of the amusement page.



Equal play was given to each of the two features at the Strand, Holyoke, Mass., by Lew Breyer, manager. Since Holyoke is a war production center, he also saved many 'phone calls by publishing the starting time of each feature.



These small ads were part of a series used by Otto Whittaker, Jr., at the Grandin theatre, Roanoke, Va., when the ban on automobile driving for pleasure took place. Otto wrote the copy, and the illustrations were furnished by the local newspapers' mat services.



Illustration dominates copy in this three-column ad prepared by Alice Gorham, advertising head of United Detroit Theatres.

CAREERS OF NEW MEMBERS

Lew Breyer, Long Time Showman, Now at Strand, Holyoke

One of the most active Round Tablers so far in 1943, is Lewis Breyer, manager of the Strand in Holyoke, Mass., a new member. Lew is a native New Yorker, the main event having occurred May 27, 1910. He was only 11 years old when he started his theatre career as reel boy in the Mount Morris theatre in Manhattan. Then he joined the Consolidated Amusement Co., when he was a veteran of 15 with four years' experience behind him. He was sent to the Mt. Eden theatre in the Bronx as reel boy, then assistant manager, and finally manager when the theatre was equipped with sound. In 1931, he managed the Gotham theatre on 125th Street for a couple of seasons of burlesque. Meanwhile he attended New York University, majoring in English and journalism. He was for a time associated with Twentieth Century-Fox and then managed B. S. Moss' Broadway theatre. In 1935, he left to edit and publish the Queens Bulletin on Long Island. He went back to his first love, the theatre, a year later, managing the Art theatre for the Leff-Mantell Circuit and remained there for seven years. A few months ago he joined Western Massachusetts Theatres and is now at the Strand, Holyoke, Mass. He married a Pittsfield girl and they are the proud parents of David Mark, 5, and Robert Bruce, 2.



Meet Jim Stokes, Manager Of U. S. Navy Theatres

Jim Stokes is another of the new Round Table members who is practising the art of showmanship in the United States Navy. Jim is the manager and treasurer of the U. S. Naval Air Station theatre at Kingsville, Texas, a 1,200-seat theatre run exactly like a commercial house. In addition, Jim also supervises the billiards and bowling center. To begin at the beginning, he was born in Dallas, Texas, March 12, 1911. Among his early positions in Texas was at the Big Lake Palace, Big Lake, Texas, where he was manager. Later he was in publicity work in Dallas, where he is an honorary member of the Variety Club. He has been in the Navy for several years. Jim has a rating of electrician's mate, first class, and hopes to be chief electrician's mate before long. He has served on the U. S. S. Yorktown, on the U. S. S. Peary and on the U. S. S. Oklahoma, the battleship which capsized at Pearl Harbor Among his other assignments was the management of the Navy's Chefoo theatre, at Chefoo, China, where the Asiatic Fleet used to headquarter.

HY BETTINGER is now managing the Bellaire theatre, in Bellaire, L. I.

CONGRATULATIONS

February 14th
Eddie Forester
Edgar B. Hands
W. Horace Reese
Roy L. Patterson
Ted Smith
Theron Conklin

15th
Earle Tate
John A. Ryan, Jr.
John Jones
V. M. Cummings
Wilfred C. Hagedorn

16th
Lynn Smith
Edward Selette
Jack Little
Bernard Buchanan
Joseph Rosenfield
J. Warren Sever
Archie Connolly

17th
Warren A. Slee
Melvin L. Blackledge

February 17th
Charles E. August

18th
Raymond E. Salisbury
Samuel L. Shafer
Frank B. Sitton
Gene Lutes

19th
L. A. Stein
I. W. Wyte
Ralph C. Fretz
W. C. Lewellen
Ray Williams
Wilbur Neustein

20th
Victor J. Rosen
Bert Nix
H. B. Fox
R. W. Eberhard
Pat Notaro
C. Arnold Skelly
Robert Heining
James W. Grantham
Bernie Beach

Lou Hartman Returns to Theatre After Ten Years in Wall Street

Louis Hartman, a new member of the Round Table though an old timer in the show business, started his career with the Keith-Albee firm back in the days when vaudeville was the principal attraction. Theatre business was a bit different than it is today, he points out. When the RKO merger took place, Lou went to Wall Street where he joined Paine Webber and Co. He remained with that firm for more than 10 years but finally things hit such a low ebb down there that he looked up his old love, the theatre, and landed with the Century Circuit at the Floral theatre, Floral Park, Long Island.

Bill Young Spends Entire Career in One Theatre

Spending an entire career in one theatre, however short, is somewhat unusual among theatre men, but William H. Young, a new member of the Round Table, has been associated with Smalley's Delhi theatre, Delhi, N. Y., ever since his career started. Before he was 14 years old, he started to work as bill boy. He became doorman in 1935 and was made assistant manager in November of 1940. Six months later he was appointed manager, a position which he holds today.

HARRY GANS is now managing the Jerome theatre, in Richmond Hill, N. Y.

JUNIOR SHOWMEN

JAMES WALTER, to Mr. and Mrs. Walter Helm. The father is manager of the Avon theatre, in Stratford, Ontario, Canada.

Cornelius Webb, Known as Corkey, Is a Veteran at 21

Cornelius J. Webb, better known as "Corkey,' is now assistant manager of the Village theatre, Dallas, for the Interstate Circuit. Corkey is just a few months more than 21 years old. When he was 15, he started as a part time usher at the Village, while still attending high school. He tried to learn show business and school work at the same time, points out, "but I'm afraid I learned more about show business. I was assisted by the manager, city manager and two cashiers, but nevertheless took five years to complete four years of high school." After graduation, he was made doorman, later assistant chief usher and then treasurer. In 1941 he was promoted to assistant manager. He obtained valuable training under Manager Richard Foy, son of the famed Eddie Foy. Mr. Foy was recently transferred to the Melba and Tower theatres and Corkey is now assistant to James R. Preddy.



Jim Bergen's Entire Career Of 10 Years With RKO

James W. Bergen, now the manager of the RKO Shore Road theatre, Brooklyn, has been with RKO during his entire career rising from usher right through the ranks. Jim was born in Mineola, N. Y., November 20, 1916. Ten years ago, he started as an usher at the RKO Dyker, then became chief of service and later was promoted to assistant manager at the Shore Road. He returned to the Dyker as assistant for a while and last year was promoted to the RKO Kenmore, one of the ace Brooklyn houses. Last November, he was again promoted to the managership of the Shore Road, where he is today. He is married and the proud father of a year-old daughter.



Gilbert Entered Management From Concert Field

Harry L. Gilbert, new manager of the Park Hill theatre, Yonkers, N. Y., for the Cinema Circuit, is a newcomer to the management field. He was born in London, England, Oct. 28, 1900. He was a concert pianist and accompanist in his younger days. He had attended New York University and studied law there. For six years he was officially connected with the American Federation of Musicians as business representative, labor consultant and public relations man.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

AT ONCE—PROJECTIONIST; DRAFT EXEMPT; small house; nights only. Write qualifications, salary expected. MAYFAIR, Colonial Beach, Va.

ASSISTANT MANAGERS, DRAFT EXEMPT, small New York City chain. Send photograph and all information in first letter. BOX 1598, MOTION PICTURE HERALD.

WANTED MANAGER OR ASSISTANT. MUST be experienced, sober, absolutely reliable. Knowledge of buying, booking and all theatre routine. A1 references, draft exempt, include snapshot. BOX 1600, MOTION PICTURE HERALD.

THEATRES

WANTED PROFITABLE THEATRE. NOT INterested in too small a house. Give complete details. BOX 1596, MOTION PICTURE HERALD.

WANTED GOOD THEATRE IN OHIO OR NEAR —500 to 1,000 seats. R. I. ULMER, Marion, Ohio.

NEW GENERAL EQUIPMENT

WESTINGHOUSE RECTIFIER BULBS, 15 AMpere, $8; 6 ampere $4; thousand watt G40 Mogul prefocussed lamps, $2; one quart Underwriter's approved extinguishers, $11.25; two quart, $13.50; heavy curtain track, $1.80 ft. Send for bargain bulletin. S. O. S. CINEMA SUPPLY CORP. New York.

WANTED TO BUY

WANTED—ALL KINDS USED SIMPLEX AND Superior mechanisms stands, magazines, lamphouses, etc. BOX 1599, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

WONDERFUL CHAIR BUY—ALL READY NOW —570 rebuilt American Seating ball bearing chairs, newly upholstered heavy inserted panel backs and box spring cushions, deep purple with black trim. All 18" widths, level to 1" pitch, new hardwood ends. Crated complete with hardware for concrete floor, $3.80. S. O. S. CINEMA SUPPLY CORP., New York.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

THEATRE CHAIRS — 10,000 USED UPHOLstered. Parts for all makes and types. CHICAGO USED CHAIR MART, 844 So. Wabash Ave., Chicago.

POSITION WANTED

MANAGER, 32, MARRIED, CHILDREN, 3A, 15 years theatres. Handle vodvil, exploitation, advertising, promotion, house operation. Know show business and theatre top down! Not an office boy manager. Proven record. BOX 1601, MOTION PICTURE HERALD.

PRINTING

THEATRE PROGRAMS, HERALD GIVEAWAYS and other show printing, at special rate. Supply copy and layout for estimate. BOX 1207A, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NOW READY, COMPLETELY REVISED 7TH Edition of Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

OPPORTUNITY

WANTED: FORMER FILM AND PREMIUM salesmen in key film centers to sell direct to theatres new unusual patriotic item for salvage and promotion drives. Commission only. Will allot territory to qualified men. Supply complete details in first letter. BOX 1584A, MOTION PICTURE HERALD.

PRESS OF C. J. O'BRIEN, INC. NEW YORK, U. S. A.

Data on Network Rebates to Go To Congress

Results of a Federal Trade Commission investigation of rebates and discounts granted by the networks to advertisers will be put before Congress in the near future.

Undertaken under a promise given the House Appropriations Committee a year ago, the investigation is nearing completion, it was disclosed by William T. Kelley, chief counsel for the commission, in testimony before a sub-committee at hearings on the FTC appropriations for the fiscal year beginning next July 1st.

The subcommittee's discussion developed that the inquiry was held up for a considerable period by the broadcasters, who contended that the commission had no jurisdiction to investigate their charges and practices under the Robinson-Patman Act. That act, they argued, deals with discrimination in the sale of commodities, and broadcasting is not a commodity.

"That went on for some time and Mr. Kelley had quite a correspondence and several conferences with the general counsel of these broadcasting stations," it was explained by Commissioner Edwin L. Davis. "They were all in the same boat—not with respect to this particular complaint, but they knew if we went into one we would go into others, and *vice versa*.

"So Mr. Kelley took the position, without undertaking to determine the question of whether we have jurisdiction over radio stations under the Robinson-Patman Act, which does restrict it to the sale of commodities, that we did have jurisdiction over any unfair methods of competition, or unfair or deceptive acts or practice in commerce under Section 5 of the (Trade Commission) Act, and finally convinced them to the extent that they agreed to let us go into their books, and a very thorough investigation was made, not only on this but on other complaints and dealing with the whole subject and the whole industry."

Mrs. Carroll Reappointed Pennsylvania Censor

Although official announcement has not been made as yet from the state capitol, it was disclosed last week in Philadelphia that Mrs. Edna R. Carroll has been reappointed by Governor Martin to serve as chairman of the Pennsylvania State Board of Motion Picture Censors for another four-year term. It was also said that all the members of the board were also reappointed.

The "grapevine" news of Mrs. Carroll's reappointment was hailed by the motion picture industry there, harmonious relationships existing between the censor board and the industry in Pennsylvania during Mrs. Carroll's first four-year term. Although a "strict" censor head, Mrs. Carroll was hailed as the first one to be "honestly sympathetic" with the industry.

Ohio Censor Made 13 Cuts

In reviewing a total of 134 films, representing 426 reels of motion pictures in January, the Ohio censors ordered eliminations in 13 films or 17 reels. During December, 190 films or 511 reels were reviewed, and eliminations were ordered in 15 films or 22 reels.

Warners Set Release Dates

Warner Brothers have set general release dates for "Air Force" and "Mysterious Doctor," it was announced on Wednesday by Ben Kalmenson, general sales manager. The latter film will be released on March 6th, while "Air Force" has been set for March 20th.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 45.—McNutt announces all draft-age men must take war jobs.... The battle for Tunisia....News from Alaska, Guadalcanal and Central America....Victory Parade in St. Paul hails U. S. war effort....Amazing story of Timor Isle where a lost battalion fights on....Silver Skates Carnival at Madison Square Garden.

MOVIETONE NEWS—Vol. 25, No. 46.—World events in the Atlantic, New Guinea, England and Canada ....Senator George advises early filing of income taxes....Girls rush to enlist in WAVES and SPARS ....Newsettes by Lew Lehr....Track and field competition in the Millrose Games....Victory through strength as the soldiers at Fort Bragg run cross-country race.

NEWS OF THE DAY—Vol. 14, No. 243—Battle of the Caucasus....Message from McNutt on war jobs or rifles....U. S. Liberators bomb Naples....Chilean crowds cheer U. S. as nation breaks ties with Axis ....Timor heroes hold out against Japs....WAACS in graduation exercises....Bayonet drill and Judo taught.

NEWS OF THE DAY—Vol. 14, No. 244.—Pictures of mightiest battleship "X"....Senator George advises early income tax payment....Largest herring haul by Canadian fishermen....Youngest kangaroo at Bronx Zoo is 10 inches tall....WAVES and SPARS join up at City Hall in New York....Nazis murder 41 children in bombing of London school....Japs defeated at Buna.

PARAMOUNT NEWS—No. 48.—Judo for the Jap as Army learns tricks....War-work or fight is McNutt order....Rush New Inter-American Highway ....WAVES take over Seattle air station....Army Nurses celebrate 42nd Anniversary with new uniforms....WAACS at Fort Oglethorpe....Red Army on the Central Russian front and in the Caucasus.

PARAMOUNT NEWS—No. 49.—Indoor track classic at the Millrose games....Herring—the miracle catch ....Army "zero" medical units in New Hampshire ....WAVES capture New York....People moving out of homes in Bronx....First pictures of Jap defeat at Buna....the world's mightiest battleship.

RKO PATHE NEWS—Vol. 14, No. 48.—Yanks bomb Naples and Sousse....Chile breaks ties with Axis ....Inter-American road speeded....Troops drill in sub-zero weather....McNutt says get war job or fight....Lost Aussies fight on Timor. Hide in the jungle of the Jap-held island while they fight on against the enemy.

RKO PATHE NEWS—Vol. 14, No. 49.—U. S. battleship on trial cruise....Tax payment due March 15th ....Yanks and Aussies take Buna....Axis bombs London school....General Eisenhower's Christmas dinner....Canada's record herring haul....First aid for blitzed pets....The Annual Millrose games.

UNIVERSAL NEWSREEL—Vol. 16, No. 161.—Work or fight says McNutt....U. S. bombers raid Italy ....."Lost" heroes on Timor still fighting after 10 months....Inter-American highway speeded....Demolition experts do stuff....Women in war service ....Our Arctic Army keeps warm somewhere in Alaska....Army learns Judo up-to-date.

UNIVERSAL NEWSREEL—Vol. 16, No. 162.—Mightiest battleship....Second taxes due March 15th.... Nazis bomb British school....Japs routed at Buna ....Sled dogs enlist for service....Fishermen help meat shortage with record catch....418 women go to war....Records fall at track meets.

Bell Named Publicity Head Of Penn-Central Airlines

Ray Bell has been appointed director of advertising and publicity of the Pennsylvania-Central Airlines, effective February 15th, and will assume his new duties in Washington.

He has resigned from the advertising and publicity staff of Metro-Goldwyn-Mayer. For seven years prior to his MGM position, he was advertising and publicity director for Loew's Theatres in Washington.

Insurance Ruling Helps New York Exhibitors

Exhibitors and other employers subject to the New York State Unemployment Insurance Law who did not employ four or more workers on any 15 or more calendar days in 1942 may file for exemption from the law provided they do so by March 31st, it was announced by Milton O. Loysen, executive director of the New York Division of Placement and Unemployment Insurance.

Applications are available to employers for this purpose.

Ornstein Returns to MGM

William Ornstein rejoined the Metro-Goldwyn-Mayer home office publicity staff last week after 15 years. He left in 1927 and worked on various trade press publications in an editorial capacity.

Ralph Goldberg Sues Tri-States In Nebraska

R. D. Goldberg Theatres filed an anti-trust suit in Omaha Federal court last week, asking $545,000 damages, against the Tri-States Theatres Corporation of Des Moines.

Tri-States circuit officers named as defendants are A. H. Blank, president; Ralph Branton, general manager; Joseph Kinsky, Omaha district manager.

Ralph D. Goldberg heads the Goldberg company. His complaint asserts that Tri-States has an "unlawful monopoly" on first runs in Omaha's downtown section. It alleges that Tri-States' agreements with major distributors deprive the Town theatre, operated by Mr. Goldberg, of product for 60 days after it plays a Tri-States house.

The suit admits exceptions, but says these are Westerns and features of inferior quality. The complaint says the Town's income has decreased, and it asks that Tri-States be eliminated from theatre business in Nebraska.

Tri-States operates the Omaha, Orpheum and Paramount, in Omaha. In addition to the Town, the Goldberg company operates several neighborhood theatres.

Decision Reserved on Kaufman Discipline

At the end of a two-day hearing, five Federal Judges of the U. S. district court in Philadelphia, sitting en banc, on February 4th reserved decision on recommendations of three special masters that Morgan S. Kaufman, former attorney for William Fox, be disciplined for "grossly unprofessional conduct." The proceedings to discipline Mr. Kaufman, growing out of the Government's conspiracy case against Mr. Kaufman, Mr. Fox and former U. S. Circuit Court Judge J. Warren Davis, were started on orders of Attorney General Francis Biddle.

Mr. Kaufman was accused of unethical conduct in connection with two loans, one of $10,000 he admitted making to Charles Lee Stokley, a cousin of former Judge Davis, and another of $15,000 made by William Fox to Judge Davis, in which Mr. Kaufman allegedly was the intermediary. The three men originally were indicted on charges of conspiracy to obstruct justice and defraud the Government in bankruptcy proceedings involving William Fox. Charges against Judge Davis and Mr. Kaufman were dropped after juries disagreed at two trials in Philadelphia last year. Mr. Fox, who pleaded guilty, is serving a year and a day in the Federal prison at Lewisburg, Pa.

20th-Fox Appoints Mullen Caribbean District Head

Joseph G. Mullen, in charge of distribution for Twentieth Century-Fox in Mexico, has been named district manager of the Caribbean area, it was announced this week by Irving A. Maas, acting head of the company's international department.

Mr. Mullen will make his headquarters in Mexico City and will have supervision over distribution in Mexico, Panama, Central America, Ecuador, Venezuela, Colombia, Trinidad, Puerto Rico and Cuba.

SOPEG Group at Canteen

Merchant seamen were entertained at the New York canteen sponsored by the American Theatre Wing last Sunday by an amateur dramatic group from the Screen Office and Professional Employes Guild. The production was directed by Ted Post.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

RELEASE CHART BY COMPANIES

THE RELEASE CHART

Cabin in the Sky

(Metro-Goldwyn-Mayer)

Comedy Novelty

This is a novelty offering in natural color—sepia—and it includes in its attraction values Ethel Waters, Rochester, the Hall Johnson Choir and Duke Welling and His Orchestra. It is a comedy based on an Afro-American conception of Heaven and Hell with strong emotional qualities and a simplicity of treatment that makes its story definite. The embellishment of attractive music, songs with lyrics that rhyme and an assemblage of mass and solo dancing carries the story on the wings of rhythm.

Ethel Waters as Petunia Jackson, the wife of Little Joe Jackson (Eddie "Rochester" Anderson) is superb in song and in emotional acting that add luster to her already great reputation as a fine singer and a great actress. Rochester, her shiftless, gambling mate, is the bone of contention between the forces of good and evil. Heaven and Hell are both treated in the manner of the stage play, "Green Pastures," with the Negro's practical method of regarding angels and devils as actual people like themselves.

Little Joe, as the backsliding scapegrace, who balances between salvation and damnation, keeps contending forces striving desperately for possession of his immortal soul. From church and homespun domestic life to the glitter of the dance hall, the play gives space for the musical and dancing attractions that are of the best in Negro offerings. The sum total is definitely entertainment. Its novelty calls for exploitation pressure initially to acquaint prospective customers with the real worth of the offering. Well directed by Vincent Minnelli from the screenplay by Joseph Schrank, "Cabin in the Sky" brings several new and very good melodies to the public. "Happiness Is a Thing Called Little Joe," "Life's Full of Consequences" and "Li'l Black Sheep" are the three top ones in the list. E. Y. Harburg wrote the lyrics and Harold Arlen contrived the music.

Lena Horne, a saddle colored Hedy Lamarr, is the siren who plays on the sin side with several bushels of allure—she's Little Joe's nemesis with a capital N.

Seen in the home office projection room to a critical audience, who forgot cynicism and went in for laughter. Reviewer's Rating: Excellent.—A. J.

Release date, not set. Running time, 98 minutes. PCA No. 8964. General audience classification.

Petuna Jackson.....Ethel Waters
Little Joe Jackson .....Eddie "Rochester" Anderson
Georgia Brown .....Lena Horne
The Trumpeter .....Louis Armstrong
Lucius, Lucifer, Jr., Rev. Green .....Rex Ingram
The General .....Kenneth Spencer
John W. Sublett, Oscar Polk, Mantan Moreland, Willie Best, Fletcher Rivers, Leon James, Ford L. Washington, Butterfly McQueen, Ruby Dandridge, Nicodemus, Ernest Whitman.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Outlaw

(Howard Hughes)

Western with Sex

This is a Western with sex appeal, or *vice versa,* conceived, produced and directed by Howard Hughes in defiance of a number of principles and standards established by the production and exhibition branches of the industry as fundamentals of procedure.

The film purports to tell the story of the notorious Billy the Kid, whom legend has painted as the least lamented of the bandits who terrorized the old West, but it depicts him as a hero without morals who fascinates women, and it sends him out of the picture at its close unpunished, unpenitent and triumphant over the minions and the meanings of the law.

It violates with vigour the Hart-Mix-Jones-Autry tradition that sex has no place in a Western by dramatizing three interludes of passion with intensity and detail such as no other American producer has undertaken since Theda Bara was the cinema's symbol of sin, if then.

It disregards the conventions of exploitation by co-starring unknowns, but it conditions this experiment to the extent of supplying two powerful personalities—Walter Huston and Thomas Mitchell—to support them on the marquee as they do in the picture.

As written for the screen by Jules Furthman, this version of the story of Billy the Kid follows two lines. One of these has to do with a professional friendship and rivalry between the Kid and another killer whose horse has been stolen, another factor in this being the friendship of the other outlaw for a sheriff who attempts to apprehend them but never gets them to jail. This line of the story contains shooting, killing and action enough for more than one average Western.

The second line, which is braided into the first, has to do with a half-breed girl whose brother Billy has killed. She ambushes him in a barn and shoots at him but they come to grips in the hay and, after some wrestling in the dark and some dialogue which may be interpreted at will, achieve a state of affairs which may be subjugation or appeasement but is, in any case, end of conflict, at which point the camera gradually averts its gaze while the music score blares its interpretation. There are two more episodes of this general design in the course of the narrative, which places girl and boy on good and bad terms by turn, and there is talk of a marriage having occurred after the second one while the boy was in delirium. They are together in the fadeout after the death of the second outlaw and the outwitting of the sheriff.

Billy the Kid is played by Jack Buetel, a youngster whose amateurishness of performance is in consonance with the role as written.

The half-breed girl is played by Jane Russell, whose torso if not whose face is familiar to readers of the picture magazines and roto section.

As this is written the picture is in roadshow engagement at the Geary theatre in San Francisco under management of the producer-director. It was produced about two years ago under a deal for distribution by Twentieth Century-Fox but this arrangement was abandoned for reasons not announced. No other roadshow dates were on the schedule at week-end although some were under consideration.

Witnessed at the San Francisco world premiere where a capacity audience of theatregoers (at $2.50 the seat) and critics evidenced admiration for the early passages, shock when the sex sequences came along, amusement in some of the wrong places as the picture wore on and weariness toward the end.—WILLIAM R. WEAVER.

Roadshow. Running time, 121 min. PCA No. 7440. Adult audience classification.

Billy the Kid.....Jack Buetel
Rio .....Jane Russell
Pat .....Thomas Mitchell
Doc .....Walter Huston
Mimi Aguglia, Joe Sawyer, Gene Rizzi.

Something to Shout About

(Columbia)

Musical

Columbia's "Something to Shout About" is a musical with a wide variety of entertainment factors, ranging from Hazel Scott's boogie woogie piano playing to Lichine's ballet, from popular music to a dog act, and taking in virtually all territory in between. Bound together by a substantial story of Broadway backstage and leavened with romance and comedy, the film drew great applause at its Hollywood preview showing.

Designed for class-mass entertainment, it tells the story of a small town music teacher who wants her songs on Broadway, a press agent from Broadway shows, a broken down producer whose latest production is being financed by a divorcee on condition that she is starred, and a group of former vaudeville players who step in at the last moment when the musical production is called off.

Gregory Ratoff, who produced and directed, put together this heterogeneous mixture with a

smoothness seldom reached in film musicals. Starred are Don Ameche, as the press agent; Janet Blair, as the composer, and Jack Oakie, who runs a boarding house for ex-vaudevillians.

Supporting them are William Gaxton, Cobina Wright, Jr., Veda Ann Borg, Lily Norwood, Jaye Martin, and James "Chuckles" Walker. Specialties include a ballet number by Janet Blair and David Lichine, Hazel Scott's piano playing, Teddy Wilson and His Band, and "The Bricklayers," sensational dog act.

Getting credit for the writing are Lou Breslow and Edward Eliscu, who did the screenplay; George Owen, who did the adaptation, and Fred Schiller, the original story.

There are six Cole Porter songs, one of which, "You'd Be So Nice to Come Home To," is already a hit. The others are "Something to Shout About," "Hasta Luego," "Lotus Bloom," "Through Thick and Thin," and "I Always Knew."

Previewed at the Pantages Theatre, Hollywood, where the audience went wild over the specialty numbers, especially the dog act and Miss Scott's playing, and roundly applauded the entire production. Lobby talk was that it was one of the smoothest musicals ever made. Reviewer's Rating: Excellent.—V. K.

Release date, February 25, 1943. Running time, 90 min. PCA No. 8848. General audience classification.

Ken Douglas.....Don Ameche
Jennie Maxwell.....Janet Blair
Larry Martin.....Jack Oakie
William Gaxton, Cobina Wright, Jr., Veda Ann Borg, Hazel Scott, Jaye Martin, Lily Norwood, James "Chuckles" Walker.

A Stranger in Town

(Metro-Goldwyn-Mayer)

Justice Goes Hunting

Justice and politics in a very untypical small town are set to rights by a visitor from Washington in this slight comedy, carrying some more serious overtones concerning "The American Way."

The message, spoken at the climax by an Associate Justice of the Supreme Court, is that the courts and the ballot box are and should be instruments of democracy, although a good part of the comedy might be construed otherwise.

The jurist, played with dignity and charm by Frank Morgan, is determined on a hunting trip incognito until he runs up against the town machine. The futile efforts of a young lawyer to buck it arouse his interest in a good fight and fair play. Posing as a retired judge, he throws several legal possibilities in the man's way, finally making only a pretense of duck-hunting. He imports his secretary from Washington, with an eye to romance, and has the machine well subdued before he reveals his identity.

Richard Carlson is an able accomplice as the young man whose election as Mayor insures the town's future well-being. Jean Rogers plays the girl in the case, an energetic but not very convincing performance.

The screenplay by Isobel Lennart and William Kozlenko was directed by Roy Rowland. Robert Sisk produced the film.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. CUNNINGHAM.

Release date, not set. Running time, 67 min. PCA No. 9031. General audience classification.

John Josephus Grant.....Frank Morgan
Bill Adams.....Richard Carlson
Lucy Gilbert.....Jean Rogers
Porter Hall, Robert Barrat Donald MacBride, Walter Baldwin, Andrew Tombes, Olin Howlin, Chill Wills, Irving Bacon, Eddie Dunn, Gladys Blake.

Nine Men

(Ealing Studios - UA)

Drama of War in Africa

With at least one topline film about the Navy—and a few others—and bevies about the Royal Air Force, it is high time the British industry did something about the Army—particularly that section colloquially known as "the poor b....y infantry"—or more tersely the "P. B. I." Harry Watt, who so dramatically and vividly devised the first epic on the Bomber Command, has been a wise selection to handle this stirring tale of Tommies in the Libyan Desert.

It is masculine, heroic stuff, without feminine interest, uncompromising in its depiction of the gruesome side of desert warfare, not without a reminiscent hint of "Beau Geste" but with an even closer present day realism. It is not, probably, woman's stuff, and its essentially British regional accents would be as easy for most U. S. audiences to understand as Siro Chaldaic or Urdu, but it is a stirring picture, with a certain documentary allegiance, and a creditable production achievement.

Gerald Kersh wrote the original story, which Director Harry Watt rewrote for the screen, a story of nine Guardsmen stranded in the Libyan Desert and attacked by overwhelming numbers of Italians. The narrative is developed on obvious lines, revealing the mingled courage and resource which help the men to stall off the enemy until relief comes, and underlines the role played by that old ingredient of Guard's discipline, that little bit more, epitomised in France in 1914-18 as "umpitty poo."

It is tense stuff, with not only sustained action, but a very marked flavour of humanity about it. The characters are simple, and they live. Jack Lambert's tough Sergeant may be neither spectacular nor romantic: he is real.

The arid atmosphere of sandy desert and lone wadi is extremely well conveyed, and sound and camera work measure up to adequate standards although they are not necessarily superlative. The dialogue will get laughs in Britain.

The picture seems to establish Watt as a director who can do other things than documentary. Nothing more masculine, nor for that matter more human has come out of a directorial mind for some time.

John Greenwood's score is so good as to be noticeable but not so ostentatious as to be a distraction.

A press audience quite obviously appreciated the film as a prestige achievement, though there was some discussion as to its points of appeal. Reviewer's Rating: Good.—AUBREY FLANAGAN

Release date, not set. Running time 67 min. Adult audience classification (British).

Sergeant Watson.....Jack Lambert
Officer .....Richard Wilkinson
Young 'un.....Gordon Jackson
Frederick Piper, Grant Sutherland, Bill Blewett, Eric Micklewood, John Varley, Jack Horsman, Trevor Evans, Guilio Finzi.

SECOND AUTRY RELEASE SET FOR MARCH 1st

"South of the Border," second of the Gene Autry films to be released again this year by Republic, was originally issued in December, 1939. Along with the cowboy star, playing a federal agent in Mexico, the film features Smiley Burnette, June Storey and Mary Lee.

The popular song of that year, from which the title was taken, suggested in part the theme of the picture. Autry, too, meets a senorita while on his government mission and is obliged to leave her unexpectedly. He returns from putting down a threatened revolt in the provinces to find the girl has not waited for him.

Republic pictures has March 1, 1941, as the date for the picture's re-release.

Lucky Legs

(Columbia)

Falkenberg Comedy

Here is a comedy that should appeal to the great number of fans that Jinx Falkenberg has acquired by way of magazine covers, tennis tournaments, U.S.O. shows and wide-spread publicity. It offers pleasing entertainment in addition to the beauty of its star, and in spite of its much-used plot.

A wealthy old playboy leaves Showgirl Falkenberg one million dollars in his will. The good news comes just as her show is folding, and sends Jinx and her friends off on a buying spree. When word of the will reaches the man's two sisters, they leave their small town in a hurry with a young lawyer, Russell Hayden.

Also on the trail of the money are racketeers who make trouble all around until the girls decide to turn all but $25,000 over to the government. With this sum they put on a new show. Meanwhile, the lawyer and Miss Falkenberg have fallen in love.

Wallace McDonald produced the film with emphasis on comedy and pulchritude. Charles Barton directed.

Russell Hayden, the popular Western star who takes the romantic lead, performs creditably in his new surroundings.

Shown at the Warner Strand theatre in New Britain, Conn., to an early afternoon audience, chiefly adult, who laughed plenty. Reviewer's Rating: Good.—AL WIDEM.

Release date, October 1, 1942. Running time, 64 min. PCA No. 8551. General audience classification

Jinx Falkenberg, Kay Harris, Russell Hayden, Leslie Brooks, William Wright, Don Beddoe, Frank Sully, Elizabeth Patterson.

Fighting Frontier

(RKO Radio)

Western

With a lively plot and some capable acting, this story of the Old West measures up to the standard maintained throughout the Tim Holt series for RKO Radio. The Western star is believable as renegade or government agent, and young and presentable enough to brighten the routine romantic interludes.

He is, seemingly, an outlaw at the start of the film, holding up the stage and badgering the helpless and innocent. But it is not too long before the audience is aware of the fact that he is a special investigator, bent on unmasking the leader of the gang. The town's miners, weary of the futile efforts of the law, take justice into their own hands and hold four outlaws, including Tim and Cliff Edwards, for trial. This slows the action for some time, but a gun battle at the end provides enough excitement to compensate.

Bert Gilroy, producer, and Lambert Hillyer, director, have done their usual competent job with the wholly adequate story by Bernard McConville.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, January 29, 1943. Running time, 57 min. PCA No. 8506. General audience classification.

Kit Russell.....Tim Holt
Ike .....Cliff Edwards
Ann Summers, Eddie Dew, William Gould, Davison Clarke, Slim Whitaker, Tom London, Monte Montague, Jack Rockwell.

The Avenging Rider

(RKO Radio)

Western

With the recent success of Tim Holt in top-flight feature productions, his series of Westerns may repay some additional exploitation. This one, like others in the series, is smartly contrived, with well-paced action and straightforward performances.

Holt and Cliff Edwards find themselves ac-

cused of a murder which they have determined to avenge. The victim was a friend and partner, whose store of gold provided the motive for the crime. The usual formula of gun and fist fights, hard riding and quiet stalking prevails, with a song or two by "Ukelele Ike" thrown in to enliven the chase. Ann Summers provides the slight romantic interest.

Bert Gilroy, who produces the series for RKO, has achieved another tight action film, ranking high in the regular run of Westerns.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 55 min. PCA No. 8653. General audience classification.

Brit ..... Tim Holt
Ike ..... Cliff Edwards
Jean ..... Ann Summers
Davison Clarke, Norman Willis, Karl Hackett, Earl Hodgins, Edward Cassidy.

Laugh Your Blues Away

(Columbia)

Comedy

This is a pleasing comedy with Bert (The Mad Russian) Gordon and Jinx Falkenburg in the starring roles. The story gives ample opportunity for broad humor, and gag follows gag at a merry pace.

Wishing to impress a family from Texas with her wealth and social prestige, Isobel Elsom decides to hire a group of actors to appear as senators, princes and other notables. It is shortly revealed, however, that she is putting on a front so that her son, Douglas Drake can propose to Phyllis Kennedy, daughter of the really rich Texans.

Bert Gordon and Jinx Falkenberg are selected to appear as rich Russians. Drake promptly falls in love with Miss Falkenberg, and Gordon's eye catches the girl from Texas. The situation is cleared up when Miss Kennedy's boy friend arrives from home.

Five songs are heard in the course of the film: "Dark Eyes," "Prairie Parade," "Down in the Heart of Smetna," "Gin Rhumba" and 'He's My Guy."

Charles Barton directed at a fast pace.

Seen at the E. M. Loew's theatre in Hartford where an audience of adults seemed to like the humor. Reviewer's Rating: Fair.—A. W.

Release date, November 12, 1942. Running time, 73 min. PCA No. 8818. General audience classification.

The Mad Russian ..... Bert Gordon
Pam ..... Jinx Falkenberg
Douglas Drake, Isobel Elsom, Phyllis Kennedy, Roger Clark, George Lassey, Vivien Oakland, Dick Elliott, Frank Sully, Robert Greig and Nora Lou.

Old Mother Riley Detective

(British National-Anglo American)

Black Market Comedy

Arthur Lucan, one of the first three in the British Moneymakers Poll, represents a particular class of motion picture entertainment, that brand of backstreet comedy which aims at the lowest common denominator of audience appeal, to the children and the immature of taste and interest. This latest extravaganza makes no apparent effort to rise above that category. Lucan's films are undoubtedly built to a sound commercial pattern, but their sphere is limited.

Lucan, in the tattered robes and bonnet of Old Mother Riley, becomes, herein, a people's champion, a daily help who diverts her energies to anything from cleaning office floors to cleaning up the black market food racketeers. Backed by the Office of Home Security and Scotland Yard, she trails the thuggery, invades ritzy restaurants in her tattered rags, plays strip poker with the cops, chases the gangsters on a high power motorcycle, and is all but cast into the river, ending triumphantly and pitchforking the villain into a hayrick.

During all this high speed nonsense, Mr. Lucan's bonnet stays abaft his greying wig, but not for a split second do his arms and legs cease from gesticulating and his tongue, in a falsetto parody of the Dublin brogue, halt from tongue-twisting patter of the broadest and most elementary comedy variety.

The film is adequately mounted and directed by Lance Comfort with a hand which betrays a familiarity with more worthy matter. Music in the restaurant and in the factory at luncheon hour is well recorded.

A trade show audience were not too choosey to scorn an occasional laugh, but the voices of children present—it was holiday time—were in the ascendance. Exhibitor reactions were twofold, agreeing that Lucan has appeal, and wondering why. Reviewers' Rating: Mediocre.—A. F.

Release date, not set. Running time, 80 min. General audience classification.

Mother Riley ..... Arthur Lucan
Kitty ..... Kitty McShane
Ivor Brandt, Owen Reynolds, Johnny Schofield, H. F. Maltby, Vi Kaley, Nino Rossini, Alfredo Campoli.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Frontier Marshal in Prairie Pals

(Producers Releasing Corp.)

Western

Here is another in the PRC "Frontier Marshal" Westerns. Lee (Frontier Marshal) Powel, Art Davis and Bill (Cowboy Rambler) Boyd are starred. Sigmund Neufeld produced and Peter Stewart directed.

Davis and Boyd join a gang of outlaws in order to find out their plans. Powell arrives in the western town searching for an eastern scientist, who has disappeared. It develops later that the outlaws are keeping the Easterner prisoner because of his formula for making gold out of minerals on the ranches in the vicinity.

Naturally the outlaws attempt to drive the ranchers off their holdings because of the great land values. Davis, Boyd, and Powell join forces and finally round up the outlaws after numerous chases and gun battles. The scientist is freed.

This offering should please the average Western fan.

Shown at the Daly Theatre, Hartford, to a late afternoon audience composed of both adults and children. Reviewer's Rating: Good.—A.W.

Release date, September 4, 1942. Running time, 60 min. PCA No. 8668. General audience classification.

Art ..... Art Davis
Bill ..... Bill Boyd
Lee ..... Lee Powell
Esther Estrella, Charles King, John Merson, Jack M. Holmes, Kermit Maynard, I. Stanford Jolley.

Thundering Trails

(Republic)

Western

This is another in the Republic "Three Mesquiteers" series. Bob Steele, Tom Tyler, Jimmie Dodd, and Nell O'Day are starred in this 56-minute Western, which should satisfy the action fan.

Steele, Tyler and Dodd act as Texas Rangers in this production. When the Rangers' organization is discontinued by a Commissioner's order, Tyler's brother is selected as captain of a Texas town's police force. Although the brother doesn't know it, a gang of bandits are in the police force and the local judge is actually in league with the bandits.

From then on it's the story of efforts by Steele, Tyler and Dodd to prove the guilt of the bandits. After a number of chases and gun battles, the bad men are rounded up, the Rangers are reorganized and the Mesquiteers and Tyler's brother join.

There is a bit of romantic interest in this picture, with Tyler's brother and Neil O'Day as lovers.

The photography in this Western is above average. John English directed.

Shown at the Daly Theatre, Hartford, before a late afternoon audience, composed of adults.—Reviewer's Rating: Good.—A. W.

Release date, January 25, 1943. Running time, 56 min. PCA No. 8948. General audience classification.

Bob ..... Bob Steele
Tom ..... Tom Tyler
Jimmy ..... Jimmy Dodd
Sam Flint and Nell O'Day.

Secrets of the Underground

(Republic)

Murder and Counterfeiting

Three murders are committed and the trail of blackmail stretches across the ocean to France before counterfeiters of U. S. War Stamps are tracked down by the law. All this adds up to a wealth of plot and action, with a little less of credibility.

John Hubbard, as the enterprising District Attorney, has the help of a reporter, Virginia Grey, in spotting clues and in the final free-for-all. A masculine fist-fight vies for attention with a feminine exposition of jiu-jitsu before the murderer is caught. Before this too, the stamp counterfeiters have pressed refugees into their service under threat of harm to their families in France, bodies have appeared in and out of trunks and the girl reporter has been held prisoner in an old barn.

William Morgan directed the melodrama, with Leonard Field as associate producer. Robert Tasker and Geoffrey Homes concocted the screenplay.

Seen in the New York theatre. Reviewer's Rating: Fair.—E. A. C.

Release date, December 18, 1942. Running time, 69 min. PCA No. 8835. General audience classification.

P. Cadwallader Jones ..... John Hubbard
Terry ..... Virginia Grey
Lloyd Corrigan, Robin Raymond, Miles Mander, Olin Howlin, Ben Welden, Merle Shelton, Neil Hamilton, Ken Christy, Dick Rich.

SHORT SUBJECT

BOOMTOWN, D. C. (RKO)

This Is America

"Boomtown, D. C." fourth in the series of RKO's "This is America" Victory shorts, attempts to capture the tempo of wartime Washington. It sharply depicts the problems confronting young war workers in finding adequate places to live, to eat, to spend their leisure time and to spend their money as consumers. It particularly focuses attention on the average small town boy or girl who goes to the capital on a war job, and who becomes a cog in the well-oiled war machine.

The film is brief, compact and to the point. All the sequences were shot in capital buildings and on the streets of the city. Phyllis Hood and Stanley Phillips are seen as the two professional actors. Produced by Frederic Ullman, Jr., directed by James Moore and written by Phil Reisman, Jr., "Boomtown" will be of interest to audiences who are curious and eager to learn more about wartime conditions in the nation's capital. It offers a warning, however, to young people to find war jobs at home and to keep away from Washington.—J. E. S.

Release date, February 12, 1943, 19 *minutes*

RELEASE CHART

By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1163.

Complete listing of 1941-42 Feaures, by company, in order of release, may be found on pages 878 and 879 of the Product Digest Section in the August 29, 1942 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 3,'42
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
4201	Riding Through Nevada	Oct. 1,'42
4021	The Daring Young Man	Oct. 8,'42
4209	The Lone Prairie	Oct. 15,'42
4035	Smith of Minnesota	Oct. 15,'42
4026	The Boogie Man Will Get You	Oct. 22,'42
4042	Stand By All Networks	Oct. 29,'42
4030	Boston Blackie Goes Hollywood	Nov. 5,'42
4033	Laugh Your Blues Away	Nov. 12,'42
4002	You Were Never Lovelier	Nov. 19,'42
4038	Junior Army	Nov. 26,'42
4202	Pardon My Gun	Dec. 1,'42
4039	Underground Agent	Dec. 3,'42
4009	A Night to Remember	Dec. 10,'42
4210	A Tornado in the Saddle	Dec. 15,'42
4004	Commandos Strike at Dawn	Jan. 7,'43
4013	City Without Men	Jan. 14,'43
4029	One Dangerous Night	Jan. 21,'43
4037	Power of the Press	Jan. 28,'43
4203	The Fighting Buckaroo	Feb. 2,'43
....	Reveille with Beverly	Feb. 4,'43
....	No Place for a Lady	Feb. 11,'43
....	Riders of the Northwest Mounted	Feb. 15,'43
....	Something to Shout About	Feb. 25,'43
....	Let's Have Fun	Mar. 4,'43
....	After Midnight with Boston Blackie	Mar. 18,'43

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....	The Desperados	Not Set
....	The Cover Girl	Not Set
...	Law of the Northwest	Not Set
....	Silver City Raiders	Not Set
..	Hail to the Rangers	Not Set
....	The More the Merrier	Not Set
...	Robinhood of the Range	Not Set
....	Outlaw Busters	Not Set
...	Murder in Times Square	Not Set
..	Wyoming Hurricane	Not Set
...	The Vigilantes Ride	Not Set
...	Destroyer	Not Set
....	Suicide Range	Not Set
...	Riding West	Not Set
...	Broadway Daddies	Not Set
. .	Boy from Stalingrad	Not Set
..	Frontier Fury	Not Set
. .	Blondie Buys a Horse	Not Set
....	Redhead from Manhattan	Not Set
.	Sahara	Not Set
...	Attacked by Night	Not Set
....	Law of the Badlands	Not Set

MGM

302	Tish	Sep.-Nov. '42
305	A Yank at Eton	Sep.-Nov. '42
306	The War Against Mrs. Hadley	Sep.-Nov. '42
307	Cairo	Sep.-Nov. '42
308	Seven Sweethearts	Sep.-Nov. '42
304	Apache Trail	Sep.-Nov. '42
301	Somewhere I'll Find You	Sep.-Nov. '42
303	Panama Hattie	Sep.-Nov. '42
312	For Me and My Gal	Sep.-Nov. '42
309	Eyes in the Night	Sep.-Nov. '42
310	White Cargo	Sep.-Nov. '42
311	Omaha Trail	Sep.-Nov. '42
313	Whistling in Dixie	Dec.-Feb. '43
314	Journey for Margaret	Dec.-Feb. '43
315	Reunion in France	Dec.-Feb. '43
316	Stand by for Action	Dec.-Feb. '43
317	Dr. Gillespie's New Assistant	Dec.-Feb. '43
318	Andy Hardy's Double Life	Dec.-Feb. '43
319	Northwest Rangers	Dec.-Feb. '43
320	Keeper of the Flame	Dec.-Feb. '43
321	Three Hearts for Julia	Dec.-Feb. '43
322	Tennessee Johnson	Dec.-Feb. '43

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....	Random Harvest	Not Set
..	Presenting Lily Mars	Not Set
....	Lassie Come Home	Not Set
....	Pilot No. 5	Not Set
....	Assignment in Brittany	Not Set
...	Cabin in the Sky	Not Set
....	Du Barry Was a Lady	Not Set
...	The Human Comedy	Not Set
..	Salute to the Marines	Not Set
...	Youngest Profession	Not Set
...	Half-Pint Kid	Not Set
. .	A Stranger in Town	Not Set
...	Private Miss Jones	Not Set
....	Above Suspicion	Not Set
.	Bataan's Last Stand	Not Set
....	I Dood It	Not Set
..	Air Raid Warden	Not Set
....	Swing Shift Maisie	Not Set
....	Faculty Row	Not Set
..	Slightly Dangerous	Not Set
. .	Dr. Gillespie's Criminal Case	Not Set
...	Girl Crazy	Not Set
. .	Right About Face	Not Set
	Best Foot Forward	Not Set

MONOGRAM

....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sept. 18,'42
....	Foreign Agent	Oct. 9,'42
...	Texas to Bataan	Oct. 16,'42
....	Criminal Investigator	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
...	West of the Law	Nov. 2,'42
...	War Dogs	Nov. 13,'42
....	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
....	Trail Riders	Dec. 4,'42
...	Rhythm Parade	Dec. 11,'42
..	Dawn on the Great Divide	Dec. 18,'42
..	Two Fisted Justice	Jan. 8,'43
..	Silent Witness	Jan. 15,'42
. .	Cosmo Jones in the Crime Smasher	Jan. 29,'43
.	Kid Dynamite	Feb. 5,'43
. .	You Can't Beat the Law	Feb. 12,'43
....	Haunted Ranch	Feb. 19,'43
..	Silver Skates	Feb. 26,'43
. .	The Ape Man	Mar. 5,'43
....	Land of Hunted Men	Mar. 12,'43
....	No Escape	Mar. 26,'43
.	Clancy Street Boys	Apr. 9,'43

PARAMOUNT

Block 1

4205	Wake Island	
4202	The Major and the Minor	
4203	The Glass Key	
4204	Wildcat	
4201	Priorities on Parade	

Block 2

4209	Henry Aldrich, Editor	
4208	Mrs. Wiggs of the Cabbage Patch	
4207	Road to Morocco	
4210	Street of Chance	
4206	The Forest Rangers	

Block 3

4213	The Avengers	
4212	Wrecking Crew	
4211	The Palm Beach Story	
4214	My Heart Belongs to Daddy	
4215	Lucky Jordan	

Block 4

....	Lady Bodyguard	
....	Happy Go Lucky	
....	Henry Aldrich Gets Glamour	
....	Night Plane from Chungking	
....	China	

SPECIAL

4231	Star Spangled Rhythm	

▽

....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	No Time for Love	Not Set
....	Submarine Alert	Not Set
....	High Explosive	Not Set
....	True to Life	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Aerial Gunner	Not Set
....	Dixie	Not Set
....	Salute for Three	Not Set
....	Henry Aldrich Swings It	Not Set
....	So Proudly We Hail	Not Set
....	Lady in the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	The Good Fellows	Not Set
....	Five Graves to Cairo	Not Set
....	Riding High	Not Set
....	Alaska Highway	Not Set

PRODUCERS REL. CORP.

317	Baby Face Morgan	Sep. 15,'42
307	Tomorrow We Live	Sep. 29,'42
308	City of Silent Men	Oct. 12,'42
309	Secrets of a Co-ed	Oct. 26,'42
301	The Yanks are Coming	Nov. 9,'42
357	Billy the Kid in Mysterious Rider	Nov. 20,'42
318	Miss V from Moscow	Nov. 23,'42
310	Boss of Big Town	Dec. 7,'42
363	Lone Rider in Overland Stagecoach	Dec. 11,'42
302	Lady from Chungking	Dec. 21,'42
351	Rangers Take Over	Dec. 28,'42
319	Man of Courage	Jan. 4,'43
303	The Payoff	Jan. 21,'43
358	Billy the Kid in The Kid Rides Again	Jan. 27,'43
320	Dead Men Walk	Feb. 10,'43
364	Lone Rider in Wild Horse Rustlers	Feb. 12,'43
304	A Night for Crime	Feb. 18,'43
352	Bad Men of Thunder Gap	Mar. 5,'43
312	Queen of Broadway	Mar. 8,'43
359	Billy the Kid in Fugitive of the Plains	Mar. 12,'43
31	Corregidor	Mar. 15,'43
313	Behind Prison Walls	Mar. 22,'43
311	My Son the Hero	Apr. 5,'43

Prod. No.	Title	Release Date
30	Follies Girl	Apr. 30,'43
....	Girls in Chains	Not Set

RKO

371	The Magnificent Ambersons	July 10,'42
391	Bambi	Aug. 21,'42
301	The Big Street	Sep. 4,'42
302	Mexican Spitfire's Elephant	Sep. 11,'42
303	Wings and the Woman	Sep. 18,'42
381	Bandit Ranger	Sep. 25,'42
304	Highways by Night	Oct. 2,'42
305	Here We Go Again	Oct. 9,'42
306	Scattergood Survives a Murder	Oct. 16,'42
308	The Navy Comes Through	Oct. 30,'42
309	The Falcon's Brother	Nov. 6,'42
310	Seven Days' Leave	Nov. 13,'42
382	Pirates of the Prairie	Nov. 20,'42
311	Once Upon a Honeymoon	Nov. 27,'42
312	Army Surgeon	Dec. 4,'42
313	Cat People	Dec. 25,'42
314	The Great Gildersleeve	Jan. 1,'43
315	Seven Miles from Alcatraz	Jan. 8,'43
383	Fighting Frontier	Jan. 29,'43
352	They Got Me Covered	Feb. 5,'43
307	Journey Into Fear	Feb. 12,'43
316	Hitler's Children	Feb. 12,'43
392	Saludos Amigos	Feb. 19,'43
....	Two Weeks to Live	Feb. 19,'43
318	Cinderella Swings It	Feb. 26,'43
351	Pride of the Yankees	Mar. 5,'43
319	Tarzan Triumphs	Mar. 12,'43
320	Forever and a Day	Mar. 19,'43

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....	Flight for Freedom	Not Set
....	The Avenging Rider	Not Set
....	Squadron Leader X	Not Set
....	Ladies Day	Not Set
....	Bombardier	Not Set
....	This Land Is Mine	Not Set
....	Two Weeks to Live	Not Set
....	I Walked with a Zombie	Not Set
....	Mr. Lucky	Not Set
....	Petticoat Larceny	Not Set
....	Sagebrush Law	Not Set
....	The Sky's the Limit	Not Set
....	Free for All	Not Set
....	The Fallen Sparrow	Not Set
....	The Falcon Strikes Back	Not Set

REPUBLIC

201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
262	Valley of Hunted Men	Nov. 13,'42
251	Heart of the Golden West	Dec. 11,'42
207	The Traitor Within	Dec. 10,'42
208	Secrets of the Underground	Dec. 18,'42
206	Ice-Capades Revue	Dec. 24,'42
273	Sundown Kid	Dec. 28,'42
253	Ridin' Down the Canyon	Dec. 30,'42
205	Johnny Doughboy	Dec. 31,'42
209	Mountain Rhythm	Jan. 8,'43
210	London Blackout Murders	Jan. 15,'43
2301	Boots and Saddles	Jan. 15,'43
263	Thundering Trails	Jan. 25,'43
211	Fighting Devil Dogs	Jan. 29,'43
274	Dead Man's Gulch	Feb. 5,'43
....	The Blocked Trail	Feb. 12,'43
....	South of the Border	Mar. 1,'43
...	Hit Parade of 1943	Mar. 12,'43
....	Idaho	Mar. 19,'43
....	The Purple V	Mar. 26,'43
....	Chatterbox	Apr. 1,'43

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....	Tahiti Honey	Not Set
....	King of the Cowboys	Not Set
....	Carson City Cyclone	Not Set
....	Shantytown	Not Set

20TH-FOX

Block 1

301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

Block 2

308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42

Block 3

313	Tales of Manhattan	Oct. 30,'42

Block 4

309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42

Block 5

318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42

Block 6

322	Life Begins at 8:30	Dec. 25,'42
323	China Girl	Jan. 1,'43
324	We Are the Marines	Jan. 8,'43
325	Over My Dead Body	Jan. 15,'43
326	Time to Kill	Jan. 22,'43

Block 7

327	Immortal Sergeant	Jan. 29,'43
328	Chetniks, the Fighting Guerrillas	Feb. 5,'43
329	Meanest Man in the World	Feb. 12,'43
330	Margin for Error	Feb. 19,'43
316	The Young Mr. Pitt	Feb. 26,'43

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...	The Ox-Bow Incident	Not Set
...	He Hired the Boss	Not Set
...	My Friend Flicka	Not Set
...	Crash Dive	Not Set
...	Quiet Please, Murder	Not Set
...	Dixie Dugan	Not Set
...	Coney Island	Not Set
...	Hello Frisco, Hello	Not Set
....	Secret Mission	Not Set
....	The Moon Is Down	Not Set
....	School for Sabotage	Not Set
....	Stormy Weather	Not Set
....	Bomber's Moon	Not Set

UNITED ARTISTS

...	Battle Cry of China	Aug. 7,'42
...	The Moon and Sixpense	Oct. 2,'42
...	The Devil with Hitler	Oct. 9,'42
...	One of Our Aircraft is Missing	Oct. 16,'42
...	Undercover Man	Oct. 23,'42
...	I Married a Witch	Oct. 30,'42
...	Silver Queen	Nov. 13,'42
...	Jacare	Nov. 27,'42
...	American Empire	Dec. 11,'42
...	Lost Canyon	Dec. 18,'42
...	In Which We Serve	Dec. 25,'42
....	McGuerins from Brooklyn	Dec. 31,'42
...	The Powers Girl	Jan. 15,'43
....	The Crystal Ball	Jan. 22,'43
....	Calaboose	Jan. 29,'43
....	Young and Willing	Feb. 5,'43
....	Fall In	Mar 5,'43

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....	Lady of Burlesque	Not Set
....	Stage Door Canteen	Not Set
....	Yanks Ahoy	Not Set
....	Taxi, Mister	Not Set
....	Prairie Chickens	Not Set
....	That Nazty Nuisance	Not Set
....	Unconquered	Not Set
....	Victory Through Air Power	Not Set
....	Texas Law	Not Set
....	Leather Burners	Not Set
....	Colt Comrades	Not Set
....	Border Patrol	Not Set
....	Meet John Bonniwell	Not Set

UNIVERSAL

7010	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
7017	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight in Havana	Oct. 16,'42
7019	The Mummy's Tomb	Oct. 23,'42
7038	Night Monster	Oct. 23,'42
7002	Who Done It?	Nov. 6,'42
7015	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly in the Groove	Nov. 20,'42
7029	Behind the Eight Ball	Dec. 4,'42
7034	Madame Spy	Dec. 11,'42
7008	Pittsburgh	Dec. 11,'42
7073	The Old Chisholm Trail	Dec. 11,'42
7032	The Great Impersonation	Dec. 18,'42
7027	Mug Town	Dec. 18,'42
7063	Arabian Nights	Dec. 25,'42
7016	When Johnny Comes Marching Home	Jan. 1,'43
7037	Eyes of the Underworld	Jan. 8,'43
7065	Shadow of a Doubt	Jan. 15,'43
7074	Tenting Tonight on the Old Camp Ground	Feb. 5,'43
....	How's About It?	Feb. 5,'43
....	Sherlock Holmes and the Secret Weapon	Feb. 12,'43
....	The Amazing Mrs. Holliday	Feb. 19,'43
....	Hi Buddy	Feb. 26,'43
....	Hi'Ya Chum	Mar. 5,'43
....	Frankenstein Meets the Wolf Man	Mar. 12,'43
....	It Ain't Hay	Mar. 19,'43
....	He's My Guy	Mar. 26,'43
....	Keep 'Em Slugging	Apr. 2,'43
....	It Comes Up Love	Apr. 9,'43
....	Rhythm of the Islands	Apr. 16,'43

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7078	Raiders of San Joaquin	Not Set
....	On the Beam	Not Set
....	Flesh and Fantasy	Not Set
....	Sherlock Holmes in Washington	Not Set
....	Corvettes in Action	Not Set
....	White Savage	Not Set
7075	Cheyenne Roundup	Not Set
7077	The Lone Star Trail	Not Set
....	We've Never Been Licked	Not Set
....	Oh! Doctor	Not Set
....	Captive Wild Woman	Not Set
....	Cowboy in Manhattan	Not Set
....	Good Morning, Judge	Not Set
....	Destiny	Not Set
....	Always a Bridesmaid	Not Set
....	Cross Your Fingers	Not Set
...	Phantom of the Opera	Not Set

WARNER BROS.

202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
212	Gentleman Jim	Nov. 14,'42
210	George Washington Slept Here	Nov. 28,'42
211	Flying Fortress	Dec. 5,'42
215	Varsity Show	Dec. 19,'42
201	Yankee Doodle Dandy	Jan. 2,'43
216	The Gorilla Man	Jan. 16,'43
214	Casablanca	Jan. 23,'43
213	Truck Busters	Feb. 6,'43
209	The Hard Way	Feb. 20,'43
219	The Mysterious Doctor	Mar. 6,'43
217	Air Force	Mar. 20,'43

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....	Watch on the Rhine	Not Set
....	Princess O'Rourke	Not Set
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	Edge of Darkness	Not Set
....	The Desert Song	Not Set
....	The Constant Nymph	Not Set
....	Action in the North Atlantic	Not Set
...	Background to Danger	Not Set
...	One More Tomorrow	Not Set
...	Mission to Moscow	Not Set
...	Crime by Night	Not Set
...	Thank Your Lucky Stars	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
..	Adventures in Iraq	Not Set
....	The Last Ride	Not Set

ADVANCE SYNOPSES *and information*

OH, DOCTOR
(Universal)

Abbott and Costello

PRODUCER: Alex Gottleib. Directed by Charles Lamont.

PLAYERS: Bud Abbott, Lou Costello, Ginny Simms, Patric Knowles, Elyse Knox, Sheldon Leonard, Marc Lawrence, Joe Sawyer, Johnny Long and his orchestra.

SYNOPSIS

Abbott and Costello, photographers who are trying to get themselves jobs on newspapers, find themselves mixed up with bank robbers who use a hospital for a hideout. The duo are hired by the robbers to aid in the robbery when the bandits overhear conversations about their "shooting" people. They take pictures of the robbery instead, and are sought by both the police and the gang. The climax takes place at a mountain resort to which they are lured by the bandits.

REVEILLE WITH BEVERLY
(Columbia)

Musical

PRODUCER: Sam White. Directed by Charles Barton.

PLAYERS: Ann Miller, William Wright, Dick Purcell, Larry Parks, Adele Mara, Franklin Pangborn, Bob Crosby and his orchestra, Freddie Slack and his orchestra with Ella Mae Morse, Duke Ellington and his orchestra, Count Basie and his orchestra, Mills Brothers, Radio Rogues.

SYNOPSIS

Based on the early morning radio program on CBS of the same name and put on for service men, "Reveille with Beverly" tells the story of a girl who starts a program of music and chatter beamed at men in camps. Two of the boys fall in love with her, sight unseen, and their rivalry creates complications. While Beverly is giving a camp show, her audience of soldiers unexpectedly departs but she goes on with the broadcast. Later, she learns that the troops are being sent overseas and gets a message to her sweetheart on her program.

IDAHO
(Republic)

Western Special

PRODUCER-DIRECTOR: Joseph Kane.

PLAYERS: Roy Rogers, Virginia Grey, Ona Munson, Smiley Burnette, Dick Purcell, Onslow Stevens, Hal Taliaferro, Sons of the Pioneers and St. Brendan's Choir.

SYNOPSIS

This is another Roy Rogers added budget special, and he is given a supporting cast the calibre of which is not found in many westerns. The story concerns a one time outlaw who rehabilitates wayward youths on a ranch in Idaho. Rogers enacts the role of a state ranger who outwits a gang, headed by a woman saloon keeper, plotting to expose the former outlaw and get him in their control.

SCHOOL FOR SABOTAGE
(20th Century - Fox)

Saboteur Drama

PRODUCER: Lee Marcus. Directed by Edward Ludwig.

PLAYERS: George Sanders, Anna Sten, Ward Bond, Sig Rumann, Ludwig Stossel.

SYNOPSIS

This is based on the recent conviction of eight saboteurs from Germany, six of whom were executed. The story is told in flashback form by an FBI agent who answers questions of his men why "Carl Steelman," the apparent ringleader of the saboteurs, was not sentenced. A German-born youth takes the place of a dead German-American Bund leader sent to Germany for training in sabotage. The youth, who is working for the FBI, gains valuable information, a list of Nazi spies in the U. S., becomes romantically involved with a girl who is an Underground worker, and returns to the States aboard a submarine. He plants clues on the Long Island shore which lead to their capture. At his trial he gives evidence against the saboteurs. Then he returns to his home in Milwaukee, and arrests a family friend—one of the ringleaders of the Nazis. The latter is the eighth to be sentenced.

DESTROYER
(Columbia)

War Drama

PRODUCER: Lou Edelman. Directed by William Seiter.

PLAYERS: Edward G. Robinson, Marguerite Chapman, Glenn Ford, Leo Gorcey, Craig Woods, Edward Buchanan, Regis Toomey, Curt Bois.

SYNOPSIS

A shipyard worker drives his mates to distraction during the building of a new destroyer. When the ship is commissioned, the worker, a former Navy man, reenlists and becomes Chief Boatswain's mate. He drives the crew mercilessly, whipping the new men into shape and getting himself into trouble with his superiors. The climax comes when the destroyer engages in a battle with Jap subs and planes, and the training given by the mate tells on the crew. There is a romance between a young petty officer and the mate's daughter.

THE PURPLE V
(Republic)

War Drama

PRODUCER-DIRECTOR: George Sherman

PLAYERS: John Archer, Mary McLeod, Fritz Kortner, Rex Williams, Kurt Katch.

SYNOPSIS

Shot down over Germany, an RAF pilot assumes the identity of a dead Nazi pilot, and learns that Rommel's Afrika Korps has run out of supplies and fuel. With the military and the Gestapo after him, he treks across Germany with the aid of anti-Nazi Germans, to get to England and tell United Nations officials the news that he has learned.

THIS LAND IS MINE
(RKO)

War Drama

PRODUCER: Dudley Nichols. Directed by Jean Renoir.

PLAYERS: Charles Laughton, Maureen O'Hara, Una O'Connor, George Sanders, Walter Slezak, Kent Smith, Nancy Gates, Philip Merivale.

SYNOPSIS

Locale is "somewhere in Europe" in an unnamed Nazi-occupied town. While no battle scenes are shown, the story begins with the marching in of German soldiers and the efforts to make the village produce food and other supplies for the war machine. The various village characters, some collaborationists and other members of the underground, are shown in their activity, the principal character being a weakling school teacher whom circumstances push forward, firing his fears and indecision into a fierce flame of patriotism, until he becomes the symbol of his country's underground struggle against the invader.

NO ESCAPE
(Monogram)

Melodrama

PRODUCER: Maurice King. Directed by Harold Young.

PLAYERS: Dean Jagger, John Carradine, Bill Henry, Sidney Blackmer, Anthony Ward, William Vine, Charles Wagenheim, Norman Willis, Ian Keith.

SYNOPSIS

A forger escapes from federal prison and is met by two men who have work for him. The job, he learns, is not only counterfeiting but sabotage. He agrees only when his mother's safety is threatened, but plots to mark the money in such a way that the F.B.I. will be suspicious. The scheme works and the Government agents arrive in time to seize the criminals.

THE SKY'S THE LIMIT
(RKO)

Comedy

PRODUCER: David Hempstead. Directed by Edward H. Griffith.

PLAYERS: Fred Astaire, Joan Leslie, Robert Benchley, Bob Ryan, Bruce Edwards.

SYNOPSIS

A former Flying Tiger, about to enter the U. S. Naval Air Service to ferry bombers to Australia, meets a girl photographer while on a short leave. Keeping secret his identity, he falls in love with the girl, who reciprocates. Together they tour on her assignments for the picture magazine whose publisher also loves the girl. Realizing that he and she would be separated shortly after their marriage, the flier leaves her at virtually wedding time. The publisher, who now knows that the girl is really in love with the pilot, assigns her to cover the takeoff of a bomber squadron in California. There, the girl and the flier meet, and are reunited.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1149-1150.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1160-1161.

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set				1081	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Aerial Gunner	Para.	....	Chester Morris-Richard Arlen	Not Set	....	....	....	1091	....
After Midnight with Boston Blackie	Col.	..	Chester Morris-Ann Savage	Mar. 18,'43	....	....	....	....	....
Air Force	WB	....	John Garfield-Gig Young	Not Set	124m	Feb. 6,'43	1145	936	....
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Not Set	....	....	....	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Amazing Mrs. Holliday, The (formerly Forever Yours)	Univ.	....	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 13,'42	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	....
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 5,'43	....	....	....	1104	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec.26,'42	1090	872	1082
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct.24,'42	969	701	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	....	....	....
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	....	....	1019	....
Avengers, The (British) (formerly Day Will Dawn)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	....
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158		....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	....	....	1058	....
Bad Company	Univ.	....	Dead End Kids	Not Set	....	....	....	1055	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	....	....	....	....	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	..	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	64m	....	....	....	....
Bataan's Last Stand (formerly Bataan Patrol)	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	....	....	1127	....
Battle Cry of China (Reissue) (formerly Kukan)	UA	..	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	....	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	....	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of the Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	....	....	....	....	....
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	....	....	....	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	55m	Dec. 5,'42	1043	1031	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	....
Blocked Trail, The	Rep.	....	Three Mesquiteers	Feb. 12,'43	....	....	....	....	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	....	912	....
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Patrol	UA	....	William Boyd	Not Set	67m	Jan. 30,'43	1137	....	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	....	....	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	....	....	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	98m	Feb. 13,'43	1157	1019	....
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	....	....	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	....
Captive Wild Woman	Univ.	....	Evelyn Ankers-John Carradine	Not Set	....	....	....	1127	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	....
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	....
Chatterbox	Rep.	....	Joe E. Brown-Judy Canova	Apr. 1,'43	....	.....	....	1127	....
Chetniks, the Fighting Guerrillas (formerly Fighting Chetniks)	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	....
Cheyenne Roundup	Univ.	....	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	....	....
China	Para.	....	Loretta Young-Alan Ladd	Block 4	....	.....	....	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	....
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Feb. 26,'43	71m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	....	.....	....	1009	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1130
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	.....	....	995	....
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	.....	....	....	....
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 15,'43	....	.....	....	1104	....
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	.....	....	....	....
Cosmo Jones in the Crime Smasher (formerly Adventures of Cosmo Jones)	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	....	.....	....	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	.....	....	....	....
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	.....	....	962	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	....
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 5,'43	....	.....	....	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	66m	.....	....	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	.....	....	871	....
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	....	....
Dixie	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	....
Dixie Dugan	20th-Fox	....	James Ellison-Lois Andrews	Not Set	....	.....	....	1082	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	....
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	.....	....	1019	....
EDGE of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	.....	....	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	....	.....	....	796	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Russell Hayden	Feb. 2,'43	....	.....	....	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 29,'43	57m	Feb. 13,'43	1158	....	....
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	101m	Feb. 6,'43	1145	983	....
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1082
•Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	....	1130
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	Apr. 30,'43	....	.....	....	1104	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1130
Forever and a Day	RKO	320	British and American Stars	Mar. 19,'43	104m	Jan. 23,'43	1125	....	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,42	897	751	1130
Fortress on the Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets the Wolf Man	Univ.	....	Lon Chaney-Bela Lugosi	Mar. 12,'43	....	.....	....	1055	....
From Here to Victory	RKO	....	Cary Grant-Laraine Day	Not Set	....	.....	....	1081	....
•Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	60m	.....	....	....	....
•Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	Feb. 13,'43	1159	1033	....
GENTLEMAN Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1130
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
•Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....

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Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	....	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	....
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	....
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	97m	Sept. 19,'42	923	796	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	.....	....	986	....
He's My Guy	Univ.	....	Dick Foran-Irene Hervey	Mar. 26,'43	....	.. ..	....	1127	....
Hello, 'Frisco, Hello	20th-Fox	....	Alice Faye-John Payne	Not Set	....	.....	....	1127	....
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	....	Dick Foran-Harriet Hilliard	Feb. 26,'43	....	.....	....	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	.....	....	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	....
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Mar. 12,'43	....	.....	....	1043	....
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Feb. 12,'43	83m	Jan. 2,'43	1089	986	....
Hi'Ya, Chum	Univ.	....	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
How's About It?	Univ.	....	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-James Craig	Not Set	....	.....	....	1019	....
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	....	Roy Rogers-Virginia Grey	Mar. 19,'43	....	.....	....	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1130
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	....
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	....
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Dec.25,'42	113m	Oct. 17,'42	957	....	....
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....
It Ain't Hay	Univ.	....	Abbott and Costello	Mar. 19,'43	....	.....	....	1058	....
It Comes Up Love	Univ.	....	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	....	....
I Walked with a Zombie	RKO	....	Frances Dee-Tom Conway	Not Set	....	.....	....	1057	....
JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	....	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	....
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1082
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	....
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	....	1034
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	69m	.....	....	1009	....
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KEEPER of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	....
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	73m	Jan. 23,'43	1126	....	....
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	....
•King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	....
LADIES' Day	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	.....	....	962	....
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	....
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.. ..	....	1091	....
Lady of Burlesque	UA	....	Barbara Stanwyck-Eddie O'Shea	Feb. 12,'43	....	.....	....	....	....
Land of Hunted Men	Mono.	....	Range Busters	Mar. 4,'43	....	.....	....	....	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	73m	Feb. 13,'43	1159	986	....
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	.....	....	1018	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	....	....
Let's Have Fun	Col.	....	Bert Gordon-Jinx Falkenburg	Mar. 4,'43	....	.....	....	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1082
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-Mary McCleod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	55m	.....	....	1058	....
•Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	58m	.....	....	....	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 26,'43	....	.....	....	....	....
•Lone Rider in Outlaws of Boulder Pass	PRC	267	George Houston-Al St. John	Oct. 28,'42	60m	Feb. 6,'43	1148	1033	....
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....

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Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1082
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	....	1058	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1130
Moon Is Down, The	20th-Fox	....	Cedric Hardwicke-Margaret Wyncherly	Not Set	....	.....	....	1091	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	....
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	....	Edmund Lowe-Marguerite Chapman	Not Set	....	.....	....	1079	....
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	.....	....	962	....
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
•My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	1082
My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	.....	....	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	....
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
No Escape	Mono.	....	Dean Jagger-John Carradine	Mar. 26,'43	....	.....	....	1162	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	....
No Place for a Lady	Col.	....	William Gargan-Margaret Lindsay	Feb. 11,'43	....	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1082
OH, Doctor	Univ.	....	Abbott and Costello	Not Set	....	.....	....	1162	....
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	....
On the Beam	Univ.	...	Gloria Jean-Ian Hunter	Not Set	....	.....	....	986	....
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1130
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	....	.....	....	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	....	1082
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Outlaw, The	Hughes	...	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
•Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	58m	Nov. 28,'42	1030	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	.....	....	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1082
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
•Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	....	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	.....	....	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	.....	....	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1082
•Police Bullets	Mono.	...	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	....
Power of God, The	St. Rts.	..	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	....
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	....	.....	....	1055	....
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	....	986	....
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	.....	....	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	120m	July 18,'42	915		1082
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set				962	
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914		
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set				1079	
Purple V, The	Rep.	....	John Archer-Mary McLeod	Mar. 26,'43				1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113		
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	70m	Dec. 19,'42	1067	983	
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set				1009	
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	....	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960		
Reunion in France (former Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	
Reveille with Beverly	Col.	....	Ann Miller-William Wright	Feb. 4,'43			1162	....	....
Rhythm of the Islands	Univ.	....	Allan Jones-Jane Frazee	Apr. 16,'43	....	....	....	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	
Riders of the Northwest Mounted	Col.	....	Russell Hayden-Bob Wills	Feb. 15,'43			....	1019	....
Ridin' Double	Mono.	....	Range Busters	Not Set	....	....	....	1019	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	....
Ridin' Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	....	....	1058	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	....	....	1057	....
SALUDOS Amigos (color)	RKO	....	Disney South American feature	Feb. 19,'43	43m	Dec. 19,'42	1065	....	....
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	....	....	....	• 1091	....
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	....	....
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	....	....	1057	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	....
School for Sabotage	20th-Fox	....	George Sanders-Anna Sten	Not Set	....	....	....	1162	....
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	....	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	....	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,43	1159	1009	....
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	....
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1034
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	....
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes and the Secret Weapon (formerly Sherlock Holmes Fights Back)	Univ.	....	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	....	983	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya Film	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	88m	Nov. 14,'42	1005	936	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'43	1113	....	....
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	....	....	1162	....
Slightly Dangerous (formerly Nothing Ventured)	MGM	....	Lana Turner-Robert Young	Not Set	....	....	....	1057	....
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	....
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	....	....	1104	....
South of the Border (Re-release)	Rep.	....	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1082
Squadron Leader X (British)	RKO	....	Eric Portman-Beatrice Varley	Not Set	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Feb. 26,'43	....	....	....	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	....	....	797	....
Stand By for Action (formerly Clear for Action)	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1130
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	....
Stranger in Town, A (formerly Mr. Justice Goes Hunting)	MGM	....	Frank Morgan-Jean Rogers	Not Set	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	....	772	....
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	....
• Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	....	....
TALES of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	....	....
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Mar. 12,'43	77m	Jan. 23,'43	1125	983	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	.....	....	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	....
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	....	.....	....	1018	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	....
This Land Is Mine	RKO	....	Charles Laughton-Maureen O'Hara	Not Set	....	.....	....	1162	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julie	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
•Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	....	....
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	....	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	....
Truck Busters	WB	....	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Weeks to Live	RKO	....	Lum 'n' Abner	Feb. 19,'43	75m	Feb. 6,'43	1147	....	....
UNCENSORED (British) •	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	....	....
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	....	.....	....	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1082
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	73m	Dec. 12,'42	1053	....	....
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	Not Set	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1130
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1082
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1082
White Savage	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	.....	....	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Jean Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1034
Young and Willing	UA	....	William Holden-Susan Hayward	Jan. 29,'43	....	.....	....	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	....	.....	....	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1160.

EIGHT
OUT OF TEN

OF the Ten Best Pictures, selected in the *Film Daily's* critics poll for 1942, eight were made on Eastman Negative Films. This gratifying result provides striking evidence of the strong preference for these high-quality films. Eastman Kodak Company, Rochester, N. Y.

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SOMETHING TO SHOUT ABOUT

SONGS
BY
COLE PORTER
"You'd Be So Nice To Come Home To"
"I Always Knew"
"Hasta Luego"

HAZEL SCOTT
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Screen play by Lou Breslow & Edward Eliscu · Produced and Directed by Gregory RATOFF

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REVIEWS

(In Product Digest)

Idaho
Somewhere in France
Riding Through Nevada
Siege of Leningrad
Hi, Buddy
Junior Army
Dead Men Walk
Cosmo Jones in The Crime Smasher
Dead Man's Gulch

¶ ***Executive conclave in Hollywood aims to vindicate War Films caught in Political Controversy***

¶ ***Soviet Russia seeks new Contact with Film Industry in U. S.***

¶ ***Bid by Studio Unions for new Central Council stirs Labor War***

¶ ***Wartime Operations increase Power of Organized Labor in Britain***

¶ ***Permanent Arbitration Panel at Full Pay urged for Industry***

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Take Hazel Brooks' legs – those are part of the perfect American Beauty!

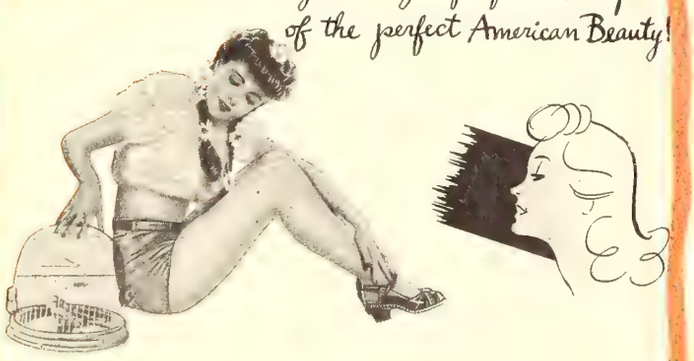


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Take Kay Aldridge's profile – that's part of the perfect American Beauty!



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RED SKELTON, LUCILLE BALL, GENE KELLY,
Stars, Music, Laughter, Technicolor!

Coming Soon

M-G-M's DU BARRY WAS A LADY

Take Kay Williams' arms – those are part of the perfect American Beauty!



Add dozens of Du Barry adorables,
RED SKELTON, LUCILLE BALL, GENE KELLY,
Stars, Music, Laughter, Technicolor!

Coming Soon

M-G-M's DU BARRY WAS A LADY

Sell Bonds for Uncle Sam

TEASE!

Week after week in hundreds of cities, teaser ads like these tell the public that another glorious M-G-M musical is on the way!

ONLY M-G-M DOES IT!

Shoes or no Shoes—

WE'VE GOT THE SOCKS!

Like WARNERS' AIR FORCE
and WARNERS' CASABLANCA
and WARNERS' YANKEE DOODLE DANDY
and WARNERS' NOW, VOYAGER
and WARNERS' HARD WAY
and WARNERS' GENTLEMAN JIM
and WARNERS' GEO. WASHINGTON SLEPT HERE
and WARNERS' DESPERATE JOURNEY
and WARNERS' ACROSS THE PACIFIC

Jack L. Warner, *Executive Producer*

RCH OF DIMES — FEBRUARY 18th TO 24th

'AIR FO
ONE O
MOST
FILMS
ED SULL

'Air Force' will mop up!
VARIETY

'Air Force' will end up as one of this year's 'Ten Best!'
LIFE MAGAZINE



'AIR FORCE' IS AS WHOPPING A STORY AS YOU'RE EVER LIKELY TO SEE!
BOSLEY CROWTHER, TIMES

Be prepared to Hold over 'AirForce' Again and Again!
M.P. HERALD

"Can Yo

PRODUCED BY
HAL B. WALLIS

HOWARD HAWKS
PRODUCTION

AS THE MEN WHO LOVED 'MARY ANN,' THE FLYING FORTRESS
JOHN GARFIELD • GIG YOUNG • HARRY CAREY • GEORGE TOBIAS • ARTHUR
KENNEDY • JAS. BROWN • JOHN RIDGELY • SCREENPLAY, DUDLEY NICHOLS

MARCH OF DIMES — FEBRUARY 18th TO 24th

S

LING

"Air Force" is a smash of smashes! A magnificent credit to every man at Warner's!
HOLLYWOOD REPORTER

"Air Force" is 124 minutes of the most thrilling entertainment to come to the screen!
Blackford N.Y. JOURNAL-AMER.



"AIR FORCE" WILL SEND RECORDS INTO A DIZZY UPWARD SPIRAL!
BOXOFFICE

YOU MUST SEE 'AIR FORCE' --MANY TIMES!
JACK LAIT, DAILY MIRROR

p This?"

THE WARNER KIND OF SMASH

Jack L. Warner, *Executive Prod*

A HIT IN DES MOINES!

IN OMAHA A HIT

Jack Benny • Priscilla Lane



The MEANEST MAN in the WORLD

with ROCHESTER

Jack Benny • Priscilla Lane



The MEANEST MAN in the WORLD

with ROCHESTER

Another 20th CENTURY-FOX Hit!

A HIT IN SIOUX CITY!

IN MIAMI A HIT

Jack Benny • Priscilla Lane



The MEANEST MAN in the WORLD

with ROCHESTER

Jack Benny • Priscilla Lane



The MEANEST MAN in the WORLD

with ROCHESTER

A HIT IN MILWAUKEE!

IN DENVER A HIT

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 150, No. 8

February 20, 1943

DIMES on THE MARCH

THIS week the "March of Dimes" starts. Mr. Oscar A. Doob of public relations in that campaign writes to say he thinks we might have an editorial "paragraph or two." He includes some copy suggestions that can hardly be improved upon; so here they are:

"This drive is unique in that it was undertaken at the direct, personal request of President Roosevelt. The industry would have preferred not taking on the drive because of so many other activities at this time—and so informed the National Foundation for Infantile Paralysis. However, the President sent back personal word that emphasized the point that the motion picture industry last year provided $1,400,000 out of the $4,000,000 collected—and without that 37 per cent this year, many of the vital efforts of the National Foundation against the dread disease would have to be curtailed.

"So the drive was undertaken—and the industry simply must come through. Any signs of a half-hearted effort would be extremely bad in view of the circumstances. Last year's results must be exceeded."

Mr. Doob continues to observe that the result of a mere collection box in the lobby gets only ten per cent as much result as audience collections. So, he remarks, "it is up to you to let the White House know that the theatre men appreciate the importance of this fight on infantile paralysis and are ready to respond to this special call for help."

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ASSAULT on ADVERTISING

NOW comes another flight of "designing professors", who would take over the ordering of a new world. An array of two hundred and six professors and instructors in a list of fifty-three educational institutions have round-robined official Washington, urging that commercial advertising be drastically restricted for the period of the war and, further, that the Government should buy space to sell savings bonds, salvage, scientific nutrition, etc., or, in other words, a total national economy.

There, whether in naïveté or guile, is totalitarianism in full bloom, from "A" for Amherst to "W" for Wooster.

To the readers of this page it is hardly necessary to observe that advertising as a component of the press and as news about industry and merchandise is as much a factor in the evolution of our American social structure as transportation. That American standard of living, which even the most radical advocates of a new order defend, has been created largely by advertising. The consumer's state of mind is the intangible determinant of the value of the goods, by the making and selling of which we all live. The professors do not seem to know that news about merchandise and the materials of living, which is advertising, is a deeply integrated function of the press, and as important to the American home as the pages of news and entertainment.

In the United States, more completely than anywhere else in the world, the spending and the administration of the day-to-day business of living is in the hands of wives and mothers. They read the advertising first.

The suggestion of the professors that the Government should become the dominant advertiser—a single client holding a patronage dominance of the economy of the press—is quite in line with those other professors recently discussed on this page with their argument that education and entertainment should be interwoven even as in Japan, Russia and Germany.

If the youth of this generation, having passed under the influences of such educators, should find themselves confused, one should not be surprised.

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THEY ALSO SERVE

A SPECIAL quality of anonymity is manifest in "Movies at War", a booklet just issued by the War Activities Committee of the Motion Picture Industry for general circulation. No roster of names of officers or industry personalities appears. In the foreword it is observed:

"United for one great cause, we stand and work together in the fight for freedom: Ushers and executives — projectionists and producers — exhibitors and exchange managers — writers and reporters — directors and truck drivers — sound engineers and secretaries — cutters and cameramen — agents and actors — advertising experts and advance men — painters and publicists — script girls and stenographers — musicians and mimeograph operators — technicians and telephone girls — bookers and set builders — salesmen and studio stand-ins — office boys and officers."

And, since that is anonymous, too, it might be set down that the author of those lines is Mr. Francis Harmon, executive vice-chairman of the WAC.

△ △ △

WHY THEY ASK

THIS desk receives many inquiries from all manner of inquirers. The range is from fans asking astrological reports on players to psychiatrists who want emotional intensity readings on the flow of the drama; all in their fashions students of cinema.

The other day a line of inquiry developed which suggested to the editor that some group of scholars was engaged in a solemn new work on the screen and its social meaning. Presently it developed that the quest was from Columbia University, but not from its professors. It seems that Columbia is the biggest landlord on Broadway and in the show business generally. This is by reason of bequests of real estate and securities, including incidentally a considerable portfolio of motion picture stocks. It is the University's business to know how things are going in our movieland.

—Terry Ramsaye

THIS WEEK IN THE NEWS

On to Hollywood

ALL good neighbor films for the Coordinator of Inter-American Affairs may be produced in Hollywood, according to reports this week that the film division was planning to shift most of its activities to Hollywood and Washington. The production staff at the CIAA's New York office has not been augmented since Philip Dunne and Charles McCarthy resigned in an administrative tiff with Francis Alstock, director.

Mr. Alstock dodged questions during a brief visit to New York this week on an itinerary which was reported to include Washington and California. In Hollywood he was expected to arrive, at the direction of his chief Nelson Rockefeller, in time for meetings with the committee of company executives now in session there. Integration of the Coordinator's ideological plans with studio production skill and a more efficient production schedule were said to be in the offing. There were also reports that changes in the direction of the film division affairs were under considertion. Mr. Rockefeller is expected to go to California within the next week or two.

The proposed shift to Hollywood and the concentration of production under Mervyn LeRoy and Jack Chertok in the Coordinators' office there might end the services of the Museum of Modern Art in New York. Its film library has had charge of editing, and often selection, of non-theatrical product for official export to South America.

While in California Mr. Alstock is expected to look at the footage which Orson Welles brought back from Brazil under CIAA auspices. It was reported that Mr. Welles might also make some special short subjects.

Total Loss

FIRE totally destroyed the Sono Film Studios at Martinez, Argentina, one of the largest production plants in the country, Monday night. The damage was estimated by Luis Mentasti, owner of the studios, at 1,000,000 pesos. Insurance coverage was for about 800,000 pesos. Raw stock and some cameras were saved. Senor Mentasti indicated Wednesday that the production program would be continued at another studio until rebuilding was possible.

Chilly Grosses

TWO days of sub-zero weather put a moderate crimp into motion picture theatre grosses, closed some houses, cut matinees and generally brought Mr. John (Jack to you) Frost to the forefront as a public enemy with a wide sphere of sub-zero-versive activity. Chicago's picture theatre attendance was cut as deeply as 50 per cent. Parking lots were bleak and bare with few customers arriving by motor. Neighborhood houses suffered most, with large downtown houses much more favored because of transportation facilities.

New York's Broadway fell off in patronage, but the Paramount drew $53,000 for the seventh week of "Star Spangled Rhythm" and continued for an eighth week. "The Immortal Sergeant" clicked with $70,000 for the week, but warmer weather would have shown more at the Roxy. "In Which We Serve" drew $33,000 for its eighth week at the Capitol, "Air Force" a like amount at the Hollywood, and "Casablanca" estimated gross was $45,000 at the Strand. "Random Harvest" equals the "Mrs. Miniver" ten-week run at the Music Hall, and may carry on to the eleventh. "Shadow of a Doubt" drew $19,000 for the week at the Rivoli, being followed by "The Amazing Mrs. Holliday."

Raw Stock Priorities

FRANTIC calls to Washington for priorities on more raw film stock for additional "March of Dimes" appeal trailers resulted Tuesday when there was a last minute shower of pledges at the national headquarters, according to Oscar Doob, publicity director. While it was anticipated that there would be around 10,000 theatres in the drive, which opened Thursday, the final flurry of enrollments pushed the total above 11,000. Laboratories both in New York and on the Coast worked all night Monday and Tuesday turning out additional trailers. Washington came through with an okay for an extra 250,000 feet of film at the last minute, saving the day.

Second Thought

A LONGER prison sentence and possibly a larger fine loomed this week for Jack Dietz, fight film promoter. Mr. Dietz, sentenced recently for tax evasion, to seven months in prison and to pay a $5,000 fine, was ordered Monday to show cause in New York Federal Court Tuesday why his sentnce should be vacated.

After Boris Kostelanetz, assistant United States Attorney, charged that Mr. Dietz' attorney, John Dowling, misled the court at time of sentencing by erroneous statements about other sentences in other income tax evasion cases, and after Mr. Dowling defended himself, Federal Judge William Bondy reserved decision.

Mr. Dietz had pleaded guilty to evading payment of $200,247 in income taxes for 1936 and 1937.

Chester Beecroft Saved

TORPEDOED, rescued after five days in the open sea by a United States Navy destroyer and finally landed safely at a port near New York, Chester Beecroft, long identified with motion pictures as a producer, studio manager and screen author, is safe for a brief rest at his home in Rockland County. He is quartermaster in the American Merchant Marine. Of 72 men taken off in four lifeboats, two died of exposure after three days in the open. The rest were brought in by the uestroyer. Quartermaster Beecroft once represented the General Film Company as publicity agent.

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SIGNAL CORPS defends Hollywood officers before Senate Page 13

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NEW "unity" proposal offered industry by Rodgers, Kuykendall Page 16

SOVIET seeks new contact with U. S. film industry Page 17

URGES full time arbitration panel for film industry Page 23

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LEADERS see 1943 as bright year for Mexican trade Page 29

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To the Independents

MARTIN QUIGLEY voiced tribute to independent enterprise tonight in addressing members of the Society of Independent Motion Picture Producers at a reception in Lymans Cafe welcoming Red Kann to Hollywood as vice-president of Quigley Publications. Mr. Quigley said:

"In addition to expressing my own and my colleagues' appreciation of this event in compliment to Red Kann, I wish to assure the Society of the lively and enduring interest of Quigley Publications in it and its undertakings. The term 'independent' has always been a challenging one to me. In fact, it was the subtitle of the first trade paper I published. It is the completely free agent, bound neither by stiff precendent nor creaking tradition, from whom have come many of the best contributions to the progress of this industry and, in fact, to the progress of the larger world of general affairs.

"The term 'independent' has sometimes suffered in this industry from association with efforts that have neither been competent nor experienced. It is gratifying to note that in your Society there is represented a galaxy of talent and experience. There is a need for your Society and for what it purposes to accomplish. You may have no doubt of our hearty and continuing cooperation."

New Comic Strip

JOSE CARIOCA, the quick and clever Brazilian parrot, who leaves Donald Duck in second spot in Walt Disney's "Saludos Amigos," made his appearance in the funny papers this week. King Features will distribute a weekly color comic strip featuring the new Disney character. They are hopeful that it will match the drawing power of Donald Duck, Mickey Mouse and other Disney characters in the Sunday comics. To woo Latin American papers, and cement friendship, Spanish and Portugese versions are also being prepared by the syndicate. It will pay considerable attention to the good neighbor policy.

Boost Trust Buster

"TRUST buster" Thurman Arnold, assistant attorney general in charge of the anti-trust division of the Department of Justice, was nominated by President Roosevelt last week as an associate justice of the Circuit Court for the District of Columbia. He would replace Wiley B. Rutledge, recently confirmed by the Senate as an associate justice of the Supreme Court.

Confirmation of Mr. Arnold by the Senate is expected to evoke hot debate but Capitol observers predicted that the appointment would be approved. The judgeship carries a $12,500 salary compared with the $9,000 received by Mr. Arnold as assistant attorney general.

Mr. Arnold, as head of the anti-trust division, carried through the prosecution of major film distributors and was active in the drafting of the Consent Decree which suspended the case for three years in 1940. He has kept close touch on the operation of the decree since then through a special motion picture unit within the anti-trust division. Before coming to Washington in 1937 Mr. Arnold was a professor of law at Yale and author of the "Folklore of Capitalism" and many legal works on the trust laws.

Successor to Mr. Arnold, Washington heard, will probably be Hugh Cox, his former assistant and now legal adviser to the Board of Economic Warfare, or Tom C. Clark who heads the war frauds unit of the Department of Justice. Film attorneys are watching for the appointment with interest.

Super-Tax

REPLACEMENT of the present $25,000 salary ceiling by a special super-war-tax was proposed Wednesday by President Roosevelt. Writing to Chairman Doughton, of the House Ways and Means Committee, now forming new tax legislation, the President said the tax should be on all net income. After payment of regular income taxes it would limit single persons to $25,000 yearly and married couples to $50,000.

The proposed tax would apply to all income. The present "ceiling" applies only to salaries.

The President added that the desire to limit income is "neither alien nor obscure," asserting it was "in accord with the solemn pledges of the Republican party and the Democratic party." He also defended the legality of his executive order establishing the $25,000 ceiling. The Attorney General certified it before issuance, he said.

Longer Hours

THE 48-hour week for Hollywood studio workers, requested by the Government in early January and since discussed by unions and producers without result, this week appeared nearer reality. A mass meeting will be held shortly in the Filmarte theatre, Hollywood, at which War Manpower Commission officials will appear.

Producer and union conferences recently collapsed when unions insisted upon overtime pay from the 36th hour. The producers offered such pay from the 40th.

Meanwhile, a labor stabilization program will probably be a concomitant of the expected resumption of talks. Representatives of six independent guilds met this week to prepare for discussions with producers.

Zanuck Special

COLOR pictures of the invasion of North Africa filmed under the direction of Colonel Darryl F. Zanuck will be released as a four reel special on March 18th. Warner Brothers was selected by lot to distribute the pictures without profit under the auspices of the War Activities Committee.

"At the Front," as the forty-minute picture will be titled, was described by the War Department as an official combat report, unrehearsed and filmed under fire. Colonel Zanuck brought the pictures back from Africa where they were made by 42 Army, Navy and Office of Strategic Services cameramen. Spectacular sequences include the first engagement of American and German tanks outside Tebourba in Tunis and fighting at Medjez-El-Bab, Bone, and Souk-El-Baba.

Rental will be charged for the picture, but it will be nominal, and based on a prorated share of the cost of Technicolor prints. To insure rapid distribution the WAC has ordered 677 prints, costing approximately $150,000. Raw stock will be allocated from the Army's quota.

Free accessories and a free trailer will be provided by Warners and a special press book is in preparation under the direction of Mort Blumenstock.

General release for the pictures followed a screening and conferences last week attended by company presidents and Elmer Davis, director of war information, and Lowell Mellett. As in the case of the "Battle of Midway" none of the Africa pictures has been released beforehand to the newsreels.

Ado about Hair-Do

BEST publicity break of the week went to Paramount on Tuesday when radio, wire services and picture pages flashed the news to the nation that Veronica Lake, the company's lop-haired blonde, was going to comb her tresses out of her eyes and get a new hair-do at the request of the War Production Board.

The peek-a-boo coiffure, one of Miss Lake's trademarks, has become an occupational hazard in war plants when copied by women workers, the WPB said. Eye strain and possible scalping, if dangling hair is caught in machinery, threatens her imitators, the WPB solemnly announced.

In Hollywood Miss Lake announced that she was only too happy to fix her hair on the top of her head. It was a nuisance hanging down over one eye, she said. Monroe Greenthal, former advertising and publicity director for United Artists, and now special consultant to the WPB, was said to have had much to do with the ado about her hair-do.

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THIS WEEK the Camera observes:



By Staff Photographer



By Staff Photographer

APPRECIATION of William F. Rodgers' witticisms, and message, is reflected, at left, in the faces of William Scully, Universal sales manager; Sam Rinzler, Randforce circuit chief; Steve Broidy, Monogram sales manager, and Abe Montague, Columbia sales manager. The occasion was the Motion Picture Associates' annual installation of officers in New York last week, at which Mr. Rodgers, MGM's sales chief and guiding spirit of the defunct UMPI, urged not only unity but a single theatre owners' group. [Story on page 16.] Two of the many honored dais guests were, above, Charles Francis Coe, MPPDA executive, and Jack Cohn, Columbia vice-president.



VARIETY'S Tent 26, Chicago, recently dined newspaper publishers and columnists at the Blackstone Hotel. Above, left, may be seen W. K. Hollander, Silliman Evans, Howard Vincent O'Brien, Herbert Graffis, Jack Hess and Larry Stein; below, Jack Kirsch, John Balaban, James E. Coston, Johnnie Jones, Jack Flynn and Marvin Schenck.



CHOSEN by the United States Chamber of Commerce as one of ten who outstandingly served this country at home last year is Ted Gamble, Portland theatre operator. He aids War Bond sales.





LEAVE OF ABSENCE has been taken by William "Bud" Hunt from managership of the Hunt circuit, southern New Jersey and Philadelphia. Mr. Hunt, first row, left, has joined the Red Cross overseas entertainment division. Others above, in front row, are Guy Hunt, brother, who has joined the Navy as lieutenant, and William C. Hunt, their father; rear, William Keegan, now circuit general manager, and Bill Gerst, division manager.



By Staff Photographer

HONORARY MEMBERSHIP in the Motion Picture Bookers Club, New York, is given David Levy, left, Universal district manager, by Harold Klein, club vice-president.



PROMOTED to assistant general sales manager of Warners was Arthur Sachson, with company 18 years.



WINNER of a Bond selling contest was Mrs. Bertha Dixon, theatre manager of John Day, Oregon.



MARCH OF DIMES plans were discussed in Buffalo by exhibitors and distributors with the mayor, Joseph J. Kelly. Grouped around Mr. Kelly are Mannie Brown, Max Yellen, Jack Clifford, Max Roth, Charles B. Taylor.

AUSTERITY style, Paramount's 1942 Australian convention, Sydney. Left to right, around the table, are W. O. Wiley, J. Wedesweiler, J. Tauchert, A. Matts, L. Jones, J. Fleming, H. Flynn, C. Hale, C. Henderson, W. Hurworth, H. Hunter, J. Sixsmith, F. Gawler, G. Brookes, W. Blood, J. Taylor, H. Kelly, S. Herbert, W. Peck, H. Stanley, C. Donaghey. Inside the table: F. Deane, H. Varcoe, W. McKeown, B. Abotomey, E. Tytherleigh, A. Naylor, J. Clapp, D. Kiley, R. Howard, R. Logan.



WAR CONFERENCE ANSWERS TRAINING FILM ATTACK

Company Heads Meeting on Coast Pledge Intensification of War Effort

Hollywood Bureau

Chief executives of the industry and their counsel, gathered this week in Hollywood to take stock of the problems of wartime economy, had an unexpected problem added to their agenda Tuesday when the Truman Senate Committee investigating the war effort brought the production of Army training films to the forefront in a political controversy.

Meeting in the lofty seclusion of the Beverly Hills Hotel, the executives Tuesday night voted to cooperate "so that there may be complete vindication of the men who contributed their energies and abilities to aid in the prosecution of the war."

The production of training films, originally delegated to the Research Council of the Academy of Motion Picture Arts and Sciences under Colonel Darryl F. Zanuck by the Army Signal Corps, was the object of a three months' inquiry in Hollywood by Major John Harlan Amen, former special prosecutor in Brooklyn, for the Inspector General of the Army. Major Amen, however, refused to testify at the Truman Committee hearing in Washington Tuesday and the Senate investigation was confined largely to a discussion of the granting of officers' commissions by the Signal Corps to Hollywood executives.

The coast meeting was arranged by the Industry Coordinating Committee, also known as the lawyer's committee of six, and was planned to consider at length the industry's present position in the war economy and make long range plans for the conduct of business under present and planned restrictions. On the scene but not participating directly in the meetings was Lowell Mellett, chief of the motion picture division of the Office of War Information.

Attending the meetings were Nicholas M. Schenck, Barney Balaban, N. Peter Rathvon, Spyros Skouras, H. M. Warner, Nate Blumberg, Harry Cohen. Representing the Association of Motion Picture Producers were B. B. Kahane, Samuel Goldwyn, E. J. Mannix, Y. Frank Freeman, Charles Koerner, M. J. Siegel, C. W. Thornton, William Goetz and Cliff Work. Also present were Will H. Hays, president of the MPPDA; Edwin Weisl, Paramount director and counsel; Fred W. Beetson, executive vice-president of the Producers Association, and Francis W. Harmon, executive vice-chairman of the War Activities Committee.

Five members of the Coordinating Committee attended, Austin Keough, Joseph Hazen, Mendel Silberberg, Herbert Freston and Maurice Benjamin. The sixth member, J. Robert Ruben, was unable to attend.

The program for the meetings before the Washington hearing inspired the Tuesday night discussion and resolution included seven major problems: discussion of the salary and wage stabilization orders; relation of the industry with Government agencies interested in motion picture content; manpower problems created by the military service, the Manpower Act, and the 48-hour week; training films and further cooperation with the armed forces; over-all industry public relations; production problems arising from gas rationing and set cost ceilings, and possible additional restrictions of raw stock.

On Tuesday Austin Keough, vice-president and general counsel of Paramount, addressed the conference on the salary stabilization law, reviewing it in detail. He praised the Treasury and the Office of Economic Stabilization departments for their recognition of industry problems and the time given industry representatives in Washington and Hollywood for discussion of the problems arising from the measures.

Major talent guild officials were invited to meet the industry conferees at dinner Thursday night. Union heads also were expected to meet them to consider the establishment of a labor pool and to study the application of the 48-hour work week directive.

Intensification and broadening of industry cooperation with the government in all phases of the war effort was pledged at the Wednesday morning session of the east-west executive conference.

As the most immediately urgent policy they ordered the expedition of production of training films for the armed forces. Studio heads will give special attention to this project in view of the reported need of the services for at least 2,000 reels this year.

Production of entertainment short subjects designed to serve war morale purposes or carry special messages will also continue in high gear, the conference indicated. The training of technicians, still and motion camera men for the services will also be augmented with industry cooperation.

Plans for expansion of the talent pool of the Hollywood Victory Committee, to broaden its service area, were disclosed in a report on the committee's work. Emphasis was placed on supplying more entertainers to American troops in overseas posts. The report was received with enthusiasm and the executives pledged full support to the Victory and War Activities Committees.

Y. Frank Freeman presided.

Lowell Mellett, director of the bureau of the motion pictures of the Office of War Information, spoke Wednesday night. He outlined plans of the OWI for its own production unit and suggested themes and channels for continuing cooperation between industry and government.



BARNEY BALABAN



SPYROS SKOURAS and EDWIN WEISL



NED E. DEPINET, N. PETER RATHVON and CHARLES KOERNER

Signal Corps Defends 'Hollywood Officers' At Senate Hearing

Washington Bureau

HOLLYWOOD film officials have been given high commissions in the Army because it was necessary that they have a rank which would "carry weight" in dealing with big-company executives, the Senate Special Committee Investigating the War Effort was told Tuesday by top Signal Corps officers.

Flatly denying improprieties in the handing out of commissions or in the production of training films by the industry, Colonel K. B. Lawton, chief of the Army picture division, said the industry's heads were "honest and sincere" in their desire to do everything they could to produce the films at a minimum of cost to the Government.

"I personally do not know of any other corporations, putting anything out for the war effort, that are turning over to the Government items of war material for which they do not charge what they can and add the legal percentage of profit. They are not doing that in the case of these training films," he emphasized.

Army Officer Praises Zanuck's Activities

Colonel Lawton also paid high tribute to the industry leaders who have been commissioned, particularly Darryl F. Zanuck, who drew most of the fire from the committee. He characterized Col. Zanuck as a "go-getter, the equal of whom I have not seen in the motion picture industry or anywhere else," and a "top notch" man.

The hearing was called primarily to question Lieutenant Colonel John Harlan Amen, who has been investigating training film production since last November. The committee itself has been probing still longer.

Colonel Amen refused to testify or produce any documents, under orders from Acting Secretary of War Robert P. Patterson, who had written Senator Truman, chairman of the committee, explaining that the Inspector General's Department, which is making the investigation, is a "confidential agency" and reports only to the Executive departments. Appearance of officers before the committee, Mr. Patterson said, would lessen the effectiveness of the department.

Upon Col. Amen's continued refusal to testify, Senator Truman excused him but said the committee would consider the situation, particularly since Col. Amen had come to it when he began his investigation and secured the "fundamental facts" on which he based his probe, and might call Mr. Patterson for questioning. He said also that he might call Col. Zanuck, who was out of town at the time.

Col. Lawton told the committee, under questioning by Hugh Fulton, its counsel, that 437 civilians had been commissioned for photographic work in the Signal Corps. Of this number, 100 were selected from the industry, with 55 from the nine major studios.



COL. DARRYL F. ZANUCK

He testified that the selection of men from the industry was made by the Research Council of the Academy of Motion Picture Arts and Sciences, of which Col. Zanuck is chairman.

Col. Zanuck's application for a commission was received December 6, 1940, but Col. Lawton could not say who recommended him. He was commissioned in the Signal Corps Reserve January 4, 1941, and was called to active duty January 7, 1942. The Colonel explained that he had taken his present position only last August and could not testify regarding a question by Mr. Fulton as to whether it was known in the department that Col. Zanuck was drawing $5,000 a week from Twentieth Century-Fox, but said he had never put in a voucher for any pay prior to September 1, last, at which time he had resigned from the company. The statutes, he said, do not prohibit a reserve officer from drawing pay from his company when he is called for active service.

The Signal Corps—Council arrangement on training films, he said, is that the company makes the picture and when it "is in the can on the shelf" the Army looks at it and buys it if it is what it wants and can reject it if not, in the former instance paying the cost as presented by the producer and in the latter paying nothing. However, he said, no pictures have ever been refused and, he added, there is no reason why they should be since the companies "are past masters in this business."

The whole business is supposed to be on a non-profit basis, and the companies actually give the films for much less than they would make them commercially, because they do not include overhead, production salaries, projecting room charges and other items. Col. Lawton admitted that he had no figures on what it would cost to make the same films at Astoria, but said that cost studies were now under way. Asked why costs were being studied now, he explained:

"Investigations are being made into the motion picture activities of everybody—civilians, Army, Signal Corps—and it's going to get worse."

Agreement with the Council provides that the Signal Corps should stand any expenses it incurs in connection with the handling of production.

Testimony of Major Thomas D. Hodge, however, did not support the contention that the producers were getting the work in alphabetical order. At the demand of Mr. Fulton for figures on contracts, Major Hodge testified that expenditures in Hollywood from January 1, 1941, to December 10, 1942, totaled $1,050,000 for pictures completed, of which four companies received approximately 70 per cent. Paramount led with $270,682; Twentieth Century-Fox was second with $243,515; RKO third with $110,815 and M-G-M fourth with $106,453.

However, on pictures in production, amounting to $789,918, Paramount was first with $253,850; M-G-M second with $131,439; Republic third with $88,956; Goldwyn fourth with $77,488 and Twentieth Century fifth with $33,500.

Col. Lawton strongly defended Col. Zanuck, saying that he supervised the pictures as a director and not from the standpoint of costs, and pointed out that he had been on active duty in combat zones, flying over Kiska, in the Aleutians; going to England and going to North Africa.

Questioned regarding the service of specific individuals, he said that Hal Roach, commissioned as a major, worked a short time for the Signal Corps and at the request of the Air Corps was transferred to it for foreign service; Arthur M. Loew, commissioned a major, is at Astoria, where he has done a "wonderful" job in dubbing training films in Spanish and Portuguese to go to South America; Robert Lord of Warner Brothers, is a colonel, working in Hollywood, and Frank Capra is a lieutenant colonel.

At this point, Mr. Truman adjourned the hearing subject to resumption at some future date.

Charges 'Prelude' Cut for Congress

The Congressmen saw a screening Tuesday afternoon of "Prelude to War," first in the "Why We Fight" series of orientation films made by Lieutenant Colonel Frank Capra for the Army Special Service branch. Senator Holman, Oregon Republican, had charged that the picture contained "propaganda for a fourth term."

Following the screening Mr. Holman rose from the audience and in an angry verbal exchange with Army officers, charged the picture had been cut. Colonel E. L. Munson, Jr., of the Special Service division, replied that the print was the same picture as that witnessed by Senator Holman and Representative Maas at an American Legion dinner. Although unable to describe what was missing the Congressman insisted the film had undergone deletion.

Release of the picture to the general public is under consideration, it was learned last week. Industry leaders have urged Lowell Mellett, director of the OWI motion picture bureau to obtain the film for release through the War Activities Committee. Edited from newsreels and captured enemy film, it traces the history of Axis aggression and contrasts life under the dictators with U. S. liberty.

ON THE MARCH

by RED KANN

HOLLYWOOD

THIS land of sensations is approximately at boiling point over a new one thrown at its midriff in a day, also an age, when the odds were it no longer could have happened. If that proves Hollywood's men of responsibility are wrong, Howard Hughes and his mouthpiece, Russell Birdwell, clearly intend making the most of it. In fact, they are on their way.

They are making the most of it with a bad attraction whipped by advertising and publicity into a white froth with dirty edges, relying on nerve tickling rather than merit and distinguished by no known considerations for the whole industry of which they are a part, if decorating the fringe.

Atrocious judgment and variances with the truth are principals here. Both are calculated to pull Hughes out of his self-created dilemma with "The Outlaw." Both, too, are calculated to raise eyebrows, precipitate discussion and cause embarrassment to an industry which faces victimizing because irresponsibility is off the reservation again.

Judgment is atrocious on an assortment of counts. This is no argument against the producer and his right to market his attraction as he sees fit. If he elects, as he has, to roadshow his film at a reserved seat top of $2.50 for the opening in a San Francisco "legit" theatre as an initialer to similarly plotted runs in other key cities, that is pretty much his own affair. Either he'll get money or he won't; thus far, at the Geary, he is getting it, at $1.10 for the run.

There is an argument, however, which we suppose Hughes could not be expected to appreciate. It has to do with a national economy functioning under priced-fixed ceilings and earlier evidences of resentment on the part of widely scattered merchants who cannot get more money for their goods, but who note films that do.

They do not like it. Actually, they resent it, and because they do, this belligerence may filter into Washington one of these days with possible consequences not economically pleasant for this industry.

Here is one of the reasons why the regularly constituted roadshow is now a rarity. It traces to a widening recognition by the more astute executives in distribution that this is not the time to go acrobatic nationally on theatre admissions. It is also one of the prime contributing factors why Metro, sensible enough to heed upper council advice from Washington, decided against roadshowing "Mrs. Miniver." Instead, the picture shot through the market at regular prices and with no advances unless the exhibitor determined to boost scales by his own decision, self-arrived.

War, But Not Hughes's

NOW, Hughes knows a war is under way. There is something like a $17,000,000 government contract for airplanes among his business assets to remind him; also, his association with Henry J. Kaiser. If the producer reads the newspapers and endeavors to keep himself approximately abreast of what goes on, he ought to have known the Office of Defense Transportation is decidedly discouraging about unnecessary travel; that trains are usually late because of war transportation; that air travel is sharply circumscribed and uncertain for civilians; that the telephone company, in paid space, urges against non-essential burdening of the long lines.

If he is aware of these circumstances embroidering today's scene, perhaps it is Birdwell who is not. Most of the forty-one reviewers who were carted de luxe to the premiere traveled in rooms on two crack trains. Some wanted to fly up and down, and did. Virtually all from Hollywood were invited long distance by a Birdwell voice from San Francisco, although the impresario maintains an office here and local service can be unlimited.

The northern city is a center of heavy war activity, military information allowing. There, as elsewhere, hotel space is at a premium, but evidently not at sufficient premium to resist the appeal of Birdwell persuasion and Hughes dollars. Everyone who made the junket was deposited neatly and comfortably at the Mark Hopkins, which is quite a place. Those who did not make it on that corner of Nob Hill were not exactly slumming at the expensive Fairmount across the way.

There was a pre-war type of party at the Bal Tabarin after the debut. Saturday and Sunday were free days for the writing guests. It was all free, in fact—food, liquor and champagne. Any resemblance to the cold and hard realisms of these grimly realistic days was not even coincidental.

Chiefly atrocious, however, was the smell of the entire enterprise. The *San Francisco Chronicle* gave away free space, later carried in the Hollywood and some eastern trade papers as paid space, to impart the Great Discovery that sex had not been rationed with the overwhelming proof supplied by the picture, quite naturally. Hill-and-dale characteristics of Jane Russell—and she has 'em—were emphasized through the usual assortment of channels, including billboards and newspaper advertising. The super-charging was applied to the populace's batteries and the whirs that followed probably were strong and sufficient enough to keep the whole town's electrical system blazing.

Too bad the dimout crossed Birdwell and his plans.

Where The Road Divided

TRUTH and this elaborate setup severed ways along about here, only the public was not in on it. This was "the picture that couldn't be stopped." This was the attraction Hughes had "pledged to the film public of the country that they would see" as he made it "or not at all." Read the advertising copy further: "Not one inch of film has been removed and any efforts to delete a single piece of the film wherever it may play will be greeted with the toughest court fight that time and patience and resources can wage."

Deception for gain then became party to the enthusiasm because no one had tried to stop Hughes from showing his film. Men, far more familiar with public reactions and backgrounded in occasional experiences of their own, had sought to demonstrate what this producer—or any producer—could and could not do on th screen. Hughes was told he could get a production code seal if he pursued specific recommendations to that end.

Skipping the detail for the conclusion, the point is "The Outlaw," as shown at the Geary, has code approval and is free to follow its commercial destiny, whatever that may be.

Presumably, Hughes will continue to fight it out along his pre-determined line if it takes the industry into the mire with him. High places in Hollywood are visibly disturbed about all of this. They are disturbed because they continue to subscribe to the well-grooved theory that one false step can crack the entire spinal column.

There will be bruises, if this continues, and inevitably damage as well. But the established record of the established industry is too far in the corner of demonstrated performance to mark the final outcome with devastating consequences.

■ *Officially, it was* 91 *the other day. Skeptics insist it was* 100 *actually, claim the Chamber of Commerce didn't want matters to get too discouraging here and over the wires to the rest of the country.*

■ *The Whistling Teachers' Institute of America, Southern California Chapter, according to press agentry, held a convention and voted Dorothy Lamour as "The Girl Most Likely to Be Whistled at in* 1943."

Dissident votes were cast by 20th-Fox for Betty Grable, Metro for Hedy Lamarr, even if she is suing, and Warner for Alexis Smith.

Personal vote: For that blonde who strolled through The Players Club.

No queries, please. Don't even know her name.

WHEN THE PRESIDENT WAS ON THE AIR

WHERE WERE YOU, SIR?

...and you ma'am?

Really, it's nobody's business where you were, or what you were doing. That's the land of liberty WE live in. Over here we can take our speeches or leave them. And the fact that 100 million of us CHOSE to hear the President—and the knowledge that we cheered his words because we WANTED to cheer his words, adds up to another healthy sign of a united American determination to do the job a speedy victory calls for.

★ ★ ★ ★



One of the listeners to the President's 'State of the Nation' address a month ago was Jack L. Warner, Executive Producer of Warner Bros. Pictures. We reproduce Mr. Warner's memorandum to his organization, then engaged in putting final touches to the motion picture, 'Air Force'.

JACK L. WARNER TO STAFF: January 7, Burbank, Cal.

"Today President Roosevelt said '*We fight to retain a great past—and we fight to gain a greater future.*'

"This, in clear terms, tells the nation why we are at war. And I feel it also asks of those not at the front what *they* are doing about it. In making Warner Bros. Pictures this is what the 12,000 of us are doing:

"We are dedicated to making each precious hour spared for a motion picture count to the fullest in its contribution to American morale. 'Yankee Doodle Dandy' is one of our current examples. So is 'Casablanca'.

"And now we have 'Air Force'.

"We've poured everything into making this story. But the element of greatness in it is the greatness given to it not by us who filmed it, but by those living it—the fighting American Air Force.

"I believe the public will find 'Air Force' as fine and as moving a picture as ever our studio has put forth. It is because this picture is the unconquerable spirit of our people; and because this is a story that says, in the words of our President, '*the state of this nation is good—the heart of this nation is sound—the spirit of this nation is strong—the faith of this nation is eternal.*'

"Sincerely, and with thanks to all at our studio who made this production possible—Hal B. Wallis, Howard Hawks, the cast, the writers, and the thousands of others."

Jack L. Warner

Air Force IS NOW AT THE HOLLYWOOD THEATRE • B'WAY AT 51ST • PERFORMANCES ARE CONTINUOUS

A MESSAGE, AS IT APPEARED IN CONSIDERABLY LARGER SPACE IN ALL NEW YORK NEWSPAPERS ON THE PROUD DAY WHEN 'AIR FORCE' BEGAN ITS FIRST ENGAGEMENT

New "Unity" Proposal Offered Industry by Rodgers, Kuykendall

UNION of all exhibitors into a single national organization representative of all localities and groups appears to have little prospect of early reality, although the need for such a unit has been urged by at least two leaders. A survey of reaction to recent proposals for a central national exhibitor front disclosed little active support. No one has taken the initiative with a concrete plan for such an organization.

William F. Rodgers, general sales manager and vice-president of Metro-Goldwyn-Mayer, at a press luncheon two weeks ago pointed out that direct exhibitor participation was lacking in many industry wartime councils. He urged the establishment of a democratic, nationwide organization in which all theatre men could be represented at councils in Washington and elsewhere.

A similar plea for a unified exhibitor front, but based on existing exhibitor associations, came this week from Ed Kuykendall, president of the Motion Picture Theatre Owners of America. Although he made no mention of Mr. Rodgers' proposals, the exhibitor leader in a bulletin to MPTOA members warned that theatres have not been properly represented in many war councils.

Mr. Rodgers on Monday reiterated his belief that "if ever there is to be peace and harmony in the industry there must be a united exhibitor front." He made it clear, however, that he advanced the proposal only as an individual interested in the industry. In asking for a nationwide exhibitor representation he did not act for MGM, but from a personal knowledge and interest in problems facing both distribution and exhibition, he said.

No crusade is under way, the sales leader added. He said that he merely had made the suggestion in the press and at several meetings. He is not engaged in a campaign in behalf of the suggestion. Mr. Rodgers has not written letters or made any overtures to leaders of exhibition groups in behalf of a national plea. Nor does he intend to. There will be no such campaign as fostered the United Motion Picture Industry and its "unity" plan last year, he indicated.

Action Should Come From Exhibitors

Action on a "solid front" exhibitor organization should come from the theatre operators themselves, he indicated. Distributors have their own such national association in the Motion Picture Producers and Distributors of America, Inc., Mr. Rodgers pointed out, and are not interested in participating in an exhibitor group. In fact, to do so might be held illegal, industry attorneys have declared.

The sales executive cited the example of the MPPDA. Although bitterly competitive the major distributors and producers still can meet in their trade association to discuss mutual problems and present a solid front, democratically reached by ballot of directors, through the trade association, he explained.

Cites Value of Unity on Mutual Problems

Similar unity on mutual problems should lie within reach of exhibitors, he added. A national group of theatre operators could say they represented the majority of exhibitors, under the fair democratic rule. This would reduce confusion outside of the industry and prevent local or minority groups from assuming the role of spokesmen for all, it was pointed out.

He cited industry experience in situations where legislators, critics and persons outside the industry have seized the pronouncements of local, and frequently interested, groups on controversial topics such as double features. These isolated expressions are often turned to make them appear as the wish of all the industry. Without wishing to cite further actual experiences, Mr. Rodgers reminded that they often work serious harm to the whole industry.

Exhibitors are missing an important opportunity for national representation in councils before the War Production Board or other government agencies, according to the Metro sales leader. If there were a national exhibitor representation, it would be possible to explain directly to theatre men the need for war economies, such as the reduction of print numbers, or delay in transportation.

Currently the WPB's motion picture advisory committee is composed principally of producer and distributor representatives, and representatives of raw stock manufacturers. Minutes of meetings are confidential and distributors are often placed in the position of informing theatres that prints have been limited, or other changes made, without being able to inform them of the reasons given in explanation by the WPB.

Reaction from exhibitor leaders to the Rodgers' proposal has been cautious. None, to date, has come forth with a wholehearted endorsement of plans for a national front of all theatre groups.

H. A. Cole, national leader of Allied, and its president, M. A. Rosenberg, said they would prefer to make no comment until they had seen the text of Mr. Rodgers' suggestion. Abram Myers, general counsel of Allied in Washington, was reported preparing comment on the plan for a letter to his membership. But it was impossible to obtain any indication of what stand he would take.

Exhibitor leaders in New York, including Harry Brandt, Max A. Cohen and others, expressed interest in the proposal but cautioned that it needed careful consideration. They warned, as did exhibitors in other sections of the country, that such a national organization would have to steer far around political and factional questions and matters of regional difference or policy questions, such as double features, film prices, clearances, or other matters of individual relationship between distributor and theatre.

Mr. Kuykendall in his MPTOA bulletin warned that government administrative agencies, rather than legislatures are the source of most current regulation of the industry. Motion pictures, as a whole, are not organized to resist a serious encroachment on their rights by bureaucrats, he added.

"Exhibitors must organize. In no other way can they protect their interests," his letter said. "They should have their own trade organizations, both local and national, to deal with the already organized producers and distributors and to cooperate with them when and if the occasion requires. But such a trade association . . . must not be used to buy film, manage theatres or to secure special favors from the distributors for any insiders."

A national front of exhibition should follow the pattern of present organizations, according to Mr. Kuykendall. "A workable effective national organization necessarily would have to be on the pattern of the MPTOA organization plan already established by this group of state and regional exhibitor associations." He proposed a "working league of local organizations."

He cited coordination of exhibitor groups in New England during the recent fuel crisis as an example of how local exhibitor groups could cooperate in industry matters.

Opposition Justified, Kuykendall Says

Opposition to administrative regulations and orders is justified, Mr. Kuykendall added, only "when and if they plainly achieve no useful purpose for the war effort, and have been imposed because of the ignorance of the motion picture industry of some official or agency or from abuse of power by a prejudiced official.

"Otherwise the primary job of organized exhibitors is to provide the means for quick conference and consultation" on wartime restrictions, he said. This, according to Mr. Kuykendall, should be done through committees of exhibitors. The MPTOA, he said, has long insisted on speaking through "experienced theatre owners and managers . . . rather than through big-mouthed organizers, paid lawyers and hired lobbyists.

"It is obsolutely necessary that the important theatre interests work together, that they organize for their own defense, and that they collaborate with each other to present a united front of the responsible exhibitors. Factional organization of exhibitors to fight each other, refusal to support any sort of an exhibitor association, and the foolish idea of standing alone and aloof, weaken and undermine the motion picture industry at a critical time," he warned.

Roy Rogers Troupe Aids Bond Sales in Houston

Roy Rogers, Republic's Western star, visited Houston on Sunday, February 7th, as his first stop on a tour of Army camps in the southwest. His appearance at the city's Bond rally aided in the sale of a reported $150,000 in War Bonds. It was estimated that 25,000 persons were present.

With Gene Autry and the Sons of the Pioneers, Mr. Rogers entertained at Camp Wallace the following Wednesday. In conjunction with the tour, a radio program, "A Salute to Texas," was broadcast over Station KTRH.

SOVIET SEEKS NEW CONTACT WITH U. S. INDUSTRY

Antonov, Russian Envoy, Here on Mission Aimed at Interchange

Establishment of "long-range business, technical and cultural relations" between the American and Russian film industries, "to continue for the duration and after the war," is the objective of Leonid A. Antonov, special representative of the Soviet Cinema Committee, who has been in the U. S. for two months and who is expected to visit Hollywood shortly.

Mr. Antonov has set up headquarters in New York at the Amtorg Trading Corporation. He already has conferred with some industry executives from home offices as well as officials of the Office of War Information in New York and Washington.

Interviewed at his office last Thursday, through an interpreter, the Soviet representative said his purpose in this country was to establish a "cultural relationship between the creative artist of the American and Soviet picture industries, interchange of their experiences in the production of pictures and also commercial exchange of films between Russia and the United States."

The Sovet Government, he said "is interested in purchasing the best American films, regardless of type. The choice will be based on the artistic quality of the picture. 'Commandos Strike at Dawn', which I already have chosen, could serve as an example." His Government is prepared to pay cash for all outright purchases, he added.

Regarding the assistance to his government of the motion picture bureau of the Office of War Information, Mr. Antonov mentioned that OWI had been instrumental in facilitating the exchange of U. S. and Soviet newsreels. He did not reveal, however, OWI plans of cooperation to cement trade relations between the U. S. and Russian film industries, but said the OWI may distribute Soviet war shorts through the War Activities Committee.

Features, Shorts Included In Exchange of Films

At the New York Office of the OWI's film division, an official reported this week that such shorts would be distributed in theatres if the OWI "considers them suitable for American audiences." "Dover" and "Night Shift," two shorts produced by the film division of the British Ministry of Information, already have been distributed to American theatres, through the War Activities Committee.

Mr. Antonov pointed out that both features and shorts from Russia will figure in the "exchange" of films between the two industries. In addition to "Commandos Strike at Dawn," Columbia release, other American pictures in which Russia is interested, he indicated, were: Walt Disney's "Fantasia" and "Bambi," RKO releases: "Wake Island," Paramount; "Mrs. Miniver," MGM. Contrary to recent reports, the two Disney features actually have not yet been purchased, although it is expected that contracts will be signed in Hollywood during Mr. Antonov's forthcoming visit.



By Staff Photographer

LEONID A. ANTONOV

Reporting on the condition of the Russian film industry under wartime obstacles, he said that since the war more than 100 features and 400 shorts have been produced in the Soviet Union. Out of these the best are being sent to America. It is also understood that about 400,000 feet of film were shot last year by Soviet newsreel cameramen of the Army, Navy and Air Force. Some 90 newsreels and several documentary films were made on the basis of this material. For the current year, Russia expects to equal if not double the output of last year. Fourteen features already are in production, plus numerous documentaries and about 72 newsreels are expected to be made.

Since the German invasion, a new motion picture center has been built in Central Asia, at Alma Ata, the capital of Kazakstan. Studios in Tashkent and Ashkabad have been enlarged and a new studio is scheduled to be opened soon in Sverdlovsk. In Moscow, former center of the industry, the only studio operating is that which produces newsreels and educational short subjects.

Between 20,000 and 25,000 Theatres Operating

At present, there are between 20,000 and 25,000 regular theatres in operation, Mr. Antonov disclosed, many of which are still showing American films, among them MGM's "The Great Waltz," Universal's "One Hundred Men and a Girl," Charles Chaplin's "Modern Times" and "City Lights." In addition to these theatres, there are approximately 20,000 centers where motion pictures are shown, both 35mm. and 16mm., he said, including factories, health and educational centers and other places.

A shortage of raw film stock exists, the Soviet representative disclosed, because so much film is being used for training films and other war needs. His Government was able to purchase needed raw stock as well as projectors and other equipment in the United States last year, he said, but could not estimate in dollars and cents what the purchase amounted to. It is understood, however, that between $500,000 and $1,000,000 in film stock and equipment was bought by the Soviet Government, partly on lend-lease and partly for cash, although it is not known how much of the equipment was shipped or is awaiting shipment.

Despite the fact that the war has drained much of the technical and professional manpower of Soviet studios, Mr. Antonov disclosed that the industry "has retained all its best creative artists," including producers, directors, writers and top-ranking players. Most of them are currently engaged in production of the features and shorts, "the best of which is to be sent to the United States." A good many of the features have war backgrounds, but there are a number of "purely entertainment pictures in production," he said.

Among the features are: "Ivan the Terrible," historical film being produced by Sergei Eisenstein; "Citizens of Leningrad," screen version of Simonov's play, "The Russian People," which recently was staged in New York by the Theatre Guild, to be produced by Pudovkin; "Cabby of the Skies," screenplay by the late Eugene Petrov, based on exploits of the civil air fleet; "Guerrillas"; "The Actress"; "Flight Over Berlin"; "Lermontov"; "New Adventures of the Brave Soldier Shveik"; "The Wonderful Violin"; "Be Happy"; "Lidice"; "Fallen Leaves" and "Maturity."

Sees Idea Interchange Following War

The shorts include: "Rout of the German Armies at Stalingrad"; "Youth on the Battle Front" and "Armory in the Urals," dealing with war industry workers behind the front lines.

Before leaving Russia for the United States, Mr. Antonov worked as a director-producer of scientific and educational films at the Moscow studio. He is looking forward "with great interest" to his visit in Hollywood, which may extend for eight or more weeks, and is eager to study technical developments of the American motion picture industry. He indicated that after the war, American and Russian film technicians will have "great opportunity" for interchange of ideas and methods. He also expressed the hope that his mission to the United States "will be successful" in establishing a greater bond between the industries of both countries.

"Harvest" Hits 10-Week Record At Music Hall

"Random Harvest," the second MGM film to play 10 weeks at Radio City Music Hall, began its tenth week at that New York theatre on Thursday and was expected to remain another week before the Goldwyn-RKO picture, "They Got Me Covered," follows it. "Mrs. Miniver" played 10 weeks last year and two other MGM films, "Woman of the Year" and "Philadelphia Story," rolled up six-week hold-over records. According to the theatre management, "Harvest" grossed $962,800 for the nine-week period, compared to $931,000 garnered by "Miniver" for the same period.

Other Broadway holdovers are: "Casablanca," Warner Bros., at the Strand, in its 12th week on Broadway, including previous run at the Hollywood at advanced prices; United Artists' "In Which We Serve," Noel Coward production, which began its ninth week on Thursday at the Capitol; "Star Spangled Rhythm," Paramount release, entered its eighth week at the Paramount on Wednesday and is the only film to run that long at that theatre. "Road to Morocco" played seven weeks at the Paramount. Columbia's "Commandos Strike at Dawn" started its sixth week at Loew's Criterion, Wednesday. "Air Force," Warner Bros., in its second week, Hollywood. "Black Swan," 20th-Fox, began its third and final week at the Roxy, Wednesday.

Completing first-week engagements at the Orpheum, New Orleans, and Ambassador, St. Louis, RKO's "Hitler's Children" has set "new all-time records for grosses in each theatre," the company reported Monday. Another RKO release, "They Got Me Covered," the Goldwyn production starring Bob Hope and Dorothy Lamour, did the "biggest midweek opening business at Keith's in Washington in four years," the company said. Other record business done by the picture was at the Orpheum, Denver; 20th Century, Buffalo, and Golden Gate, San Francisco. The film is in its third week at the latter house.

Two, three, four and five-week holdovers for "Casablanca" were announced by Warners this week. The picture is in its fifth week in Philadelphia; four weeks, Pittsburgh, Portland, Hartford, Dayton, Cincinnati; three weeks, Los Angeles, Milwaukee, Memphis, Providence, Buffalo, Albany; two weeks, Canton, Cleveland, Jersey City, Newark, New Bedford, Paterson, Reading, Rochester, Syracuse, Trenton, Wilmington, Washington (two houses), Chicago, Denver, Des Moines, Lincoln, Madison, Oklahoma City, Omaha, Peoria, San Francisco, San Diego, Seattle, South Bend, Tacoma and Wichita.

The company also reported that in its first engagements in smaller cities and towns, "Yankee Doodle Dandy" is "drawing attendance generally about 200 per cent of average and in many cases as much as 150 per cent over 'Sergeant York,'" previous Warner high-gross release. It is in its fourth week in Brooklyn and Jacksonville; fifth week, Chicago, Portland, Ore.; sixth, Minneapolis; third, San Francisco, Salt Lake City, Detroit, Rochester; second week, Newport News, Lincoln.

Second-week holdovers for "In Which We Serve" were reported by United Artists as follows: Hartford, Baltimore, Boston, Indianapolis, Jersey City, Newark, New Orleans, Norfolk, Providence, Buffalo, and Stamford.

Report RKO Theatres Deal

A half interest in the Mainstreet theatre of Kansas City has been acquired by the local RKO Theatres subsidiary for a reported price of $75,000 from the F. H. Thwing estate. The other undivided half interest is owned by Fox Midwest Theatres.

HERALD WELCOME TO SOLDIER OVERSEAS

To the Editor of the Herald:

In October you wrote asking me to give you Private Harris Craddock's address.

This is to say that during his stay in England and for several weeks in Africa he received no mail except the Herald.

He says we can't begin to realize the pleasure it has given to him and to the men in his squadron. He is seeing such recent pictures as "Mr. Chips" and "Mr. Deeds Goes to Town." The Herald has enabled him to keep in touch with pictures and the motion picture industry.

We pay tribute to you for getting the Herald so promptly and regularly to our men in far away places.— *CLAIRE CRADDOCK, Lake Charles, La.*

Move Army Film Unit to New York

Coordination of technical, administrative and clerical operations of the U. S. Army training film distribution division was effected this week when the clerical staff of the section moved from Washington to new offices in New York at the De Luxe laboratories in the 20th Century-Fox building. Major C. W. Sheely, officer in charge of distribution, said that about 30 persons were employed in the newly expanded clerical division. Printing, processing, inspection and distribution of training film prints, will continue to be handled on the second floor of the building, with the administrative offices centered on the third floor.

In view of the department's expansion and centralization, it is understood that the division shortly may take over the distribution of the entertainment films in 16mm. now handled by the overseas section of the Army Special Services Branch. Official confirmation of this move, which was said to be contemplated to get greater coordination of all distribution operations of the Army's film sections, was not forthcoming either from Major Sheely or Major Orton Hicks, officer in charge of the overseas operations.

Kalmenson Reassigns Area In Warner Sales Shift

Following the announcement last week by Ben Kalmenson, general sales manager of Warner Brothers, of the promotion of six sales officials to higher positions, an announcement from his office this week elaborated on the new sales setup.

The Detroit branch, formerly part of the central district, has been transferred to the midwest district under Roy Haines' supervision. Mr. Haines, who is western division manager, handles the Chicago, Milwaukee, Minneapolis, Des Moines, Kansas City, Omaha, St. Louis, Atlanta, Charlotte, Dallas, Memphis, New Orleans, Oklahoma City, Denver, Los Angeles, Portland, Salt Lake City, San Francisco and Seattle areas. Jules Lapidus, eastern sales manager, has New York, Albany, Boston, Buffalo, New Haven, Philadelphia, Washington, Cincinnati, Cleveland, Indianapolis and Pittsburgh. Charles Rich, central district manager, will move his headquarters from Pittsburgh to Cleveland.

British Order Rationing of Raw Stock

Rationing of raw stock for the British industry began last Monday under an order of the Board of Trade which was announced without advance notice and came as a surprise to the trade.

Announcing his decision, the Board of Trade declared it was necessary because the distributors already were seeking to build up supplies of raw stock in anticipation of a rationing order and, despite Government pleas for economy, were placing excessive orders for positive prints.

All prints except newsreels will be deducted from raw stock allocations which will be decided eventually.

As previously disclosed, the order is expected to call for a cut of 25 per cent in the industry's over-all raw stock consumption.

Whether the percentage reduction in raw stock expected to be ordered soon by the Government should apply to all distributors collectively or be adjusted according to individual output is one of the points to be decided between the industry and the Board of Trade.

Meanwhile, the Board of Trade last week began consultations with the industry regarding matters to be decided when it met with officials of the newsreels and the Kinematograph Renters Society (distributors) for an examination of the situation and an exchange of views.

The distributors were told that they must disclose all undeveloped film footage on hand and any prints deductible from the statutory ration.

Both groups decided that the Board of Trade proposals would be considered further by their respective organizations, with further joint meetings to be held later.

Agree on Bonus for British Theatre Employees

The Cinematograph Exhibitors Association in England this week reached a compromise agreement with theatre employee unions on the payment of an increased cost of living bonus. A 35 per cent bonus will be paid to all employees earning less than $8 weekly, a 33⅓ per cent bonus to those between $8 and $12 weekly and 25 per cent to those earning more than $12 a week. The agreement is effective on March 1st. Producers and labor unions also have reached an agreement on a cost of living for studio employees. A standard studio wage-hour agreement is expected to follow.

The CEA general council in London has rescinded its earlier resolution opposing the showing of films dealing with venereal disease. The council action followed the approval of "Social Enemy Number One," an Anglo-American Film Company release, by the censor board. The film includes a foreword by Ernest Brown, Minister of Health. The CEA action is understood to affect only the one film.

Major Murray Resigns Post As Canadian Radio Head

Major W. E. Gladstone Murray, Canadian Broadcasting Company general manager from 1936 to 1942, and director general of broadcasting for Canada since that time, has resigned to conduct his own business as a public relations counsellor in the general industrial field, it was learned last week.

Following a two-day meeting of the CBC board, it also was announced that free network time will be allowed various parties during provincial elections to present their views to the public.


SOMETHING
TO SHOUT
ABOUT


SOMETHING TO SING ABOUT!
SOMETHING TO DANCE ABOUT!
SOMETHING TO SHOUT ABOUT!
SONGS by COLE PORTER
"YOU'D BE SO NICE TO COME HOME TO"
"I ALWAYS KNEW"
"HASTA LUEGO"
HAZEL SCOTT
musical sensation of Radio and Broadway's gay spots!



Don AMECHE · Janet BLAIR · Jack OAKIE

IN GREGORY RATOFF'S

SOMETHING TO SHOUT ABOUT

WITH

WILLIAM GAXTON · COBINA WRIGHT, JR.

Screen play by Lou Breslow and Edward Eliscu · Produced and Directed by GREGORY RATOFF

A COLUMBIA PICTURE

COMING...

SOMETHING TO *THRILL* ABOUT!

In Technicolor

THE DESPERADOES

with RANDOLPH SCOTT · GLENN FORD · CLAIRE TREVOR
EVELYN KEYES · EDGAR BUCHANAN

Screen play by Robert Carson · Produced by HARRY JOE BROWN
Directed by CHARLES VIDOR



SOMETHING TO *LAUGH* ABOUT!

JEAN ARTHUR · JOEL McCREA
'N GEORGE STEVENS'

THE MORE THE MERRIER

WITH CHARLES COBURN



SOMETHING TO *CHEER* ABOUT!

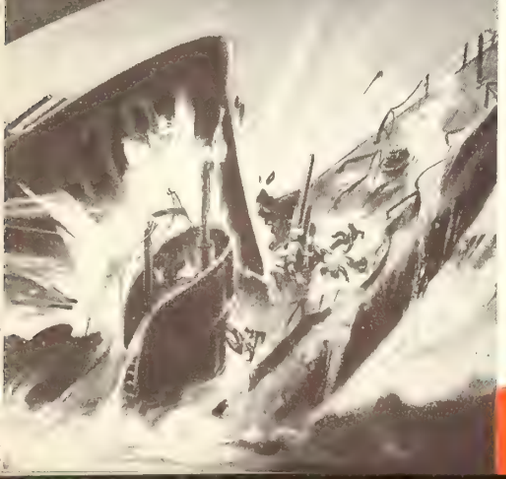
DESTROYER

STARRING

EDWARD G. ROBINSON

with GLENN FORD · MARGUERITE CHAPMAN
EDGAR BUCHANAN · CRAIG WOODS · LEO GORCEY · REGIS TOOMEY

Original Screen Play by Lieutenant-Commander Frank Wead
Directed by WILLIAM A. SEITER · Produced by LOUIS EDELMAN



Be Patriotic! Sell Bonds Day and Night!

COLUMBIA PICTURES

FULL TIME PANEL IS URGED FOR FILM ARBITRATION

Julius Cohen Advocates Permanent Board To Be Trained for Work

Establishment of a paid, permanent board of arbitrators to hear motion picture complaints under the consent decree is advocated at New York by Julius Henry Cohen, arbitrator, attorney and one of the early sponsors of commercial arbitration.

He urged the training of special professional arbitrators to handle the technicalities of film cases, remuneration to be paid from the general administrative fund of the motion picture arbitration system, and the automatic assignment in rotation of these arbitrators to exhibitor complaints. Mr. Cohen embodied his suggestions in a 17-page supplement to the award in which he granted a clearance reduction last week in New York's 33rd case to the Savoy theatre, Bloomfield, N. J.

Titled "Notes and suggestions by the arbitrator for consideration of those charged with reviewing the experiment under the consent decree," Mr. Cohen analyzed procedure in the case heard by him and advanced suggestions for the improvement of decree procedure.

It was one of the first specific suggestions for the continuation of arbitration tribunals as a means of settling industry disputes after the expiration of the consent decree's experimental period next November. Attorneys for the five consenting distributors when asked about company courses following the end next November of the three year decree period, said they considered it too early to make any plans in this direction.

The Department of Justice, however, has been reported studying ways of continuing arbitration. Robert Wright, head of the motion picture section of the anti-trust division is known to have queried arbitrators who sat in film cases. Their opinions and recommendations are now being analyzed. No public report is expected, however.

Object Is to Speed Hearing Of All Complaints

Thurman Arnold, assistant attorney general in charge of the anti-trust division, was nominated to the Court of Appeals of the District of Columbia last week. No successor has been appointed to his Department of Justice post.

The object of his plan, Mr. Cohen wrote, is to speed up the arbitration of exhibitor complaints, and to insure more uniform and equitable administration of the decree by providing experienced arbitrators. He compared film arbitrators to court appointed masters in chancery and declared that they should be lawyers, familiar with the judicial process, and trained specially in motion picture industry procedure.

To insure their high caliber he urged compensation equivalent to the salaries paid the Appeal Board. Arbitrators now receive only a nominal $10 a day.

"When the tribunal was planned, the choice lay *between impartiality and expertness.* The decision was thrown in favor of impartiality in the hope that out of the process itself would come *expertness.* This expertness has now been achieved in large part and can still be improved upon, but its value can be fully achieved only by free recognition and application of the same principle of compensation as is applied to the members of the Appeal Board," he wrote.

He urged that arbitrators be assigned in rotation to take full advantage of the training of members. They would be paid from the administrative fund, now supported by distributors, in order to open arbitration to the smallest exhibitors. "The cost should be a tax on the entire industry," Mr. Cohen said.

"There could be created a new kind of panel—a group of men who have already received their training as trial judges and have become expert—who will not need to be freshly informed and educated case by case, who will understand the practices in the industry, who will know how to preside, and who will know how to drive the case to a swift decision," Mr. Cohen wrote.

He is a director of the American Arbitration Association, and former counsel for the New York State Chamber of Commerce and the Port of New York Authority. He was active in gaining statutory recognition of arbitration in New York state.

Albany

The Appeal Board in its 53rd decision, further reduced the clearance of the Schine Oneonta and Palace theatres, Oneonta, N. Y., over Smalley's theatre in Delhi, N. Y. The board, ruling that competition between the towns, 21 miles apart, is slight, set a three-day maximum. The award by Harold B. Slingerman cut the margin granted to Schine by Paramount, MGM, Warners, RKO and Twentieth Century-Fox from 30 to 14 days. The Appeal Board said the three-day maximum would conform more closely to precedents set in upstate New York in the complaints of the Smalley Sidney theatre and the American theatre, Canton, N. Y. Costs were divided equally.

Los Angeles

Los Angeles' 12th case, the clearance action of the Eagle theatre against the five distributors and the Glen theatre was decided for the complainant last week by Clay Robbins, arbitrator. He ruled that competition with the Glen was insufficient to warrant a seven day clearance over the Eagle and directed Warners, RKO, Paramount and MGM to give the Eagle availability equal to other subsequent run theatres in the Los Angeles area, charging the same admission price. Twentieth Century-Fox was dismissed as an affiliate of the intervening Fox West Coast circuit. Costs were charged one-half against complainant and one-half among defendants and intervenors.

Dallas

All counts of the three section complaint of L. W. Adwell, operating the Roxy theatre, San Angelo, Tex., were dismissed on February 10th at Dallas by Fred Florence, arbitrator. It was the 8th case, and was filed early in December. He found that he had no jurisdiction over the specific run aspect of the demand and ruled that complainant failed to prove clearance or some run charges against Paramount, Warners, MGM and Fox. Mr. Adwell must pay costs.

New complaints were filed this week at Buffalo, Chicago, Omaha, and Cleveland.

Buffalo

The Schine circuit, Gloversville, filed the 18th Buffalo case, a clearance action for its Granada theatre, Buffalo, on Thursday through the S. G. Theatre Corporation. Naming the five consenting distributors and Shea's Kensington theatre, it asked elimination or equitable reduction of the Kensington clearance.

Omaha

Frank P. Gartner, operator of the Rialto theatre, Beatrice, Neb., charged last week that MGM, Paramount, RKO and Twentieth Century-Fox refuse to grant him some run under the terms of Section VI. It is the third Omaha action.

Cleveland

A clearance demand, the eighth Cleveland case, was filed Thursday by the Capitol theatre, Delphos, O. It charged that Paramount, Warners, RKO and MGM refused to license pictures on a reasonable basis. Elimination of clearance in favor of the Warner circuit's Ohio and Sigma theatres, Lima, O., and the Schine Van Wert theatre in Van Wert was asked. Also the Capitol seeks availability without regard to Lima and concurrent with Van Wert.

Chicago

The first new Chicago arbitration case since November was filed on February 13th, when Joseph Marchesi, A. Marchesi and James Marchesi, doing business as Marchesi Bros., complained that clearance granted by Loew's, and Warners, to the Orpheum theatre and the Web theatre of Savanna, Ill., over their Carroll theatre, Mt. Carroll, Ill., is unreasonable.

Complainant asks an award abolishing clearance or establishing a maximum. Frank R. Eagleton, owner and operator of the Times theatre, was named as an interested party.

Philadelphia

The 10th Philadelphia case, pending since July, 1941, was settled by a stipulation Tuesday which applied to the clearance demand of the Liberty theatre, Camden, N. J., the same settlement awarded in the 11th case to the Parkside theatre. Both theatres are operated by Abe M. Ellis.

MGM, Warners, RKO and Paramount agreed in the stipulation signed by Ronald J. Christy to cut clearance of the Broadway, Tower, Lyric, Victoria and Rio theatres over the Liberty from 21 to 14 days. The 21-day margins of the Camden, Savar, Stanley, Grand and Liberty theatres was accepted as reasonable. Costs were divided.

Estimate 20,000 Bookings

Warner Brothers estimated last week that playdates for "Yankee Doodle Dandy" would total approximately 20,000. Repeat bookings were running 40 per cent ahead of "Sergeant York," which had approximately 17,500 playdates, the company said.

Receives Captaincy in Army

Harold S. Bareford, member of Warner Brothers' legal staff, has been commissioned a captain in the Army.

Exhibition Rallies to Aid Dimes Drive

Campaign Now Under Way; Industry Prepares for Red Cross Collection

More than 10,000 theatres pledged support of the "March of Dimes" annual infantile paralysis drive, which began Thursday. The figure was released Monday at New York headquarters, and at mid-week last minute pledges were expected. Meanwhile, participating houses had received the campaign book and the trailer, and on Thursday began the collections which are expected to be greater this year than ever.

Indication was seen in a pre-campaign collection, last week, by Loew's Palace, Washington. In seven days, it collected $4,001. Last year, in eight days, it collected only $2,759.

The War Activities Committee, in New York, already is preparing the Red Cross campaign, which will be held this year April 1st through 6th, timed not to follow too closely the infantile paralysis drive. Barney Balaban, national chairman of the drive, this week completed appointments to his staff.

Balaban Names Staff In Red Cross Drive

Named were: Claude F. Lee, assistant; Walter Vincent, treasurer; Thomas J. Connors, distribution; Oscar A. Doob, publicity; Ed Sullivan and Robert Weitman, special war fund shows.

Co-chairmen: Nate Blumberg, James Cagney, Jack Cohn, Edward Kuykendall, Martin Quigley, N. Peter Rathvon, Samuel Rinzler, M. A. Rosenberg, Nicholas M. Schenck, Charles Skouras, Albert Warner.

Meanwhile, the nation's exhibitors aided the war effort further this week by arranging to play the Office of War Information short subject, "Point Rationing of Foods," which explains in six-minute cartoon form the seemingly complex system which begins March 1st. The WAC changed its war films release schedule to include the short.

In the March of Dimes drive, special emphasis was placed on having participating theatres make collections; and in most areas response was immediate and 100 per cent. Fred Dolle, Louisville exhibitor, wrote New York headquarters last week that all theatres in his area pledged collections. At a Jacksonville meeting last week of Georgia and Florida exhibitors, 620 of 638 houses promised collections.

The national committee's "flying Troopers"—Edward Alperson, Harry Brandt, Oscar Doob and Si Fabian—returned to New York last week after addressing exhibitor groups in many cities.

Copper Matinees Are Continued

The continuing drive by theatres for scrap metal—especially copper—brings reports of many "copper matinees" and other stunts yielding unusual amounts.

A special after-school scrap copper matinee at 43 neighborhood Warner theatres in Philadelphia yielded 8,900 pounds, it was announced by Ted Schlanger, zone head. Admission to all houses was a quarter-pound of copper scrap. Collection and distribution of the scrap was turned over to the Salvation Army.

The New Jersey drive to collect copper, brass and bronze opened last week at the De Witt theatre, Bayonne, where thousands of children appeared when they were dismissed from school for the occasion. They were addressed by Roddy McDowall, 13-year-old British actor; the city's mayor, James Donovan, and others. The affair was handled by Robert Dietch, manager of the house, and Anthony Williams, Warner circuit district manager.

The Wil-Kin Theatre Supply, Inc., of Atlanta and Charlotte, reported last week it had collected from southeastern theatres more than 3,176 pounds of copper carbon salvage.

Thirty-eight Carolina, Virginia and West Virginia houses in recent copper matinees collected approximately 8,000 pounds.

San Francisco Party Yields 7,000 Pounds

More than 7,000 pounds of copper, brass and bottle caps were accumulated in a "Salvage for Victory Theatre Party" in San Francisco, by the Fox West Coast Theatres circuit. With the 5,000-seat Fox theatre filled to overflowing, northern California circuit manager B. V. Sturdivant ordered the Paramount theatre also thrown open for the event, with several thousand overflow patrons attending at that house.

Plans for future collection campaigns connected with the war effort were made at a session of northern California theatre men recently, to conduct more efficiently such drives and increase the donations. Chairman of the committee named for the San Francisco area is D. J. McNerney. Others on the committee include Mr. Sturdivant; Joseph Blumenfeld, C. L. Laws, Blumenfeld circuit; George Mann, William David, Redwood Theatres; Robert McNeill, Gene Emmick, Mike Naify, Golden State and T & D Jr. circuits; James and George Nasser of Nasser Brothers' Circuit; Sam Levin, San Francisco Theatres, Inc.; John Peters and Rotus Harvey of Independent Exhibitors of Northern California, and Hulda McGinn, California Theatres Association.

New York theatres and other places of amusement have a quota of $1,500,000 in the forthcoming Red Cross drive to collect $125,000,000, of which $12,920,700 is the New York share. At a luncheon in the city last week, their representatives informed Colby Chester, general chairman of the local campaign, that a step toward the goal would be the Madison Square Garden Red Cross War Fund benefit show April 5th. At least $250,000 is expected from that venture.

At the luncheon, for the film industry, were Leonard Goldenson, Paramount; N. Peter Rathvon, RKO; Major Leslie Thompson, RKO; Gus Eyssell, Music Hall, and others.

Many of the city's theatres have Red Cross representatives in lobbies, registering blood donors. Many more are expected to adopt the idea.

The United Nations drive had echoes this week in the reports which continued to reach the WAC in New York from the field. It was disclosed, for instance, that Illinois houses collected $80,000, of which $62,500 came from Chicago.

A suggestion that the WAC record the date and title of every Victory Short played by the theatres throughout the country, has been advanced by S. J. Gregory and Pete Panagos of the Alliance Circuit, Illinois.

Brooklyn Theatre Sells $1,000,000 in Bonds

The record would provide a means of checking exhibitors who might not be doing their share and also would show the vast amount of time contributed by the motion picture industry to the building of morale on the home front.

In New Haven, Harry F. Shaw, Loew-Poli division manager and head of the theatres' effort there to collect musical instruments and sports apparatus for war prisoners, last week reported 500 playable instruments and 1,000 sports pieces collected.

Loew's Pitkin, Brooklyn, last week celebrated the sale of more than $1,000,000 in Bonds. There were ceremonies on the stage, and borough officials attended.

COMPLETE "DIMES" REPORT EXPECTED

A complete, state-by-state, theatre-by-theatre report of collections will be made as soon as possible after the March of Dimes drive, New York headquarters announced this week. The desire for an immediate, comprehensive public report was attributed to national chairman Nicholas M. Schenck, president of Loew's, who is expected to credit individual chairmen and managers for their support of the campaign.

PRC Gross on Westerns Up 47 Per Cent

Producers Releasing Corporation announced in Hollywood this week that grosses on the company's Western pictures this season were up 47 per cent, compared with this period a year ago. Arthur Greenblatt, vice-president in charge of distribution, said that PRC is releasing the following series: "Billy the Kid," starring Buster Crabbe with Al St. John; "The Lone Rider," starring Bob Livingston; "The Texas Rangers," starring Dave O'Brien and Jim Newill.

The company completed bookings for the following: "Queen of Broadway" and "The Payoff," with Oriental theatre, Chicago; "A Night for Crime," Woods theatre, Chicago; "Dead Men Walk," Palm State, a first run house in Detroit. Plans for the premiere of "Corredigor" will be announced by the company shortly.

Revise Censorship Code On Press and Radio

In a second revision of the code governing broadcasting and press operations during wartime, the Office of Censorship last Wednesday relaxed restrictions concerning announcement of casualty lists and war production news, and at the same time suggested that radio stations exercise care in foreign language broadcasting by insuring the loyalty of their personnel.

The office also stressed the importance of broadcasters using their facilities intelligently, and warned that they should not be employed "so that listeners would come to depend on radio for assistance in the event of an actual raid."

Named Denver Salesman

Thomas McMahon, office manager of the RKO Radio exchange in Denver, has been promoted to salesman, it was announced recently by Al Kolitz, branch manager.

COAST LABOR COUNCIL BID STIRS CONTROVERSY

Demand of Unions Is for Central Unit Including Studio Locals Only

by VANCE KING
in Hollywood

Old, simmering enmities over a multitude of issues in Hollywood labor circles, including the Browne-Bioff scandal and the charges of "Communism," are due to come to the fore again this week.

The prime matter at stake is a demand by several Hollywood labor groups that a Hollywood central labor council be established for the inclusion of only studio workers' locals.

These, including the painters' brotherhood locals, the Screen Actors Guild, the Teamsters' local, have carried their appeal to the recent AFL international executive board meeting at Miami.

The AFL executive board promised to send several investigators to Hollywood and Los Angeles to investigate charges that the Los Angeles Central Labor Council, to which these organizations do not now belong, is a "paper" setup, with member locals merely having token representation through not listing their entire memberships for the monthly per capita tax.

This, J. W. Buzzell, executive secretary of the Los Angeles council, who also was present at the board session, denied heatedly.

Mr. Buzzell claimed the full membership of the locals affiliated with the council was 175,000. The Hollywood groups questioned this, declaring they, with the other teamsters' locals in the district, had a total membership of 55,000.

So the international board is investigating.

With the interest of labor men whetted by the pending investigation, some leaders of the 10 IATSE locals are considering the possibility of their organizations withdrawing from the council.

In this they would be following the Screen Actors Guild, Moving Picture Painters Local 644, Studio Transportation Drivers Local 399 and other teamsters' district locals, and various groups affiliated with the Conference of Studio Unions.

The IATSE groups are in a peculiar spot. Their history in the Los Angeles Council is a curious one.

Buzzell Was Active on Behalf of Bioff

Years ago, they withdrew. Then, when William Bioff, international representative of president George E. Browne, became entangled in the toils of the law, first with income tax evasion charges and later with extortion allegations, the locals rejoined the council.

Mr. Buzzell, who for more than 20 years has been executive secretary of the council, became active in Bioff's behalf, defending him in various ways and throwing the support of the council to the man who later was found guilty, with president Browne, of blackmailing major film companies of hundreds of thousands of dollars.

The IATSE at that time had about 9,000 members.

Locals affiliated with the council pay 10 cents per capita monthly tax for their memberships.

Mr. Buzzell has consistently voiced charges of "Communism" in all troubles which have hit at his control of the general Los Angeles labor policies, such as in the Federated Motion Picture Crafts strike in 1937 and the fight of the United Studio Technicians Guild, composed of insurgents, against the IATSE some time later.

Bioff, who was one of the chief targets of the strikers and the dissidents, made the same charges.

"Old line" AFL leaders point out that the policy of the American Federation of Labor has been to avoid breaking up districts like Los Angeles proper into separate labor councils. Whether this policy will be adhered to in face of the charges being made against the Los Angeles council is a question.

May Set Up Distribution of Films with Labor Message

Possible establishment of a distribution system to bring before unions and public alike motion pictures bearing union labor's message loomed this week in Hollywood.

The possibility of Hollywood labor unions and affiliated groups banding together to produce their own "message" films also was under discussion.

The initial move in the campaign was made by Harry Rathner, who last Saturday showed Frontier Films' "Native Land" to an invited group of business representatives of AFL unions, chief among whom were the teamsters and the musicians groups.

The picture was made in New York by persons who contributed their services and money, and was reviewed in Motion Picture Herald of May 16, 1942.

The local labor unions will be asked to sponsor public showings of "Native Land" at two of the specialty exhibition houses in Los Angeles which usually show foreign films, or take over another theatre for showing to union members exclusively.

Setting up of a national system of "playdates" at union meetings, through which a "message" picture would be guaranteed a certain number of dates, is the main subject of discussion, while the production of such films, through donation of services and contributions of money, occupies almost equal importance.

Once the distribution setup is obtained, the production is believed virtually certain to follow.

No union leader would allow himself to be quoted concerning the proposed projects, one admitting, however, that the "discussions" are being carried on. Mr. Rathner himself declared he was merely acting for Frontier Films, and that he himself was not interested in the projects.

However, it was learned on good authority that definite proposals are to be made to the union groups, pointing out that the motion picture can carry their messages to their brothers and the public effectively, once the screenings are set.

In this way the unions effectively can contribute to the campaign of maintaining labor gains achieved in the last few years against encroachments of wartime emergency, it will be pointed out.

However, with all the talk about "playdates" and production, no mention is being made of government raw film stock rationing.

Propose Censor In Delaware

A State board of censors for motion pictures, consisting of seven members, of whom at least two would be women, has been proposed by Senator Robert H. Yerkes of Houston, majority floor leader of the Delaware Senate.

Senator Yerkes, who has introduced a skeleton bill to create the board, declared that he intends to have a substitute measure offered containing full details of his plan which will follow closely the film censorship law now in force in Pennsylvania.

Senator Yerkes said his bill would provide for one member of the board to come from Wilmington, two from rural New Castle County, two from Kent County and two from Sussex County. They would serve without compensation and no more than four could come from the same political party.

No motion picture could be shown in Delaware unless it had been approved by at least two members of the board, under Senator Yerkes' plan. The chairman and the secretary of the board would be chosen from among the board's membership.

Paper Cuts Hamper Ad Campaigns

Magazines Restrict Space to Total of Last Year, Forbid Changes

Motion picture companies which in the last year have planned bigger direct-to-the-consumer advertising campaigns through national weekly and monthly magazines will have to get along with the same space, or less, than in the past. The Government orders for cuts in magazine size have forced publishers to restrict their customers to the amount they used last year and to reject copy from new advertisers.

Distributors, also, now must gear their copy to long-range planning because publishers will not permit film companies to switch schedules to conform with last minute changes in release dates of pictures. In addition, the distributor has no guarantee that his advertising will not be cancelled at the last moment in the event that future paper cuts by the War Production Board necessitate more drastic measures.

Increased magazine appropriations for 1943 which will not be absorbed are being diverted by agencies to radio advertising.

Since the 10 per cent cut in paper stock ordered February 1st by the WPB, which may be followed by another 10 per cent cut in April, publishers have had to adjust advertising and editorial policies to conform to the emergency and distributors have been forced to meet the terms set down by the magazines.

Large national publications, including *Life, Ladies' Home Journal, Woman's Home Companion, Red Book, McCall's, American* and others, have decreed a "preferential" status for all their advertisers, with the biggest customers, such as food, drug, dentrifice, tobacco and other regular accounts getting first consideration over smaller customers. The motion picture companies fall into the latter category, despite the fact that six distributors, Columbia, MGM, Paramount, Twentieth Century-Fox, United Artists and Warners spent a total of $1,659,663 on magazine advertising in 1942, exclusive of farm journals, with MGM leading as the biggest space buyer for the year with an expenditure of $560,035.

No Increased Space Available for 1943

According to magazine officials and advertising agency executives, film companies which held contracts for 1942 have been able to reserve space for 1943, but no increased lineage will be given these distributors for the rest of the year. The distributor who is considered a non-regular customer, one who has used magazine advertising on a now-and-then basis, definitely will find the publications' field closed to him for the balance of 1943.

In addition, the large publications generally have ruled that no "switches" in dates will be permitted motion picture companies. In the past, a distributor frequently contracted for space in a particular month and then because production on a feature was held up, decided to move the ad to a later date to coincide with release of the picture. This procedure definitely is "verboten," publishers say. Agency executives observe that film company advertising will have to be planned on a long-range basis.

Advertising agencies, for the most part, find themselves in an anomalous position. Film companies with more money to spend as a result of increased revenues of 1942, increased their appropriations this year. Agencies, therefore, have additional funds to place in magazines but cannot spend more than their 1942 schedules because of the paper shortage. This situation obtains in other industries as well.

Advertising Now Is Seller's Market

An editorial in the February 12th issue of *Printers' Ink* commented on the "turnabout" of selling functions, as follows: "The cut in paper consumption . . presages the prospect of advertising entering a seller's market where the space salesman, formerly the lowly servant of the lordly advertiser, may be accorded all the deference and formality formally reserved exclusively for the one in the buyer's seat." The editorial also urged that the advertiser "have something really constructive to say in his copy henceforth."

In the same issue, Harry W. Yokall, managing director of Condé Nast Publications, Ltd., London, reported: "In England today, advertising agents take publishers out to lunch and advertisers insist on standing treat when space salesmen call on them." British publications must now get along with 19.5 per cent of the paper they used before the war, Mr. Yokall said.

Meanwhile, radio advertising officials are hopeful that a large portion of magazine appropriations of distributors for 1943 which will not be absorbed, will be diverted to the networks. A radio sales executive said in New York this week that radio advertising of film companies, on a regional basis, which has been on the increase since the beginning of the 1942-43 season, may reach new levels this year.

Thus far, while new business has been rejected, there have been no cancellations of advertising placed by motion picture companies, but if the 10 per cent cut now in effect is followed by another of equal amount in April and a third later in the Spring, magazines may be forced to cancel film ads to give preference to "old, established, regular customers," a leading publishers' representative in New York said last week.

"As far as the independent producer is concerned," he pointed out, "the advertiser who has taken space sporadically and only in advance of some important release will find that magazines will refuse his business."

Executives of advertising agencies, including Buchanan & Co., Donahue and Coe, and Foote, Cone and Belding, uniformly deny that film company ads already placed for 1943 have been cancelled or that publications contemplate the move. The Buchanan agency reported, however, that it could not place a distributor's ad with *Life* magazine beyond the schedules already contracted for this year; that extra lineage would not be forthcoming and that it may develop that publications may be forced to stagger ads, that is skip one month and insert the ad for the following month.

The current magazine crisis was summarized last week by Thomas Ward, advertising manager of *Life,* in a telegram to directors of media of advertising agencies. Mr. Ward declared that for *Life,* the WPB's 10 per cent cut in newsprint for 1943 "proved to be a 30 per cent cut from our rate of paper consumption in the last quarter of 1942." In order to meet the cut, he advised, *Life* had to reduce its circulation as well as limit advertising. Starting with a 4,200,000 printing order at the end of the year, *Life* gradually has been reduced to 3,700,000. This reduction is coming out of newstand sales, and as *Life's* newstand returns have averaged only one per cent, this is practically a reduction of net paid circulation," he said.

Momand Repeats Trust Charges

A. B. Momand continued this week to voice his charges that the major distributors and the Griffith circuit conspired to force him from business in Shawnee and Seminole, Okla. Having taken the stand two weeks ago in Oklahoma City Federal court in his 12-year-old $5,000,000 anti-trust suit and having submitted since then to cross-examination by the defense, Mr. Momand this week pressed his allegations through his chief attorney, George Ryan. The suit is in its sixth week.

Mr. Ryan singled out Paramount last Saturday. He charged attempts to obtain a monopoly, traced the company's history and outlined its organization. Previously, Attorney Ryan, formerly Twentieth Century-Fox manager in Oklahoma City, denied under defense counsel questioning the statements Mr. Momand in direct testimony had attributed to him. Defense witnesses were to take the stand this week.

Last week, presiding Judge Bower Broaddus dismissed conspiracy charges against Educational, Pathe and Columbia. Observers predicted from Judge Broaddus' remarks that other companies might be dismissed this week.

Red Cross Plans Film Project

The American Red Cross, which so far has the cooperation of Paramount, RKO, Universal and Twentieth Century-Fox, has inaugurated a project designed to bring first run pictures in 16mm. to patients in more than 350 U. S. Army hospitals throughout the country.

Pictures are planned to be shown from 30 to 60 days after the national release date, and included so far on the program for February are "Palm Beach Story," "The Road to Morocco," "The Black Swan" and "The Major and the Minor." The Red Cross, already reported to be the third largest circuit operator in the country, will handle bookings at its national headquarters, and films will be distributed to approximately 150 circuits from six main exchange cities at key points.

Four area directors of the Red Cross will supervise activities, while the separate recreation staffs of each hospital will arrange for showings in cooperation with medical officers and hospital staffs. Enlisted men who were trained as projectionists will be detailed to Red Cross service in most cases, it was announced.

Joins Warner Circuit

James Tighe has joined the publicity department of the Warner theatre circuit in Philadelphia, succeeding Al Zimbalist, who joined the publicity department of the RKO theatres in New York. New to the industry, Mr. Tighe was formerly with the Philadelphia Council of Defense.

Change Serial's Title

The title of the Republic serial, "Samba in Darkest Africa" has been changed to "Secret Service in Darkest Africa." Production on the chapter-play will start shortly.





FOLKS HAVE MONEY TO BURN WHEN YOU PLAY IT!

Metro-GOLDMINE-Mayer's

Surefire Nationwide Hit!

SPENCER TRACY
Katharine HEPBURN

in

"KEEPER OF THE FLAME"

with Richard Whorf • Margaret Wycherly • Forrest Tucker • Frank Craven • Horace McNally • Percy Kilbride • Screen Play by Donald Ogden Stewart • Based Upon the Book by I. A. R. Wylie • Directed by GEORGE CUKOR • Produced by VICTOR SAVILLE • Associate Producer Leon Gordon • A Metro-Goldmine-Mayer Picture

"March of Dimes" Feb. 18—24

LITHO U.S.A.

LEADERS SEE BRIGHT YEAR FOR MEXICAN TRADE

Industry Unity, Improved Financing Are Cited as Contributing Factors

by LUIS BECERRA CELIS
in Mexico City

Optimism for 1943 for the Mexican industry was stressed in reports rendered at the banquet here celebrating the first anniversary of the Banco Cinematografica, S.A., the bank the industry and the government established to finance the business. There were no speeches at this banquet; just the reading of reports which it was explained, spoke for themselves.

It was declared that never before has there been such unity and cordiality in the industry, a condition that is enabling Mexican films to meet foreign competition and to find a better acceptance abroad, especially in the United States and most Latin American countries. The reports indicated that better service from the banks and more attention from investors had been a big help.

Producers attending the banquet estimated that 1943 promised to be even better for the business than was 1942, the best year of the 12 since Mexico began the modernization of her film industry. These producers predicted that production this year would total about 60 features, of which six already are in work. Some producers said that the 1943 output figures probably would be higher, but they did not venture any figures.

Those attending the banquet, chairman of which was Carlos Carriedo Galvan, president of the bank, included:

Jesus Grovas, former chief of the company of that name, connection with which he recently severed; Mauricio de la Serna, Fernando de Fuentes and Santiago Reachi, leading producers; Emilio Thalman, manager, and Atanasio Sarabia, assistant manager of the National Bank of Mexico, this country's largest private bank, which is backed by French capital and which has been prominent in financing the picture industry; Enrique Sarro, assistant manager of the Nacional Financiera, a government financing bank, and Georges Pinzon, president of the Free French of Mexico Committee.

Exhibitors Seek to Halt New Tax on Gross

Exhibitors of Monterrey, capital of Nuevo Leon State and a leading northeastern business center, have joined other public entertainment operators there in asking the courts for an injunction to restrain the civic government from putting into effect a new tax scale that amounts to a 21 per cent levy on their gross. The petitioners declare that this tax is confiscatory and that it is probable that no amusement enterprise in Monterrey will be able to survive it.

In defending this increased taxation, the civic government told the courts that it considered amusements as luxuries and considered that they must bear a heavy share of taxation. The exhibitors and other amusements operators countered this argument with the contention that amusements were a must in these times as contributed to public morale. The outcome of this case is being watched by all exhibitors, as it is expected to set a precedent in theatre and other taxation disputes.

Lawyers of the Ministry of the Interior, the principal government department, are studying a law of protection for the cinematographic industry which, when it is approved by President Manuel Avila Camacho, will be submitted to the new Congress which is to convene on September 1st.

The law, it is learned, is composed of a series of legal dispositions that are intended, sponsors of the measure say, to protect the national films industry from any unfair competition from foreign companies and the provision of various forms of official aid, including exemption from certain Federal taxes, until the business is on its economic feet.

Editing of the draft of this law is under the personal charge of Minister Miguel Aleman, who has been in Hollywood.

▽

Exhibitors here have received a sharp warning from the Municipal Amusements Department to the effect that if they continue to accommodate standees they will be severely punished, in the form of fines and possible annulment of licenses. The department explained that many theatres here, particularly the second run, frequently are overcrowded. It has ordered its inspectors to see to it that all theatres halt the sale of tickets when all the seats are filled.

The department has received many complaints against this standee practice. It is seeking to prevent any danger of a catastrophe due to that cause.

Film Library Planned For Mexico

President Camacho has authorized the Ministry of Public Education to organize here Mexico's first cinematographic library which will contain for preservation and exhibition all pictures, documents and other things pertaining to them that are in the possession of various departments of the Federal government.

The Ministry has assigned experts to gather these films and data pertaining to them and to catalogue them. The library is expected to be in service by Easter.

▽

Plans are being completed by the Rodriguez family, which is in all branches of the industry from acting to production, to establish a studio here. Ismael and Jose are sponsoring the plan. They have produced several record box office films. They expect to have their studio in operation in the early autumn.

Production is being arranged by Soria and Santander, leading producers, on a musical romance based upon "Adios Mariquita Linda" ("Good bye, Pretty Little Molly"), one of Mexico's most popular songs. They have been successful with their latest film, "La Virgen Morena" ("The Brunette Virgin") concerning Our Lady of Guadalupe, Mexico's patron saint.

Gabriel Soria learned his business in Hollywood so well that he has the distinction of having won five consecutive annual gold medals for his work in Mexico.

'Cabin', 'Force' Openings Set

Premieres of new product set this week by major distributors included "Cabin in the Sky," the MGM all-Negro musical which will open at the Majestic theatre, Dallas, on March 11th. Produced by Arthur Freed, the picture stars Ethel Waters, Eddie "Rochester" Anderson and Lena Horne, with Louis Armstrong, Rex Ingram, Duke Ellington and his orchestra and the Hall Johnson Choir.

Four special premieres of "Air Force" were scheduled this week by Warner Bros. in four cities for March. The picture will open at the Earle and Ambassador theatres, Washington, probably March 5th; Miller theatre, Wichita, March 11th; Orpheum, Seattle, March 11th, and State, Tampa, March 11th. Extensive radio exploitation plans for the four-city openings are being planned by the company.

Loew's Criterion in New York announced this week that Universal's "Pittsburgh," starring Marlene Dietrich, Randolph Scott and John Wayne, will open at that theatre February 24th.

Army May Take Over Fair Grounds in Pennsylvania

The York Interstate Fairgrounds at York, Pa., site of the largest annual exposition in Pennsylvania, may be turned over to the Army. Samuel S. Lewis, president and general manager of the Fair, disclosed that Army officials recently "looked over" the grounds, but made no comment as to possible use.

Mr. Lewis added that he was making a survey of the fair grounds and arranging the affairs of the exposition, compiling the information in the event the Government seeks to take over the grounds. Earlier in the month, the fair society proceeded with plans for the 1943 exposition, selecting September 14th through 18th as the dates for the event this year.

Dawn Patrol Matinees

The Ohio theatre in Columbus is now offering "dawn patrol" matinees for war workers which last until 5 A.M. The Grand theatre follows the same policy on Thursdays and Fridays.

Elected to Publicity Group

The National Association of Publicity Directors, Inc., at a meeting held in New York last week, elected Stanley Todd of the Railway Express Company a member. Mr. Todd is editor of the Railway Express house organ.

Joins 20th-Fox Sales Staff

Tony Hartford has been appointed a salesman for Twentieth Century-Fox in Portland, Ore., succeeding Leonard Raatz, who has joined the Navy.

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

Contrary to the sanguine note of optimism which is discernible in the announcements of some British producers, and to which editorial reference has been made in these pages, there is in others a marked caution noticeable when complete details of production plans for the year are talked about. Some organizations are going all out in their programming but such is the material circumstance, they can scarcely live up to all their expressed intentions. Others are walking warily, talking in sum totals rather than precise details. However, it almost certainly will be a full time year as far as available personnel and studios are concerned.

Noticeable, too, is the sharp divergence in the flavor of films prospected. Whilst one studio's bias leans clearly and unashamedly towards the war and documentary, another proclaims its faith in escapism, its conviction that entertainment appeal should be the first and the last consideration.

Among this latter, lesser, but slowly expanding band, are British National, whose range of past successes goes from the sombre but realist "Love on the Dole" to the frank escapism and musical entertainment of the Flanagan and Allen comedy, "We'll Smile Again."

Early last production year British National's George Parrish came firmly to the opinion that the public taste for war films of a propaganda nature has been satiated, and orders thenceforth were issued for energies to be devoted to films of a more definite entertainment appeal.

Cannot Escape War As Background

It is, of course, practically impossible, and it would be wrong to try, to escape the war as a background and setting. Films about the present day in Britain must not, if they are to be contemporary documents, evade or ignore the war. But increasingly producers are pushing it to the background and bringing human beings to the forefront.

Flanagan and Allen, who now have virtually pushed vaudeville, their early and not least lucky love, out of the picture, save to travel the battlefronts and the farthest flung service camps to cheer the boys and girls in uniform with gratuitous helpings of their act, are now concentrating on films, and their second for British National, "Theatre Royal," first on that company's 1943 programme is now in full production.

British National Plans Eight This Year

British National plans to make eight films this year, on an approximate budget of £500,000, with the accent on entertainment. The Flanagan and Allen comedy, which John Baxter is producing and directing, is a fair specimen. Next for the studio floor is a more serious minded and realistic picture, "The Shipbuilders," a story of Clydeside, which Mr. Baxter also will produce and direct. It would seem to be Mr. Baxter's brand of meat. On the tapis, too, is "Big Ben," a story of Britain's Empire and the influence of the chimes of Big Ben—a recurrent radio signal from London—on ordinary people going about their business in the far flung corners of the world.

MAY RELEASE TWO BRITISH STUDIOS

Unofficial indications from London last week were that it is probable, following approaches to the authorities, that two of the largest British studios now reserved for other purposes may be released either partially or entirely for British production. It is believed, also, the reports indicated, that Two Cities, currently the most active production organization in England, may have practically a monopoly on studio space thus made available.

Arthur Lucan To Be Starred in One

Of musical and romantic flavor is "Polonaise," a lavishly staged production in which Chopin's music will be woven into a story with both a Polish and a Scottish setting. Arthur Lucan, still one of Britain's Money-making Ten, will be starred in yet another "Old Mother Riley" extravaganza. (His "Old Mother Riley, Detective" is set for immediate trade show). Leslie and Elizabeth Hiscott will make another film for British National, claiming the floor as soon as "Theatre Royal" is finished. Their latest effort will be a screen version of the novel "Canon in Residence."

Birds of a different feather will flutter around the Ealing Studios' lot during 1943, for it would seem to be Michael Balcon's intention not to forsake the war as inspiration of more than one forthcoming film. Not all the Balcon prospects are war subjects, however.

His programme as so far announced includes a new Will Hay comedy, "My Learned Friend"; "Blackthorn Winter," a story of British agriculture between two wars, and "Fiddlers Three," which will array Cockney with Tommy Trinder in the habiliments of Ancient Rome.

Of more firmly documentary flavor will be "Voice of the People," which will epitomize the life and works of the British Broadcasting Corporation which, this 1943, attains its majority and 21 years of radio to the British Empire. Diana Morgan and Robert Hamer have put the film through the scenario stages and infused a fictional story into the chronicle to provide broader entertainment appeal.

"San Demetrio" has been considered in these pages already. A successor to this will be "Road to Abbie," preparations for which are now in an advanced stage. Donovan Pedelty and Major J. O. C. Orton are responsible for the scenario. Orton, likewise, is working with Flight Lieutenant Richard Hilary (author of the moving "The Last Enemy") on a story aimed to dramatize the work of the Air Sea Rescue Service.

Charles Hasse is author of a film documenting the invasion of Greece. Not least of all the Ealing productions promised for the current year is another story of Glasgow and its shipbuilding, epitomizing, incidentally, British national policy from 1918 to the present wartime boom in the shipyards. Harry Watt, who handled "Target for Tonight" will direct.

From Dennis Ogden's play, "The Peaceful Inn," script writers Angus McPhail and Diana Morgan have made a film adaptation and titled it "Halfway House." It is a story of a party of people staying at an inn where, they find, time has stood still for a year.

Casting difficulties are not the least of the many headaches afflicting wartime producers in Britain, difficulties not alone in cornering the most appropriate artistes but in working them into practicable shooting schedules. So many artistes, for instance, playing in the Two Cities-De Grunwald production "The Demi Paradise", are also acting currently on the London stage that special dexterity has to be used to manipulate shooting times and schedules so that they can fit in stage and screen appearances without one interfering with the other.

With shooting now concluded on the Two Cities-Concanen film of life in Britain's A.T.S., the seven stars have gone their several ways again and Leslie Howard and Derrick de Marney are working with editor Charles Saunders on the practical cutting of the film. Jean Gillie has gone to play "Cinderella" in a pantomime, Joan Gates is playing Anne Marten in "The Murder in the Red Barn," Joan Greenwood is back on the London stage and A.T.S. adviser on the film, Senior Commander Pratt, has gone back to the War Office.

Shooting Speeded on "Demi Paradise"

High speed production work is being registered by director Anthony Asquith at Denham on "The Demi Paradise." This week he got six and a half minutes' screen time into the can on one day, with one particular shot lasting four minutes.

Factory girls living in a Stafford war hostel were brought to London by directors Launder and Gilliatt and filmed for continuity sequences in "Millions Like Us."

WAR INCREASES POWER OF BRITISH FILM UNIONS

Additional Labor Problems Are Expected to Face Industry in 1943

by AUBREY FLANAGAN
in London

With the supply of labour as directed toward all three sections of the industry, now in this fourth year of war, becoming more restricted than ever before, it is not surprising that scarcely a month passes but the unions within the industry, and their rank and file, become increasingly self assertive. It would scarcely be an exaggeration to say that they also become more powerful.

With organization of labour in the motion picture industry going on, with increased and intensified demands from the unions for wages agreements and war bonuses, with the available supply of manpower and woman-power becoming smaller every day, it would seem likely that 1943 is going to see the industry suffering from more than one labour headache.

In the production section a move in the direction of closer collaboration of the various employees associations under a tighter and more assertive organization — The Film Industry Employees Council — has been made with ominous indications. A standard agreement for all studio and laboratory workers at last has been agreed upon, this a considerable achievement in an industry where in pre-war days labour conditions were sometimes poor.

The distributors, too, are suffering from the most grievous form of neuralgia following a new and more stringent attitude of the Ministry of Labour in regard to reservations. A longer working week has been instituted —with mixed reactions from wartime staffs —and a serious situation is envisaged in regard to future reservations of the feminine staff, with the likelihood that there will be few women under 31 unaffected.

Managers' Association Now Is Active

In the theatres themselves the latest and most explosive bombshell to be cast into what had been a fairly pacific camp was the demand of the National Association of Theatrical and Kine Employees for a new and considerably increased war bonus, amounting to 100 per cent more than the exhibitor had been paying. Managers, too, recently have been the object of organization by the N. A. T. K. E. and a recently former Cinema Managers Association is already stretching its limbs and developing its muscles for future battles with the picture house on behalf of managerial conditions. The labour supply situation is no better here than elsewhere.

The essential fact would seem to be that the shortage of labour has given the unions something near to a whip hand. Their power lies in control, more or less, of the source of supply, although, of course, they, too, to a great extent, are dependent upon the good will of the Ministry of Labour and its attitude to National Service.

MAY CUT BRITISH FILM PROGRAMS

The Cinematograph Exhibitors Association in England has proposed voluntary action to limit film programs to a length of two and a half hours, as a means of conserving raw stock. The proposal is seen as tending to reduce double featuring in the country. The proposal has been made to the British Board of Trade, in line with the expected 25 per cent reduction to be ordered in raw stock. Average programs in double feature houses now run about three hours.

Within the studios their strength has increased noticeably, and has not been ill assisted by generalship and direction in which something more than mere wage negotiation has been an objective. There is a political flavour about the studio unions, noticeably the Association of Cine Technicians, but they are not unwisely manipulated and in fact have made valuable and constructive contributions to the defence and consolidation of the wartime industry.

There is considerable antipathy to this stretching of youthful limbs, an antipathy found among the more conservative producers, who interpret this struggle for independence as the manipulation of hotheads, who plead, not without a certain justification, it would seem, that the interests of both sides, workers and producers, are bound up together and that only by joint action can the industry's citadel be consolidated.

The recent agreement on a standard agreement on wages and hours for all studio and laboratory workers was not achieved without the utmost struggle. The significant factor is that even the diehards among the employers would seem to have concluded that they must give as well as take and that by concessions from their side can harmony and industry progress be ensured.

With the reorganization, or rather the cementing of the various unions banded within the Film Industry Employees Council another move in the direction of labour's consolidation has been achieved. The F.I.E.C. represents 95 per cent of all those employed in the production industry and thus will yield not only some economic bargaining strength —although this is normally delegated to the respective unions — but considerable political power.

Within the exhibiting section these political flavours do not seem to obtain with the same vigour. The battle here is more a matter of wages and hours than anything else, though the National Association of Theatrical and Kine Employees is led with considerable pugnacity and a general absence of compromise of any kind.

Recently the C.E.A., which had been responsible for the ratification of the wage bonuses for all theatre workers since the war, had what, for all its courtesy of projection, proved to be a most explosive bombshell cast into their camp. The bombshell was the formal notice of termination of the previous bonus agreement and demand for a new system of bonuses, not on the previous percentage basis but on a flat rate basis.

Would Have to Pay 100% More in Bonuses

The bill the British picture house exhibitor is called upon to face would mean he would have to pay roughly another 100 per cent more in the form of war bonus. The N.A.T.K.E. president this year boasted that in the past four years the Association has obtained wage increases for its members amounting to £4,000,000. Under normal conditions there are 85,000 workers employed in the industry's picture houses. The increases demanded are ambitious. It is suggested that all employees earning a basic wage of £2 or over will get a bonus of £1, and those above the £4 mark a bonus of 30s.

Picture houses, too, are meeting considerable difficulties in staffing, with women—save in the most exceptional cases—drawn away into the forces or to munitions, and the exhibitor left to obtain his usherettes, projectionists, cashiers, etcetera, from three distinct groups.

The first group includes girls between 16 and 18. There are some employed in this category, although the high wages girls can earn in war factories offer competition with which the picture house can hardly contend. Nor is it of much value to train the youngsters as projectionists, since they are likely to be drawn into the forces as soon as they reach the registrable age.

There is the married woman with a child or children who is, in general, exempt from National Service. From this group some cinema workers have come, but it is found by exhibitors that they have a distinctly domestic inclination and cannot be persuaded always to work either regular or adequate hours. The only other group is over 31, not all of whom are psychologically or physiologically suited for training. They are none the less the only available group at present and they may yet be called in by the Minister of Labour.

Such conditions and situations clearly weaken the position of producer, distributor and exhibitor, and to a great extent strengthen the hands of the unions. Working conditions have not, it is obvious, been above criticism in some industry sections, and are indeed no better even now in some exceptional instances. If the power is wielded wisely, and a keener spirit of corporate consciousness and happier working conditions achieved, with the employee possessed of a sense of responsibility, the net result in the post-war era may be greater all around efficiency and not necessarily lower industry bank balances.

Theatre Has Six in Army

Six former employees of Loew's Aldine theatre in Wilmington are serving with the armed forces. They are Chester Jones, Arthur Wilson, Herbert Hennessey, Robert Gibbons, Donald Varell and Joseph Cirino.

IMMORTAL

- **IMMORTAL IN KANSAS CITY**
  Topping ALL records in three smash holdover openings!

- **IMMORTAL IN LOS ANGELES**
  Sensational in its simultaneous four-theatre run!

Bigger than such big ones as "The Black Swan" and "Spring-time in the Rockies"!



ANOTHER IMMORTAL HIT FRO

SERGEANT

- **IMMORTAL IN NEW YORK!**
  Rocking the Roxy's longest-standing records!

- **IMMORTAL IN SAN DIEGO!**
  Terrific in two theatres where it's playing day-and-date!



20th CENTURY-FOX!

Join the Industry's March of Dimes Drive . . . Feb. 18 to Feb. 24

COE SEES PRODUCTION CODE INDUSTRY 'CONSTITUTION'

MPPDA Official, at Boston, Calls Screen Equal of Munitions Factories

"American pictures will help light the way for the onward march of democracy," promised Charles Francis Coe, general counsel and vice-president of the Motion Picture Producers and Distributors of America, in a luncheon speech before the Advertising Club of Boston on Tuesday. He characterized the screen as an instrument of victory.

He spoke at the Hotel Statler to approximately 500 Boston advertising and business men, and representatives of the motion picture industry in New England.

Mr. Coe explained the self-regulation policy of the industry. He called the Production Code, "The constitution of the motion picture industry."

The speech marked the start of a new public relations program sponsored by the producers' association. In addresses to public groups, pamphlets, and through field representatives and publicity, the Industry Service Bureau will seek to tell the story of industry war activities, and of the theatre's place in community service.

The motion picture industry's many war activities were summarized by Mr. Coe. He called attention to the importance of the local theatre as an outlet of information and democratic ideas. "The motion picture industry is as much a war asset as munitions plants," he said.

Mr. Coe cited the participation in industry war work of more than 17,000 exhibitors. He said:

"The neighborhood theatres sold a billion in Bonds last September. They headed off a crisis in scrap through your cooperation and that of press and radio. I say to you that in all this land there is no more patriotic, earnest, able a group of citizens than the operators of our 17,000 theatres. Drop in and chat with your neighborhood exhibitor. You will find an eager friend and a community asset of immense capacity."

Attendance at theatres also makes possible, Mr. Coe pointed out, the distribution without cost of films to men on the fighting fronts. Industry production talent also is making more than 2,000 training pictures in Hollywood for the armed forces.

Code Is "Greatest" Business Document

"Criticism of the moral values of our product is virtually at the vanishing point," he said, in explaining the operation of the Production Code Administration.

"The Production Code is the 'constitution of the industry.' It is administered by an able board of schooled and experienced men. They read the scripts before pictures are made. The Code itself I unhesitatingly proclaim to be the greatest self-regulatory document of business history," Mr. Coe declared.

"The Code is a consolidation of experience with the public taste. It does not deny dramatic showing of crime; it requires only that the doer of evil shall reap the fruits of his deeds. It sets a pattern in the limitations of which the public has indicated its desires; and within which artists must express their creations. We revere the Code as the collateral securing our public trust."

Material for the speech was drawn largely from the series of pamphlets on the industry which will be published by the Industry Service Bureau. They are to be distributed to theatres, and sent to editors, educators, and other public leaders, according to plans disclosed by Mr. Coe two weeks ago.

Accompanying him to Boston were Arthur De Bra, David Palfreyman and Roy Norr, members of the MPPDA staff in New York, and Mark Larkin, Gordon White and Duke Hickey who will be field men for the Industry Service Bureau in the public relations campaign. Its object is to "fill theatres and keep them full," Mr. Coe said when he announced it two weeks ago.

Mr. Coe was scheduled to make a second public address on Thursday evening at New York before the Pacific Lodge, No. 233, F. and A. M., at a festival in honor of Masons in the armed forces. A number of theatre and motion picture people were to participate in the meeting.

M. J. Weisfeldt of Columbia and Sam E. Morris of Warners, co-chairmen, announced that the list of speakers and entertainers would include Mr. Coe, John W. Vandercook, George Sokolsky, Major John B. Ferris, Willard Johnson, Benny Fields and others.

Salary Control Order Appears Doomed in Congress Revolt

President Roosevelt's salary control order appeared this week to be on the way out, as a result of action by the House Ways and Means Committee February 13th. That committee, by a reported vote of 15 to 10, with five Democrats siding with the Republican minority, accepted a proposal of Representative Wesley E. Disney of Oklahoma to freeze all salaries in excess of $25,000 net after taxes at their December 7, 1941, level and to limit increases in lower salaries to such amounts as would not leave the recipients with more than $25,000 after Federal taxes.

Representative Disney's proposal was accepted in lieu of a provision for outright repeal of the order, sought by Representative Bertrand W. Gearhart of California, as a means of freeing salaries curtailed by the President without leaving the way open for excessive salary payments by war-swollen Government contractors.

So far as the film industry is concerned, the Disney proposal will free the situation, enabling the producers to carry out at least most of their contracts carrying automatic increase clauses and permitting the advancement of starlets under option contracts.

The action of the committee, which is expected to be approved by the House, was one of several serious defeats suffered by the Administration at the hands of Congress last week, indicating that the "blank check" era is over and actions of the Government from now on will be more closely scrutinized than they have been for the past ten years.

The fight against salary control was based on opposition to the limitation of income by fiat and on resentment over the President's defiance of the views of both House and Senate, expressed last year when the Ways and Means and Finance Committees rejected a proposal for such legislation.

From the standpoint of the Treasury, it is estimated that anywhere up to $110,000,000 in taxes will be collected as a result of repeal, which otherwise would have been lost, and the way is paved for further taxes, in the revenue bill to be enacted this year, which may effectively reduce net salary income to about the figure provided in the order.

Nothing less than a solid front of the Democratic membership can defeat the proposal in the House. There are 222 Democrats, against 209 Republicans and 4 Labor and Progressive members, and the defection of only 5 Democratic votes—and proponents of repeal claim more—would be sufficient.

M. & P. Ambulance in Tripoli

A dispatch forwarded from Stephen Galatti, director-general of the American Field Service in the Middle East, to Neil Agnew, general sales manager of Paramount, disclosed that the ambulance donated by patrons of the M. & P. Theatres in Boston was among the first dozen to arrive in Tripoli last month. The dispatch said that its drivers were William R. T. Van Cleef of New York and T. Edward Munce, Jr., of Harrisburg.

Fuel Crisis Closes House

First house in Reading, Pa., to close because of the fuel situation is the Capitol theatre. Operating only three days a week until now, the management decided to close entirely temporarily until the fuel situation improves. The house featured vaudeville three days a week, straight pictures the remainder of the week.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Paul Bowles, music critic of the New York Herald Tribune, said in print the other day, "Good movie scores are scarce, occasionally it would be nice to see a good film with some music that is really about the same thing the film is about, and that says what the film says just as clearly and just as simply." That may or may not apply to such matters the same standards as those respected by the Academy of Motion Picture Arts and Sciences but he can find himself food for another article, at least, in the following nominations for this year's awards.

Up for recognition via award of plaque are "The Shanghai Gesture," "The Gold Rush," "I Married a Witch," "The Talk of the Town," "Bambi," "The Pride of the Yankees," "Jungle Book," "To Be or Not to Be," "Random Harvest," "Klondike Fury," "Take a Letter, Darling," "Flying Tigers," "Joan of Paris," "Silver Queen," "The Corsican Brothers," "The Black Swan," "Arabian Nights" and "Now, Voyager."

Balloting on the above is to be done by the music branch of the Academy, which is to say persons who know music when they hear it, but the entire personnel of the Academy—persons who know what they like, if not why—will be voting on the 10 songs up for award, all written for and performed in motion pictures.

The songs are "Dearly Beloved" (from "You Were Never Lovelier"), "Love Is a Song" ("Bambi"), "How About You" ("Babes on Broadway"), "White Christmas" ("Holiday Inn"), "It Seems I Heard That Song Before" ("Youth on Parade"), "There's a Breeze on Lake Louise" ("Mayor of 44th Street"), "Pennies for Peppino" ("Flying with Music"), "I've Got a Gal in Kalamazoo" ("Orchestra Wives"), "Pig's Foot Pete" ("Hellzapoppin") and "Always in My Heart" ("Always in My Heart").

Production Index Dips

The production index dipped to 33 at the close of a week which witnessed the start of but six pictures and the completion of a dozen.

"Hostages", the Paramount production in which Luise Rainer returns to the screen, was the standout in the list of new undertakings.

RKO Radio started "The Leopard Man" with Dennis O'Keefe, Margo and Jean Brooks and "Gildersleeve's Bad Day" with the comedian of the title, Alan Carney and Jane Darwell.

Republic started "Calling Wild Bill Elliott" with Bill Elliott, George "Gabby" Hayes, Fred Kohler and Anne Jeffreys, and Producers Releasing started "Black Raven" (George Zucco, Wanda McKay) and "Submarine Base" (John Litel, Alan Baxter, Eric Blore, Iris Adrian).

The week in tabulation:

COMPLETED

Columbia
Redhead from Manhattan

MGM
Bataan Patrol

Monogram
Clancy Street Boys

Paramount
Alaska Highway

Republic
Santa Fe Scouts
King of the Cowboys

Universal
Cross Your Fingers

Warners
Mission to Moscow
Old Acquaintance
Devotion

STARTED

Paramount
Hostages

PRC
Black Raven
Submarine Base

RKO Radio
Leopard Man
Gildersleeve's Bad Day

Republic
Calling Wild Bill Elliott

SHOOTING

Columbia
Sahara
Blondie Buys a Horse
Attack by Night

MGM
Right About Face
Best Foot Forward
Girl Crazy
Faculty Row
I Dood It

Monogram
Ghosts in the Night

Paramount
Riding High
Five Graves to Cairo
So Proudly We Hail
Let's Face It

RKO Radio
Falcon Strikes Back
Free For All
Fallen Sparrow
Sky's the Limit

Republic
Man Trap

20th-Fox
Bomber's Moon
Stormy Weather
Heaven Can Wait
Jane Eyre

UA
Stage Door Canteen

Universal
Trombone from Heaven
Phantom of the Opera
Corvettes In Action

Wilson Cites Industry War Film Output

Addressing members of bench and bar as guest speaker at the Los Angeles Legal Secretaries Association's annual banquet on Friday last, Carey Wilson, who produced "You, John Jones," said in connection with that picture, and going on to speak of pictures in general, "Within a month after someone in Washington evolved the idea of this short, it was on its way to being shown in 11,200 theatres throughout the United States to an aggregate audience of 83,000,000 moviegoers. And that is but one of the many pictures that have been sent out to do a very necessary job of work.

"Then, too, we have a constant release of fine entertainment pictures woven around vital wartime themes—pictures made by Hollywood either at the suggestion of or with the cooperation of the Government and shown in theatres from coast to coast, week in and week out."

Universal Lists Producers

By way of documenting its declared policy of building a powerful production setup, Universal lists the following as producers: Walter Wanger, Howard Hawks, George Waggner, Alex Gottlieb, Howard Benedict and Erle C. Kenton. Associate producers listed are Don Brown, Ben Pivar, Paul Malvern, Bernard C. Burton, Will Cowan, Ken Goldsmith, Frank Shaw, Ford Beebe and Henry MacRae. Producer-writers are Felix Jackson, Dwight Taylor, Hugh Wedlock, Jr., and Edward Snyder; producer-directors are Henry Koster, Julien Duvivier and Edwin L. Marin; producer-writer-directors are Frank Ryan and Roy William Neil, and Charles Boyer is a producer-actor.

Two Outdoor Films In Technicolor

Weekend announcement of two subjects of outdoor character to be filmed in Technicolor denote the continuing use of pigmentation and open air as an offset to the ceiling on set costs. Universal revealed plans for production of "Raiders of the Desert," with the "Arabian Nights" trio, Maria Montez, Sabu and Jon Hall, which Paul Malvern will produce. Twentieth Century-Fox assigned Henry Hathaway, relieved last week of his duties on the RKO Radio production of "Free for All" (since retitled "The Lady Takes a Chance"), to direction of "Torpedo Squadron 8," for producer Walter Morosco.

B. G. DeSylva, Paramount executive producer, has announced "Seek, Strike, Destroy," depicting the tank destroyer in operation, as a vehicle for Brian Donlevy with Joseph Sistrom, producer of "Wake Island," in charge. . . . Robert Taylor, cast some time ago in MGM's "Russia," will appear in that picture, start of which is being rushed, before reporting to the Naval Air Force, in which he was inducted last week. . . . Ruth Warrick has been given the feminine lead in RKO Radio's "The Iron Major." . . . Producers Releasing Corporation has announced "Oh, Say Can You See," a musical, as its "first bid for A playing time." . . . The company has cast Cobina Wright, Sr., in "For Service Men Only," her first film.

"Unconquered," the Fritz Lang-Arnold Pressburger picture which was "Never Surrender" and "We Killed Hitler's Hangman" at other points in its career, now is known—it is declared finally—as "Hangmen Also Die." . . . Jack L. Warner has assigned Hal B. Wallis to production of "Buffalo Bill," for which no star has been announced, and the studio announces that Joe Louis, heavyweight champion now in service, will do a role in "This Is the Army." . . . Erich von Stroheim, withdrawn from the cast of "Hostages" at Paramount because he is still busy with "Five Graves to Cairo" there, is to play a Nazi in Samuel Goldwyn's "North Star."

MacMurray Cast In "Four Angels"

Paramount has named Fred MacMurray as male star of "Four Angels" opposite Dorothy Lamour, Betty Hutton, Diana Lynn and Mimi Chandler. . . . Roland Varno, Dutch actor, has replaced Francis Lederer in that studio's "Hostages," following the latter's withdrawal under what is described as "amicable arrangement with the studio."



Now watch them

Paramount

is the marvel of show busines today...Unmatched in industr records is Paramount's achiev ment in delivering so many te


'6 in a Row-
LUCKY
ORDAN
HAPPY GO
LUCKY
CECIL B. DEMILLE'S
REAP THE
WILD WIND
AT POPULAR
PRICES
grow...
CHINA
5 GRAVES TO
CAIRO
Consistency
ic top-grossing successes—with
ch regularity—in so short a
ne...And as we've said before,
just the end of the beginning!

Voice Objections on Tax, Bingo Bills

North Dakota Divorcement Measure Again Comes Up in Legislature

Legislative activity affecting industry interests continued at a lively pace last week. However, rather than the introduction of numerous additional bills, the center of the stage was occupied by factions voicing approval or disapproval of the proposed measures.

Both theatre owners and church organizations were mutually opposed to the Archinal-Farrell bill which would legalize bingo in New York State when operated by church or fraternal organizations. The Independent Theatre Owners Association received support of the State Council of Churches representing all major Protestant divisions.

It was reported that the Council said "the church is opposed to any form of gambling." The Wilson bill to give local communities the right to legalize such games, and the Quinn-Bannigan bill asking for state-supervised lotteries, also were denounced by the Church Council.

In another direction, a divorcement bill again was introduced in the North Dakota legislature. Similar action also has been taken in Kansas. The North Dakota proposal reopens the dispute which was first brought up in 1937. After its passage, a three-judge court declared the law unconstitutional, and following an appeal by producers in the United States supreme court, the North Dakota legislature repealed the act in 1939. Producer-distributor organizations would be prohibited from owning or controlling theatres in the state under the provisions of the bill.

Opposition grew to the Connecticut measure proposing a change in the taxation levy to 10 per cent of the admission charge instead of the present plan assessing theatres on seating capacity.

Hotel Group Aids Fight on Bill

Louis Schatz, attorney for the Connecticut Hotel Association, raised objections, after learning that hotels would be taxed on the basis of 20 per cent of the cost of service or merchandise. Mr. Schatz said that hotels would be charged 20 per cent of the amount of the dinner check whether or not they had floor shows. He said, "Hotels have never been considered as places of amusement, and the proposal is out of proportion."

Theatre owners objected to further taxation, which would amount to approximately $1,500,000 a year, according to Ernest Goodrich, Deputy Tax Commissioner. The present revenue from this source yields only $100,000 annually. Also introduced was a measure prohibiting Sunday work in the state.

The Central Standard Time which was to become effective this week in Ohio following passage by the legislature of a time-change law, faces a possible delay before Governor Bricker's signature is affixed to the measure. Opposition from key cities in the state was indicated, and Representative John Derighter had announced that he would introduce a resolution urging a veto of the bill.

Oppose Michigan Time Change

Further reverberations were felt in Michigan concerning its decision to revert to Standard Time. Donald Nelson, chairman of the War Production Board, urged the City Council of Detroit to refrain from following an example set by other Michigan communities, and to maintain the present War Time schedule. "Detroit is responsible for about one-tenth of the total savings in the nation achieved through the use of War Time," he said in a letter addressed to the Council.

A bill in the New Hampshire legislature proposed that all subsequent run theatres in the state should have access to pictures not later than 30 days after their first showing in the state. The enactment of such a measure would disrupt present clearance and release schedules completely.

Further hardships which would be encountered include the difficulty of supplying prints in the entire Boston territory, and obtaining a sufficient amount of raw stock. An alternative proposal to the 30-day availability is a clause asking that films be made available to New Hampshire houses within 60 days after the national release date.

Minor measures proposed in various state legislatures or city councils largely deal with fire prevention bills. Indiana exhibitors would be required to obtain annual licenses from the fire marshal costing either $5 or $10, according to the seating capacity of the theatre. The Milwaukee Council banned smoking in theatres except in areas approved by the building inspector, and in Omaha, fire department inspectors were given power to enforce rigidly fire and safety regulations.

In Oregon, the lower chamber passed a bill introduced by Representative John Steelhammer of Salem, taxing slot machines, pin-ball machines and juke boxes. The game devices would be assessed $50 a year, and the music boxes $25. It was said that passage would result in an income of $2,500,000 and would benefit old-age pensions, with 60 per cent going to the state and 40 per cent to counties.

Plagiarism Suit Dismissed

Federal Judge John C. Knox dismissed the plagiarism suit brought by Dorothy West, actress, and Madge Christie in U. S. district court, New York, last Tuesday. The action was against Universal Pictures, Eric Hatch, author; MacFadden Publications and Grosset and Dunlap. The plaintiffs claimed that the author's story, "My Man Godfrey," was taken from a play, "This Modern Instance," they had produced in a summer theatre.

National Meeting Of Variety Club Held in Chicago

The National Variety Club was expected to have as guest speakers at its convention in Chicago on February 19th to 21st Jack Benny, Sister Elizabeth Kenny and James Conzelman, noted Chicago sports figure. The announced program for the convention included general business meetings to 2:30 P. M. Friday at the Blackstone Hotel.

An informal dinner for the national officers was to follow at 8:30 P. M., and at the same time, national canvassmen, barkers and delegates were to attend a theatre party at the Blackstone theatre. Saturday's program was to consist of regular convention meetings at the Blackstone and the ninth annual banquet at the Drake Hotel, starting at approximately 6:30 P. M.

At noon on Sunday, a meeting of the newly elected national officers was to take place at the Blackstone Hotel. The host for the convention was Tent 26 of Chicago, and the members serving as chairmen of various committees were: Samuel Meyers, Harris Silverberg, Dave Wallerstein, Jules J. Rubens, Will Baker, Nate Platt, Charles Hogan, John McManus, Larry Stein, Jack Hess and Henri Elman, chairman of the general committee.

Individual Tent activities, meanwhile, have been conducted or are scheduled in various sectors of the country. The Pittsburgh Variety Club will honor John J. Maloney, recently appointed one of MGM's division managers, on Monday evening, March 1st. He has been engaged actively in theatre operations in Pittsburgh for more than 25 years. The testimonial dinner will be held in the William Penn Hotel, and it is expected that 400 guests will attend.

C. J. Latta, chief barker of the Albany tent, presided over a meeting of the club on Monday night, February 15th, at the Ten Eyck Hotel in that city. Plans were formulated for the participation of the group in the Albany United Service Organization program.

A sum of $5,000 has been contributed by Tent 23, Variety Club of New England, toward the erection of a Children's Welfare Memorial to honor the Cocoanut Grove fire victims, it was disclosed after a meeting of the club on February 9th. Joseph Levenson was named chairman of a committee to solicit further contributions, and he announced that subscriptions for the fund would be accepted by Harold Stoneman, treasurer, at the Metropolitan Building, Boston.

Selznick Heads Documentary Film Award Committee

David O. Selznick, producer, has been named chairman of the documentary awards committee of the Academy of Motion Picture Arts and Sciences for the second consecutive year. Mr. Selznick was responsible for the origination of such an award, which was given for the first time last year.

A nominating committee which is now in formation will study entries from all United Nations countries, and a second awards committee will make the final selections. Mr. Selznick said that he hoped films would be recognized as an instrument of mutual understanding among the United Nations.

Plan "Canteen" Opening

Brock Pemberton and Irving Berlin have conferred with members of the American Theatre Wing in San Francisco regarding early opening of a Stage Door Canteen in that city. City officials have aranged a site for the establishment in the downtown area, and the usual hospitality features for service men in canteens are being arranged.

Recapitalization Of Universal Is Studied

Recapitalization of Universal Pictures Company, Inc., and its consolidation with its holding company, Universal Corporation, are under consideration and according to an announcement by J. Cheever Cowdin, chairman of Universal Pictures, plans will be ready to submit to a stockholders' meeting March 15.

A basis of agreement is sought on an offer to exchange Universal Corporation's voting trust certificates to minority holders of Universal Pictures common stock for their shares. Universal Corporation holds 92 per cent of the picture unit's 250,000 shares of common stock, authorized and outstanding. Universal Corporation's voting trust certificates sold this week on the New York Curb Exchange at 13¾, the season's high. Book value was listed recently around $17 a share, and 1942 earnings were recorded at $5.40 a share. Universal Pictures common, also a Curb Exchange item, brought 55¾, off ¼. Its book value is $23 a share and its 1942 earnings were $11 a share. Universal Pictures, a big board stock, sold this week at 175⅛, up 2⅞ to a new high.

It is understood the proposed recapitalization and consolidation plans include a new bank loan of $6,000,000 to refund present bank indebtedness of $2,000,000, leaving $4,000,000 to retire the 8,600 shares of eight per cent Universal first preferred at $110 a share and accrued dividends of about $68 a share requiring approximately $1,500,000. Part of the company's $4,000,000 five per cent convertible debentures due in 1946 also are expected to be retired, and the maturity of the balance of the issue extended.

If the merger is achieved, the 20,000 of seven per cent preferred of Universal Pictures, all of which is owned by Universal Corporation, together with the $2,000,000 of funded debt owed by the pictures unit to Universal Corporation will be retired, according to unofficial information.

If work on the plan is not completed in time for the March 15th meeting, a special meeting will be called later to pass on it.

Goldman Acquires Keith's Theatre in Philadelphia

William Goldman, independent circuit operator in Philadelphia, has purchased Keith's theatre and eight-story building from the President and Fellows of Harvard College for $250,000, and after taking possession on April 1st, will use two of the floors to house several departments.

The addition of Keith's gives Mr. Goldman three midtown houses with a total seating capacity of more than 5,000. He also owns the News and Erlanger theatres.

Lewis Rejoins Paramount

David Lewis, Paramount producer, has been honorably discharged from the Army, and the company has assigned him to work on "Frenchman's Creek," adapted from the Daphne Du Maurier novel.

Moray on Sales Tour

Norman H. Moray, Warner Brothers' short subject sales manager, left New York last week to tour the company's exchanges in connection with its current sales drive.

Manages Wilmington House

Frederick R. Gibbs has been named manager of the Ace theatre, Wilmington, Del., by Benjamin Shindler, owner. Mr. Gibbs for a number of years had been associated with MGM.

Film Issues Maintain Strength on Exchange

Motion picture stocks held their own during the week with only minor fluctuations from their recent healthy gains following sustained earning reports and attendance records. Universal Pictures first preferred brought 175⅛, up 2⅛ to a new high on the New York Stock Exchange. Universal Corporation voting trust certificates were up ¾ of a point to the season's high of 13¾ on the Curb.

Columbia at 11½ was up half a point and Columbia preferred with a ⅝ gain was up to 33. Warner Bros. common at 9¾ was only ⅛ below its high for the season. Its preferred gained ¾ to reach 81. Paramount at 18½ was off ¼, its first preferred at 130½ was off ⅛ and its preferred at 130¼ was off 1½ points.

Twentieth Century-Fox common remained at 15½ and was within half a point of its season's high. Its preferred at 29 was ⅛ point off. Loew's at 48 remained stationary. RKO at five showed no change and Consolidated Film Industries with a gain of ⅜ equalled its seasonal high of 10½.

Universal To Release MOI Film Next Month

Universal expects to release "Next of Kin," the feature produced by the film division of the British Ministry of Information, some time next month, it was learned in New York this week. Some re-editing and cutting of the film is currently being prepared by the company which is reported to have special release plans, possibly a roadshow treatment, and an advertising-exploitation campaign under discussion.

"Next of Kin" and "Coastal Command" are the first two of the eight features which each of the eight American major companies have agreed to distribute for MOI. The latter picture will be released by RKO. Under the rota system of selection, Warner Bros. drew the MOI short, "We Sail at Midnight," and Paramount will distribute "Merchant Seamen." Release dates for these productions have not yet been announced.

Allied Caravan Program Endorsed by PCCITO

More than 1,200 west coast independent theatre operators, acting through the Pacific Coast Conference of Independent Theatre Owners, endorsed the Allied Caravan plan, it was announced last week in a joint statement issued by Col. H. A. Cole, acting chairman of the Allied Caravan committee, and Robert H. Poole, executive secretary of the PCCITO.

After a series of meetings by independent exhibitors of Portland, Seattle, and San Francisco, a program was accepted which, the statement said, "will strengthen the position of independent exhibitors by affording them information service relative to the conditions in the film market comparable to that enjoyed by distributors."

IATSE Charters New Local

The International Association of Theatrical Stage Employees has issued a charter to local F-23, Kansas City exchange employees. Officers installed recently were: L. F. Durland, RKO, president; Vernon Smith, MGM, vice-president; M. E. Anderson, Paramount, business representative; Woodrow Walker, MGM, financial secretary; Ann O'Toole, Paramount, recording secretary; Al Chaffee, Warner Bros., guide, and William Schwartz, MGM, sergeant-at-arms.

Actress Returns to Stage

Billie Burke returned to the New York legitimate stage Thursday evening in "This Rock," a comedy by Walter Livingston Faust, which opened at the Longacre theatre. Miss Burke last appeared on Broadway in 1930. She is the widow of the late Florenz Ziegfeld.

December Stock Trading Active, SEC Reports

Changes in the holdings of officers, directors or principal stockholders of all of the major film companies occurred in December in the broadest series of transactions reported over a considerable period, the Securities and Exchange Commission disclosed Thursday in Philadelphia.

With but few exceptions, the trades ran into five-figure blocks, the largest being 23,900 shares of Warner Brothers common, purchased by Albert Warner, and a like amount purchased by Jack L. Warner. Harry M. Warner purchased 9,500 shares of common. In preferred, Albert Warner sold 2,000 shares and Jack L. Warner 4,500, and at the end of the year, Albert Warner held 141,248 shares of common and 12,884 shares of preferred; Jack L. Warner, 167,860 shares of common and 10,384 of preferred, and Harry M. Warner, 89,060 shares of common and 9,884 of preferred.

Samuel Carlisle, of the same company, sold 300 shares of common stock, and held 300 shares at the end of the year.

Next largest block was 9,900 shares of Radio-Keith-Orpheum common stock, acquired in a series of buys by the American Company, Jersey City, which also bought 2,000 shares of preferred, holding 343,530 shares of common and 3,230 of preferred as the year closed.

Disposition of 5,350 options for Monogram Pictures common stock and 3,333 shares of the common stock itself was reported by W. Ray Johnston, who held no options and 19,071 shares of stock at the end of the year.

Acquisition of 5,000 common voting trust certificate warrants of Universal Corporation, as compensation, was reported by J. Cheever Cowdin, giving him 10,000, and a similar acquisition of 3,000 was reported by Charles D. Prutzman, giving him a total of 12,000.

David Bernstein, Loew's, Inc., sold 3,900 shares of common stock held through a corporation, which had 19,550 shares at the end of the year, and J. Robert Rubin sold 3,700 shares of common, leaving him with 2,865 shares.

Stanton Griffis, Paramount Pictures director, sold 3,000 shares of common stock, held through Hemphill, Noyes & Company, wiping out that account.

Other transactions included the sale of 1,800 shares of Twentieth Century-Fox common stock by the Chase National Bank, New York, which still held 207,858 shares of common and 671,916 of preferred; purchase of two shares of Loew's Boston Theatres common stock by Loew's, Inc., giving it a total of 119,560 shares; and disposition of 50 shares of Columbia Pictures common stock, by gift, by Abraham Schneider, reducing his holdings to 1,864 shares.

In Universal Pictures, Preston Davie, director, wiped out his entire holding of 150 shares of common stock by sale, and Universal Corporation purchased 200 shares for a total of 231,327 shares.

20th-Fox Declares Dividends

The board of directors of Twentieth Century-Fox declared a cash dividend of 37½ cents per share for the first quarter of 1943 on the outstanding preferred stock of the corporation, at a meeting held last week, and at the same time declared a cash dividend of 25 cents per share on the outstanding common stock.

"Air Force" Wins Award

The First Aero Squadron Club, an organization of fliers of World War I, has presented its 1943 "Merit Award for Outstanding Service to Aviation" to Warner Brothers for its production, "Air Force." Captain Rickenbacker and Admiral Byrd are members of the club.

STR

SHOWMEN'S TRADE REVIEW PICKS

LEADING WESTERN STARS





GENE AUTRY
PUBLIC COWBOY NO. 1

"Number One Cowboy for so many years duplicated his feat of a year ago and won rank as one of the top male box-office names in the star list of regular features."

ROY ROGERS
KING OF THE COWBOYS

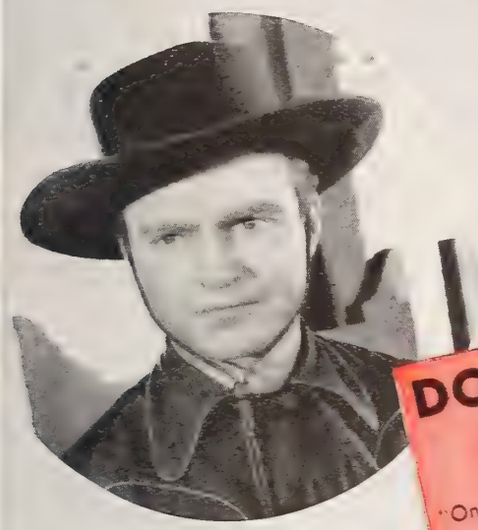
"Personal magnetism . . . good singing voic . . . indicates there's a long tenure of to flight star realm for Roy. Rogers has be very shrewdly handled by Republic."



SMILEY BURNETTE

"Is, of course, one of the big names in Westerns. His brand of comedy is an outstanding success . . . has reianed supreme for years."

EPUBLIC WESTERN STARS



DON "RED" BARRY

"One of the newer stars to win top-notch place among the sagebrush heroes . . . expert handling by the Studio."



THE THREE MESQUITEERS

"Outstanding among the Western series leaders for years. Bob Steele, Tom Tyler, and Jimmie Dodd . . . have done valiant work in maintaining the high standards."



"WILD" BILL ELLIOTT

"Another of the exponents of the out-doors type whose popularity has been maintained and steadily increased through years of specialization."

AMONG *the* LEADERS OF 1942

★

REPUBLIC AGAIN TOPS THE FIELD IN WESTERNS

Republic Has Record Western Schedule

32 Are on List for 1942-43, with 8 Autry Reissues; Plan Magazine Ads

Production and distribution plans of major companies for Western films continue at the pace set earlier in the season, with greater emphasis on production values. Slick new plots, better marquee names and musical treatment are attributes which have helped to develop a popular market for Westerns which is increasing the number of bookings and the average returns on top outdoor productions.

Republic Pictures, for example, will release more Westerns this season than at any other time in its history. The company has set 32 Westerns for 1942-43 and has augmented the schedule by the recent reissue of eight Gene Autry productions. In addition, eight Roy Rogers "specials," which will be given added production and exploitation treatment; eight Westerns featuring Don "Red" Barry; eight Three Mesquiteers' productions with Bob Steele, Tom Tyler and Jimmie Dodd; and eight Will Bill Elliott pictures featuring Bill Elliott, George "Gabby" Hayes and Anne Jeffreys are included in the schedule.

An extensive advertising campaign in national magazines is now under way on the Rogers and Autry features.

According to the company, "there has been a tendency on the part of theatre owners for some time, particularly in connection with the Gene Autry and Roy Rogers' productions, and more recently with Westerns generally, to give first run playing time in the better theatres to such outdoor attractions. This policy has been maintained further down the line, in the subsequent runs, where such films are shown either as a single feature or as the top feature on a double bill."

Republic points out that Westerns, produced during recent years, retain all the action and suspense elements of earlier releases which the Western fans want, but that a better type of story, modern dialogue, musical backgrounds, improved production and better supporting casts which have added box office value have been introduced.

Popularity Also Noted In Foreign Market

Analyzing the growing popularity of Westerns in first run theatres, an editorial in MOTION PICTURE HERALD on January 30th, pointed to the fact that with the development of the motion picture, production and distribution attention centered on the big-budget films with sales pressures exerted in that direction, and that as a result, the quality of the Western tended to deteriorate, although a large public for the outdoor product continued to exist.

Republic also attributes the growth of popularity for this type of film to the fact that since the war, with more spending money available to larger sections of the public, patrons of the small theatres have become regular patrons of first run houses and have brought with them their taste in motion pictures—the outdoor attractions.

A similar increase in the popularity of Westerns is noted in the foreign field, according to Republic. Since 1939, Gene Autry, for example, has been a top attraction in England. More recently, Roy Rogers has climbed to audience attention in Great Britain, and in Australia and New Zealand, the demand for Autry and Rogers' films is so great that their pictures bring in larger grosses than any other pictures of this type, the company reports.

In South America, Rogers and Autry pictures have grown in popularity over the past few years and as a result, these subjects are getting more representative playing time and also are playing to wider audiences in a larger number of theatres.

First of the Autry pictures to be reissued is "Boots and Saddles," which is now being released. "South of the Border," another reissue, is scheduled for March 1st release. Three Roy Rogers productions already completed are "Heart of the Golden West," "Idaho" and "King of the Cowboys."

Columbia Holds Sales Meeting

Branch managers and home office executives of Columbia Pictures met in New York Wednesday and Thursday to discuss distribution plans for the company's 1943-44 program. A. Montague, vice-president and general sales manager, presided and those present included: Jack Cohn, executive vice-president; Louis Astor and Louis Weinberg, circuit sales executive, and Max J. Weisfeldt, sales executive.

Among the delegates were: N. J. Cohn, New York division manager; branch managers Saul Trauner and Irving Wormser, New York; H. E. Weiner, Philadelphia; Joseph Miller, Albany; I. H. Rogovin, Boston; Phil Fox, Buffalo, and T. F. O'Toole, New Haven.

"Kukan" at Skouras Houses

Four Skouras theatres in the metropolitan New York area have shown the Rey Scott film, "Kukan, the Battle Cry of China." The picture was responsible for Mr. Scott's award by the Academy of Motion Picture Arts and Sciences of the certificate of merit for filming it "under the most difficult and dangerous conditions." Previous Academy award-winning shorts also were exhibited.

Latin American Business Rises

Grosses in the Latin American market increased 40 per cent last year for Producers Releasing Corporation, O. Henry Briggs, president, said this week. A report by Roberto D. Socas, export manager, showed increases in all South and Central American territories. Mr. Briggs added that PRC is planning to inject story elements with special interest to Latin America in its 1943-44 productions.

Theatres Urge Transit Use By Patrons

Nationwide gasoline rationing and the ban on pleasure driving is changing the theatre-going habits of the American people with the result that transit companies are cooperating with exhibitors in urging patrons to use the local bus, trolley, elevated or subway line "to go to your favorite theatre."

Advertising campaigns through the press, radio, car cards and posters have been instituted by transit companies and theatre owners to educate the public to use transportation facilities. In some instances, exhibitors and even restaurant owners have shared financially in these campaigns. Transit companies, in a few areas, single-handedly have put on campaigns to promote greater use of community transportation. In all instances, both the theatre and the utility company have benefited, exhibitors report.

Because the Office of Defense Transportation has limited the schedules of bus and trolley lines, these facilities are being taxed to capacity. Nevertheless, in most areas, transit companies are willing to cooperate with exhibitors in promoting the use of community transportation outlets for theatre attendance.

One of the most extensive campaigns was launched recently in Dallas, where the Interstate Circuit arranged a three-way cooperative advertising plan between the transit system, restaurant owners' association and theatres. Maps of the city showing the circuit's theatres and the bus and car lines leading to them were posted in theatre lobbies with schedules of routes prominently posted. Attendants stationed in the lobbies answered questions about transit facilities.

In New Jersey, the Public Service Coordinated Transport Corporation, which covers the entire state with a network of bus and trolley lines, installed posters inside and outside its vehicles urging theatre attendance by bus.

Increased use of subway lines by the public to get to theatres is reported in New York, Chicago, Philadelphia and Boston where suburban and inter-borough trains are carrying heavier loads during the day and evening. First run theatres in the four cities consistently are advertising use of the subway through car cards and station posters.

Other circuit and independent exhibitors who advertised in transit lines even before rationing and the curb on pleasure driving have increased this advertising to promote greater use of local bus and trolley lines.

Balaban & Katz, in Chicago, placed special ads in newspapers advising the public they could reach the circuit's theatres by bus, el and street car. Accessibility of the houses to all public transit lines was emphasized. In addition, the circuit uses car cards in trolley and elevated cars stressing the same theme.

Theatres of the Schine circuit, especially in towns which have been affected by the pleasure driving ban, have undertaken a campaign to direct the public to use local bus lines. Large posters were printed and placed in buses, carrying the slogan: "Ride the buses. Attend the Schine's theatre." Name of the individual film house is inserted in each poster.

In New York, Loew's circuit has been carrying a line in its advertising to the effect that a Loew theatre can be reached conveniently by bus, street car, subway or elevated. The circuit reports that those theatres served by the greatest number of buses and street cars have had larger box office returns and that houses which are not situated on direct route of a bus or trolley line and which have depended to a great extent on the automobile trade, have suffered somewhat.

HIT THE PROFIT TRAIL!

...with

JOHNNY MACK BROWN

Monogram presents

A POWER-PACKED SERIES OF SUPER WESTERNS!

Produced by
SCOTT R. DUNLAP



Now in Production

"THE GHOST RIDER"

with Raymond Hatton

MONOGRAM PC PICTURES

High Court Sustains Decision for AFM

Upholds Dismissal of U. S. Action for Writ Against Ban on Recordings

James Caesar Petrillo and his American Federation of Musicians won a legal victory over the Department of Justice on Monday, when the United States supreme court affirmed a Chicago Federal court decision of last autumn, which dismissed an injunction suit against the AFM's ban on recordings, because it was a labor dispute. The affirmation was on the basis of decisions in previous labor disputes.

In Washington, it was indicated that the Department would abandon its effort to restrain the AFM by court action, in view of the decision, which in effect held the umbrella of the Norris-La Guardia Act over the union. The Government charged combination and conspiracy to restrain interstate trade and commerce in violation of the Sherman Act.

The Department appealed, asking the supreme court to decide four questions: (1) Whether a demand that an employer hire useless and unnecessary work is a "term or condition" of employment under the Norris-La Guardia or Clayton Act; (2) whether a union may use organized coercion to eliminate a competitive business; (3) whether a union may compel its employer to combine with it in compelling third parties to pay for useless and unnecessary work, and (4) whether a union may combine with a broadcasting chain to prevent amateur musicians from performing over the air.

Meanwhile, in New York, the AFM executive board, headed by Mr. Petrillo, met this week with reresentatives of eight transcription and recording companies. The meeting was to observers a sequel to Mr. Petrillo's apearance on a Congressional witness stand a month ago. He intimated at the time to a Senate Interstate Commerce Committee subcommittee that he would attempt to settle the dispute, and would offer a "peace proposal."

Absent, and the cause of comment thereby, from the New York meetings were the representatives of the broadcasting companies and the National Association of Broadcasters. Mr. Petrillo remarked to reporters that he had "no fight" with the broadcasters.

In invitations by the AFM to the recording and transcription company representatives, the AFM proposals were included.

Union Asks Establishment Of Fund by Fees

In effect, the union asks for the establishment of a fund created by the payment "of a fixed fee, to be agreed upon, for each reproduction of records, transcriptions, mechanical devices and library service, the master of which was made by members of the AFM."

This fund, it was proposed, would be used by the Federation to reduce unemployment brought about mainly by the use of the listed devices. It would also, it was pointed out, foster and maintain musical talent and culture and music appreciation and furnish free, live music to the public.

For recordings, the AFM proposed, the manufacturer will pay a fixed fee to the union for each side of music recordings made by its members with the fee to be decided by negotiation. Under the proposal, AFM members would make commercial or sustaining transcriptions without additional fee to the union provided the transcriptions were played one time only.

For transcriptions used on rental basis, the Federation would receive a percentage of the rental charge. A percentage would also be paid for wired music and a fixed fee annually for each juke box.

Companies invited to the meeting were: Minoco Studios, RCA Victor, Decca, Columbia Recordings, Muzak, World Broadcasting Co. and the National Association of Coin Operated Phonograph Manufacturers.

Arbitrate Extras' Wage Plea

Whether to raise wages for extras, and how much, will be arbitrated, it was decided last week in Hollywood by producers' representatives, and those of the Screen Actors' Guild, which recently decided to adjust the wages of such players to conform with higher living costs. Negotiators last week were unable to agree.

Meanwhile, the War Labor Board Monday granted an increase of $7.50 in minimum weekly salaries of legitimate theatre actors. It rejected the $10 increase agreed upon by Actors Equity and the League of New York Theatres. The increase makes minimum salaries now $57.50. The WLB order took effect Monday.

Continuing its organization of clerical workers in the exchanges, the International Alliance of Theatre Stage Employees last week chartered another "F" union, F-23, in Kansas City. Officers are L. F. Durland, president; M. E. Anderson, business representative; Woodrow Walker, financial secretary; Ann O'Toole, recording secretary; Al Chaffee, guide; William Schwartz, sergeant-at-arms.

All officers of Local 84, IATSE, Hartford, have been reelected. They are: Charles Obert, president; Rube Lewis, business manager; John F. Sullivan, vice-president; Gus Maye, secretary; Harry Sweet, treasurer.

Odets Works with Werfel

Clifford Odets will collaborate with Franz Werfel on the adaptation of the latter's play, "Jacobowsky and the Colonel," for Broadway presentation this season, it has been reported. Jack H. Skirball is the producer.

Major Hal Roach in U. S.

Major Hal E. Roach, United Artists producer, has been stationed in Washington temporarily after having been on combat duty overseas for the past five months.

Columbus Palace Split-Week Plan Is Successful

by FRED OESTREICHER
in Columbus

Now in its sixth successful month of operation under a somewhat unorthodox split week policy, the RKO Palace here has announced an indefinite continuation of the stage-and-screen schedule that increased grosses for the latter half of 1942 to an all-time high, following a first half-year that at several points struck new lows for the pictures-only policy,

In conjunction with the smaller RKO Grand, the Palace has sold this split week idea to the public of Columbus, The Grand always has been a problem house, since it was unable to get consistently good A product and has had to rely on second week moveovers from the larger parent house. The smaller theatre still plays the same films which open at the Palace, but the pictures are shown only four days at the Palace—Friday, Saturday, Sunday, and Monday—before the moveover.

The pictures play the Grand from Tuesday to the following Monday. This adds up to 11 days' playing time. In the case of the recent "Hitler's Children," the picture played 14 days at the Grand after a record-breaking four days (plus an evening premiere on Thursday) at the Palace. The latter theatre clocked 12,000 admissions on Saturday alone. The pace was so fast at both theatres on weekends that the second feature was dropped.

The Palace, inheritor of the two-a-day tradition from the original B. F. Keith theatre here, has played stage shows off and on since it was opened in 1926.

Stage attractions were played for the full week until the split-week idea clicked. The current policy was started in September of last year. Stage shows are billed for three days only, on Tuesday, Wednesday and Thursday. Many predicted that this mid-week spotting never would catch on, but its success has answered the critics. The Palace is the only first run house in Columbus now playing stage acts,

The Palace relies chiefly on name bands but many of the biggest money-makers have been comparatively unknown, like Hal McIntyre, Stan Kenton and Bob Allen. Alvino Rey, Claude Thornhill, Jimmy Dorsey, Tommy Tucker, Duke Ellington and similar top bands have played at the Palace within the past six months. The Palace also has played units like George White's Scandals, Sally Rand, Ann Corio and recently Rochester, in his only stage show date in the east this season.

This lineup of names for coming Palace three-day engagements, includes George Abbott's streamlined version of "Best Foot Forward," Bob Carter and his orchestra, the Glenn Miller singers, Chico Marx and his orchestra, a revue with Stuart Erwin, June Collyer and singer Dolly Dawn with Jerry Wald's orchestra, and the bands of Cab Callaway, Ted Weems, Johnny Long, Del Courtney, Vaughn Monroe and Guy Lombardo.

Seifert Republic Director

Edward H. Seifert has been given an important executive position with Republic Pictures, following his election to the board of directors of the company. He will establish his headquarters at the home office. Mr. Seifert had been associated with Consolidated Industries as assistant treasurer for a number of years.

Loew's Books Serial

Republic's 15-chapter serial, "G-Men vs. the Black Dragon," has been booked by Loew's for its New York metropolitan theatres.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Anglo-American

LOOK UP AND LAUGH: Gracie Fields—Here is one that is really poor. I expected too much and got let down badly. Not since "Shipyard Sally" and "Smiling Along" has there been a good Gracie Fields picture. Played Friday, Saturday, January 29, 30.—S. Stone, Star Theatre, Unity, Sask. Small town patronage.

Ealing

ON THE BEAT: George Formby—Formby draws in the west. This picture no exception. Formby is at the head of my best ten for profits.—R. R. Kiefer. Rural Circuit, Hardisty, Alta. Village and rural patronage.

General Film Distributors

OLD BILL AND SON: Morland Graham, John Mills—Don't waste your playing time on this one. Played Thursday-Saturday, December 24-26.—S. Stone, Star Theatre, Unity, Sask. Small town patronage.

Metro-Goldwyn-Mayer

I TAKE THIS WOMAN: Spencer Tracy—Old but pleased quite well; much better than expected. Tracy did very well in his part in this.—R. R. Kiefer. Rural Circuit, Hardisty, Alta. Village and rural patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—Words cannot express the grandeur of this production. The only thing wrong with it is that you can't get patrons to leave to make room for others. They want to see it over and over again. The best picture ever made. Played Friday, Saturday, January 29, 30.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask. Airport patronage.

SHIP AHOY: Red Skelton, Eleanor Powell, Bert Lahr, Tommy Dorsey and Orchestra—This one has something for just about every type of movie-goer. It's as gay and fresh as a spring breeze. Eleanor Powell is about the only dancer that does well at our box office, and she never fails to register regardless of who is with her in a picture. Our crowds just seem to like her better than the other dancers. Another swell Sunday show from Metro. Played Sunday-Wednesday, January 24-27.—Tom McCormick, Rock Theatre, Rockford, Ia. Small town and rural patronage.

SHIP AHOY: Eleanor Powell, Red Skelton—Fair musical with some good dancing and music. Title drew them in and most of them were satisfied. Played Friday, Saturday, January 15, 16.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask. Rural and small town patronage.

THIRD FINGER LEFT HAND: Myrna Loy, Melvyn Douglas—Very satisfactory show and well liked.—R. R. Kiefer, Rural Circuit, Hardisty, Alta.

YANK AT ETON, A: Mickey Rooney, Edmund Gwenn—A good picture that was enjoyed by all those who got to see it, a small number, due to the pleasure riding ban. We rural towns are really suffering. It really hurts when my rural patrons see me and say we do want to come to the show badly, as that is the only recreation we have, but they may take our gas tickets away. I have worked hard to make this theatre, to keep my patrons from going to large cities to shows, and now where do I stand in the face of closing my doors? Played Wednesday, Thursday, January 27, 28.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Paramount

HENRY ALDRICH FOR PRESIDENT: Jimmy Lydon—Lydon very good. Picture pleased above average. First one of series we have played.—R. R. Kiefer, Rural Circuit, Hardisty, Alta. Village and rural patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—Business above normal. Picture was well received. No kicks. No raves. Played Sunday, Monday, January 31, February 1.—A. C. Edwards, Winema Theatre, Scotia, Cal.

LADY EVE, THE: Barbara Stanwyck, Henry Fonda—Stanwyck shows considerable ability in this. Clothes and bust scenes fine for inland sections. A little spicy but satisfied the majority.—R. R. Kiefer, Rural Circuit, Hardisty, Alta. Village and rural patronage.

LOUISIANA PURCHASE: Bob Hope, Mary Martin—Well liked by the majority. Ladies in particular. Played Monday-Saturday, January 25-30.—R. R. Kiefer, Rural Circuit, Hardisty, Alta. Village and rural patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Fay Bainter—A pleasing small town picture which did a fair business for us on Friday and Saturday doubled with Paramount's "Wildcat." Business certainly would have been better if the car trade could have come in from the country. Played Friday, Saturday, January 29, 30.—Thomas D. Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WILDCAT: Richard Arlen, Arline Judge—Played this with "Mrs. Wiggs of the Cabbage Patch." Business certainly would have been better if the car trade could have come in from the country. Played Friday, Saturday, January 29, 30.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RKO Radio

OBLIGING YOUNG LADY: Joan Carroll, Ruth Warwick, Edmund O'Brien—Here's a wholesome, pleasing and merry little picture from RKO that didn't cost us a fortune and made us a little money. We had patrons come back the second night to see it over again. They don't usually do this in this village even for the big ones. It's too good to eliminate in any spot. Played Sunday-Wednesday, December 20-23.—Tom McCormick, Rock Theatre, Rockford, Ia. Small town and rural patronage.

SUSPICION: Cary Grant, Joan Fontaine—Although this was played late, we had lots of compliments on it. Business was off due to the ban on pleasure riders. Played Monday, Tuesday, January 25, 26.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Republic

BOOTS AND SADDLES: Gene Autry—This reissue did fair business, but not like the new ones. Played Friday, Saturday, February 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

CHINA GIRL: Gene Tierney, George Montgomery—Good action picture and good business. Played Sunday, Monday, January 31, February 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN IN THE TRUNK: Raymond Walburn—This picture had our audience scared most of the time, and laughing during the remainder. Played it as second feature to "Springtime in the Rockies"; doubt if I could have played something like this alone. Played Friday, Saturday, January 22, 23.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MALE ANIMAL, THE: Henry Fonda, Olivia de Havilland—Good comedy but business way down due to severe cold and a blizzard. Played Friday, Saturday, January 22, 23.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask. Rural and small town patronage.

MY GAL SAL: Rita Hayworth, Victor Mature—What a gal is "My Gal Sal" (Rita Hayworth), especially in Technicolor! And Paul Dresser (Victor Mature) is not a bad looking hunk of man, either. Together, in a picture devoted to the career of that famous song writer of the Gay Nineties, they turn out a grand piece of entertainment. Most of the songs around which the plot revolves were actually written by Mr. Dresser, and are very catchy, especially "On the Banks of the Wabash" and "My Gal Sal". Casting Miss Hayworth as a musical comedy star makes it possible to surround these songs (and some more modern ones written for the picture) in beautiful stage settings. The story is that of a young man born in Indiana who comes to New York and becomes a successful song writer. He meets Sal who can't abide his brash demeanor, nor can she resist his beautiful tunes. Their romance is plentifully supplied with beautiful song and dance numbers, and Miss Hayworth is afforded the opportunity to give a thorough display of her dancing ability. This picture is soothing to the eye and ear, and is guaranteed to give 100 per cent entertainment value. Played Saturday, January 16.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

SON OF FURY: Gene Tierney, Tyrone Power, Frances Farmer—Excellent production that pleased all. The story is something different and there are fine performances by bit players. Played Friday, Saturday, January 8, 9.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask. Rural and small town patronage.

SPRINGTIME IN THE ROCKIES: Betty Grable, Victor Mature, Carmen Miranda—Swell audience picture; the Technicolor just dazzles them; and when our people were coming out, they were all singing the praises of a good song. Business was okay, but the ban on driving hurt this one. Played Friday, Saturday, January 22, 23.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TO THE SHORES OF TRIPOLI: John Payne, Maureen O'Hara, Randolph Scott—Most of the 87 minutes running time of this picture is devoted to the training of the Marines. Yet every minute of it is entertaining, taking place at the beautiful San Diego training center. Technicolor adds great beauty to the scenes and is particularly effective in the shots at sea with the battleships blazing away at the targets in the dark. The story itself is the old familiar one in connection with training camps. John Payne does a wonderful job as the know-it-all recruit. Randolph Scott loses his own identity and actually becomes the tough sergeant which he portrays, and Maureen O'Hara is lovely and effective as the beautiful nurse. The climax is a stirring one, with the news of Pearl Harbor coming over the air, and the immediate embarkation of the marines—nurse and all. This picture was greatly enjoyed by our audience. Played Saturday, January 23.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

United Artists

ALL AMERICAN CO-ED: Frances [illegible], Johnny Downs—The only reason for answering here is for the purpose of telling any other small town exhibitors who might be thinking of booking this production. Played Friday, Saturday, January 29, 30.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Universal

BOSS OF HANGTOWN MESA: Johnny Mack Brown—Picture good, business off. One of my country patrons met me and said, "I wanted to see your show Saturday so badly I could taste it, but if I come to town I have to get home in time to look after my chickens and cows". Played Friday, Saturday, January 29, 30.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

(Continued on following page)

(*Continued from preceding page*)

BROADWAY: George Raft—Not strong enough for single bill. Raft does not pull for me. You neither hide nor throw out your chest on this one. Hello, Sammie Jackson, the letter "t" is all there is to show that you are in the far south and I way north, yet your reviews go for me too. (Ed Note: The "hello" is from Alta. to Ala.)—R. R. Kiefer, Rural Circuit, Hardisty, Alta. Village and rural patronage.

BUTCH MINDS THE BABY: Broderick Crawford, Virginia Bruce—Good for double bill.—R. R. Kiefer, Rural Circuit, Hardisty, Alta. Village and rural patronage.

IT STARTED WITH EVE: Deanna Durbin, Charles Laughton—In my opinion one of the best Durbin pictures. Play it any time. Exploit it, it will pay you big dividends. Charles Laughton superb. Played December 31, January 1, 2.—S. Stone, Star Theatre. Unity, Sask. Small town patronage.

IT STARTED WITH EVE: Deanna Durbin, Charles Laughton—This is one Durbin which drew business and pleased all. Very satisfactory.—R. R. Kiefer, Rural Circuit, Hardisty, Alta. Village and rural patronage.

IT'S A DATE: Deanna Durbin—Durbin does not draw for me. Fine star and nice, nice picture, but no extra business.—R. R. Kiefer, Rural Circuit, Hardisty, Alta. Village and rural patronage.

HOLD THAT GHOST: Abbott and Costello—These stars have done pretty well for me in several pictures but not in this one picture. Not very well liked except by juniors.—R. R. Kiefer, Rural Circuit, Hardisty, Alta. Village and rural patronage.

SABOTEUR: Priscilla Lane, Robert Cummings—Well produced and well acted with average business. Some of the ladies stayed away.—R. R. Kiefer, Rural Circuit, Hardisty, Alta.

Warner Bros.

ALWAYS IN MY HEART: Gloria Warren, Kay Francis, Walter Huston—This is a dandy picture and a lower bracket group. Everyone will have a good word for it. Played Friday, Saturday, January 15, 16.—S. Stone, Star Theatre, Unity, Sask. Small town patronage.

BIG SHOT, THE: Humphrey Bogart—About as modern as the feminine styles of 1929. Business about average. Played Wednesday, Thursday, February 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal.

BODY DISAPPEARS, THE: Jeffrey Lynn, Jane Wyman—From the lower bracket group, and a pleasing little picture. Sparkles with action and comedy. This and a "Stooge" made a very satisfactory Friday-Saturday change for us. Played Friday, Saturday, December 18-19.—Tom McCormick, Rock Theatre, Rockford, Ia. Small town and rural patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—A howling success from the appreciation standpoint; but where was the audience? A very poor attendance and far below what the picture deserved. Played Sunday, Monday, January 24, 25.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—Good comedy and good business. Should please anywhere. Played Wednesday, Thursday, February 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUKE GIRL: Ann Sheridan, Ronald Reagan—These stars make a fine team. Both well liked here and the box office showed it. Played Thursday-Saturday, November 26-28.—Tom McCormick, Rock Theatre, Ia. Small town and rural patronage.

WHISPERING GHOSTS: Milton Berle — Some laughs but on the whole scarcely strong enough for weak end of double bill. Played Friday, Saturday, January 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

YOU CAN'T ESCAPE FOREVER: George Brent, Brenda Marshall—Fair picture of the newspaper and gangster type, but business was very light.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Paramount

POPULAR SCIENCE NO. 3: Entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PRICE OF VICTORY, THE: Victory shorts—This subject won applause from our audience at every show.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SPINACH FOR BRITAIN: Popeye the Sailor—Good Popeye cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

OLD MACDONALD DUCK: Walt Disney Cartoons (Color)—This is one of Donald's best efforts to make people laugh.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Twentieth Century-Fox

FIGHTING FRENCH, THE: March of Time—Excellent material of its kind and certain to be appreciated where people do their own thinking. A distinct success here on a comedy feature booking.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SCRAP FOR VICTORY: Terrytoons (Technicolor)—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

INSIDE FIGHTING CHINA: World in Action—This is a fine historical short which shows the trend of Japanese Imperialism. It shows their first aggressive move in Manchuria, and quickly moves on to the cowardly attack against a peaceful people, the Chinese. The cowardly bombing attack on the cities of China kill many women and children and drive the populace to the hills. The scenes which follow, of the Chinese building up their armaments in caves, and turning upon their oppressors, are heart-warming documents of the strength of a people fighting to retain its freedom.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Universal

IS EVERYBODY HAPPY? Musical—Good two-reel musical with Ted Lewis and Band.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TUNE TIME: Musical—Jan Garber and his orchestra give out with 16 minutes of musical entertainment. Two good numbers are "Drink to Me Only With Thine Eyes" and "White Cliffs of Dover", both sung by Donald Novis and the Kings Men.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Vitaphone

ARGENTINE HORSES: The Sports Parade—A beautiful scenic short, this deals with the raising and training of thoroughbreds on the gorgeous Argentina ranches.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

COAL BLACK AND THE SEBBEN DWARFS: Merrie Melodies Cartoons—Good color cartoon burlesquing Snow White and the Seven Dwarfs.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THIS IS YOUR ENEMY: Hollywood Novelty—This is timely and entertaining, with scenes of Hitler talking in German in a loud voice.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

McClintock Sets Mutual Policies for 1943

Miller McClintock, president of the Mutual Broadcasting System, outlined a six-point plan covering network operation for 1943 to members of the press at a dinner held last Wednesday night.

His program covered sales policies, research, budget appropriations, marketing, network service and contemplated program clinics. Theodore C. Streibert, vice-president of MBS and WOR, introduced him.

Moross and Jacoby Named Members of Law Firm

The law firm of Schwartz and Frohlick has announced the addition as members of the firm of Irving Moross and Herbert P. Jacoby, who have been associated with the company for several years. Mr. Moross will continue to handle the legal work for Columbia Pictures, as he has done in the past.

Officials See "Casablanca"

The Warner film "Casablanca" was shown to a group of Canadian officials, including Adelard Godbout, Prime Minister of Quebec, on February 10th in a special Parliamentary preview in the committee chamber of the legislative council in Quebec City. The film started its run at the Empire theatre in that city two days later.

Skouras Leaves for Coast

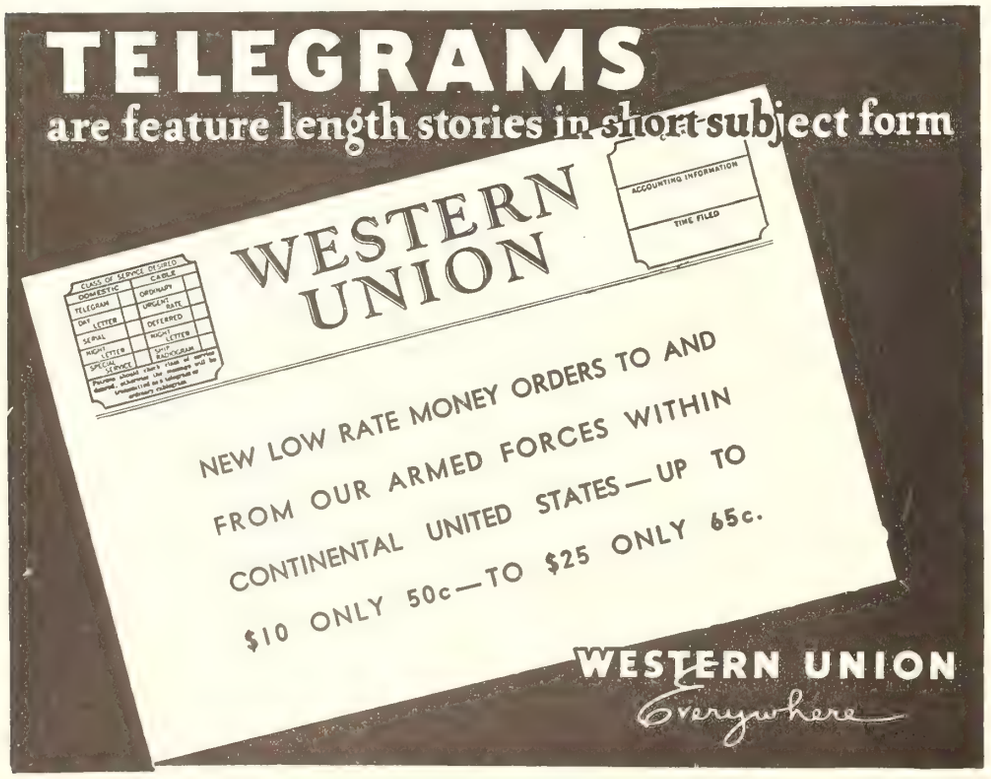
Spyros Skouras, president of Twentieth Century-Fox Pictures, left for Hollywood last week to confer with William Goetz, vice-president in charge of studio operations, on product for the 1943-44 season.

Change Musical's Title

The title of the Columbia musical, "Broadway Daddies," which will soon go into production with Jinx Falkenburg in the featured role, has been changed to "She Has What It Takes."

NBC Gives 91 Hours to War

A survey by the National Broadcasting Company disclosed that 91 hours in air time were devoted to the nation's war effort during December. It represented an increase of 65 hours over the January, 1942, figure.



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

You Meet Such Interesting People

"It must be fun to work on a newspaper; you meet such interesting people" is a phrase that newspapermen often hear. And newspapermen often fling it back as a taunt. But it is quite true that being the editor of Managers' Round Table is fun, because one does meet such interesting people, even though many of them are met only through the mail. Let us introduce you this week to some of these interesting people and point out to you just why they are interesting.

Cedar Rapids, Iowa.—Now here's a fellow who is a most interesting chap. He's only been here a short time but he's been named on a roster of local men who have distinguished themselves by effort and leadership in civic affairs. The Guaranty Bank & Trust Company's house organ conferred this distinction on Orville Rennie, manager of the Paramount. He's had only a few months to pile up his record—since June of last year—but he is nevertheless cited for his "distinguished work on numerous committees".

* * *

Dallas, Tex.—Louis Charninsky, skipper of the Capitol theatre and erstwhile Quigley Award winner, reports that he has to be at the theatre every morning at 8:30 to open it because of the shortage of help. He stays until late at night, of course. Mrs. Charninsky, a nurse, has taken up her share of war work but is on night duty. So, when she returns home in the morning, he says, "Good morning, dear"—and she replies, "Good night". When he returns at night, the situation is reversed, but Louis just calls it his contribution to the war effort.

* * *

Syracuse, N. Y.—Lost articles are commonplace in theatres, as all of you can testify; but it is the outstanding showman who can get publicity from them. Dick Feldman, manager of the Paramount, has done it. The newspaper account relates how a six or seven year old lad sought Dick's aid after watching the show. It appears that his mother had sent him downtown to buy a pair of goldfish. Then he went to the show and became so absorbed in the picture that he mislaid the fish. Ushers searched the vicinity with flashlights to no avail. Dick advised the lad to return the next morning and admonished the cleaners to be on the lookout for stray goldfish. Next day Dick found two goldfish swimming contentedly in a tin can on his desk. He went out and purchased fishfood for the piscatorial breakfast and awaited the owner. The day wore on but no claimant arrived for the fish. The newspaper sent out a call for the lad. Dick reports that he had a similar experience once before with a lost plant. He tended it faithfully for a week, watering it daily, until the owner showed up.

* * *

Hanover, Pa.—A special "Charlie Moyer Night" was held here by the Kiwanis Club, honoring the manager of the State theatre, on his retirement as president of the club, for his outstanding service. He was presented with an engraved silver plaque. A full evening's program was presented for the diners in Charlie's honor. What's more, a full account appeared on the front page of *The Evening Sun*.

* * *

Washington, D. C.—Dan Terrell, publicity director for Loew's Washington theatres, details all the many outside activities and war programs in which he has taken an active part recently, and adds that, in addition, there are many extra problems just because he is in Washington. Here's what puts Dan in the category of interesting people: "In the midst of all this, I have taken on one other stint; I've been appointed lecturer in advertising at George Washington University and toss slightly soiled pearls to 25 students each Tuesday evening."

* * *

Hempstead, N. Y.—Ed Enke, manager of the Skouras Hempstead Theatres, has offered the use of both houses until 12:30 each day to schools and churches. The latter, caught by the shortage of oil, are reported eager to avail themselves of the opportunity. This type of goodwill gesture makes a theatreman really well liked in his community and stimulates a friendly feeling for the whole industry on the part of the populace.

* * *

Utica, N. Y.—To assist in the Government's campaign to bring in all the coins possible to keep them in circulation and alleviate a shortage of metal, Arnold Stoltz, manager of the Avon theatre, ran a contest offering a prize of a $25 War Bond to the person bringing the largest number of coins in exchange for Bonds or Stamps. The idea got newspaper publicity and brought in 63,000 coins previously withheld from circulation.

—BOB WILE

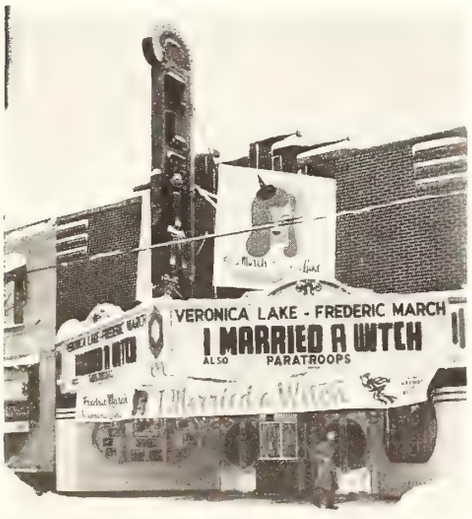
BALLYHOOS, TIEUPS, LOBBIES



Dead pine needles on the floor under fresh green pines provided the background for this display by T. O. Tabor at the Palace, Athens, Ga.



Styles for young girls were displayed by the Boston Store in Utica, N. Y., in a tieup made by Arnold Stoltz, manager of the Avon theatre there.





Stewart Gillespie at the Elgin, Ottawa, Ont., Canada, put two huge heads of Veronica Lake atop the marquee.

Sidney Kleper at the Bijou, New Haven, puts a ballyhoo on the street for practically every picture. Left, the pirate with big sign plugged "Black Swan"; right, the lad in World War sergeant's uniform paraded in the interest of "Top Sergeant".





The Baker Store, in Toledo, tied up with Ted Teschner, manager of Loew's Valentine, and Wally Heim, United Artists, on naval uniforms.



Green background and green flashers with black and white lettering gave this display a weird effect. It was placed by Bill Hoyle in Lichtman's Lincoln theatre, Washington, D. C.

Publishes Own Movie News Every Week

Few showmen have the facilities, time or material to put into a good program, but those who do will certainly be interested in *Movie News,* published by V. P. Byrne, Fox-Intermountain manager in Las Cruces, N. Mex.

Bryne manages two houses in Las Cruces and has two closed theatres under his supervision, too. He has 25 employees on the staffs of the two theatres, but the war does not allow him the luxury of an assistant. Nevertheless, he finds time to put out a four page program each week, printed on news stock. The type size is 10½ by 13½ with the trim size 12 by 15½ inches. This allows for five columns each of two inches. Illustrations are profusely scattered throughout the paper, all dealing with the attractions at the State and Rio Grande theatres.

Byrne says he gets a lot of fun making up the paper each week. He used revamped ad-mats from a mat service for most of the illustrations. Coverage is 100 per cent which, he says, "is the first essential in any stunt, campaign or advertising approach".

Poll of Dealers Taken

Reader interest, he reports is evidently fairly consistent. In a continuous poll of readers it was found that nearly 90 per cent of homes called upon have the previous week's copy on hand. Fifty calls a week on Wednesday, six days after the distribution of the paper showed the paper had been kept. A free ticket is given to those who have a copy of the paper on hand.

Discontinuance of the paper on three different occasions for two week periods affords an indication of its popularity and pulling power, since each discontinuance was followed by the poorest weeks the theatre has had since the paper started.

One of the advantages of the publication is that it offers the theatre the opportunity of selling each show the way it chooses. Limitations are sometimes imposed by newspapers in this respect.

Byrne also points out that handbills are no longer of much use, in his opinion, because either they lack reader appeal, or appearance of value. Die-cut novelties are good but are not available each week and even if they were they would soon lose their novelty value.

Morrow Gives Private Showing To $1,000 War Bond Buyer

A wonderful newspaper break and a tremendous amount of good will was obtained by Fred E. Morrow of the Embassy theatre, Lewistown, Pa., when he offered a special private show of "The Navy Comes Through" to anyone who bought a $1,000 War Bond. He first took a goodsized ad to plug the private show and planted a big publicity story in connection with it. After the show, a few days later, the entire story was printed in the local paper.

Mr. and Mrs. Melvin Spigelmyer of Lewistown were the only two people who saw "The Navy Comes Through" at this special showing. Mr. Spigelmyer had bought a $1,000 Bond from H. C. Bordman, chairman of the joint service club committee of the Mifflin County War Savings Staff. It was the only opportunity he would have had to see the picture, according to the newspaper report and he is quoted as telling attendants, "It was the biggest thrill since I was a kid".

1943 War Award Contenders

The announcement last week that the Quigley War Showmanship Award will again be given in 1943 to the showman who through his theatre contributes the most to the war effort prompts the listing here of recent contestants for this Award.

ANTONIO BALDUCCI
Norbury, Ellenville, N. Y.

CHARLES BIERBAUER
NICK TODOROV
Colonial, Allentown, Pa.

PAUL BINSTOCK
Sheepshead, Brooklyn, N. Y.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LEWIS BREYER
Strand, Holyoke, Mass.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

GEORGE CRONIN
Empire, Providence, R. I.

FRANCIS DEERING
State, Houston, Tex.

DEANE H. EMLEY
Capitol, Dunkirk, N. Y.

EDWIN ENKE
Hempstead, Hempstead, L. I.

RONALD FAILES
Capitol, Ilion, N. Y.

ALBERT FINKE
Evergreen Theatres, Portland

WILLIAM FREISE
LaCrosse, LaCrosse, Wis.

CHARLES E. GRACE
Embassy, Brooklyn, N. Y.

EDGAR GOTH
Fabian, Staten Island, N. Y.

BEN GRIEFER
Paramount, Newark, N. J.

WALTER HELM
Avon, Stratford, Ont.

A. J. KALBERER
Switow's Indiana,
Washington, Ind.

ABE H. KAUFMAN
Fountain, Terre Haute, Ind.

STANLEY KRINER
Glendale, Glendale, Cal.

LESTER KROPP
Melba, St. Louis, Mo.

WILLIAM KURTZ
Rialto, New York City

BERT LEIGHTON
Grand, Lancaster, Pa.

PAUL A. LEVI
Metropolitan, Boston, Mass.

JOE LONGO
Loew's, Boston, Mass.

JACK MATLACK
Broadway, Portland, Ore.

KENNETH MEAD
Main, Pueblo, Colo.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

EARL RICE
Fox Theatres, Glendale, Cal.

KENNETH ROCKWELL
Palace, Jamestown, N. Y.

TED RODIS
Laurelton, Laurelton, L. I.

WILLIAM SAXTON
Century, Baltimore, Md.

BOYD SCOTT
Grand, Holdenville, Okla.

HOWARD SEXTON
Roxy, LaPorte, Ind.

RUFUS SHEPHERD
Fisher, Detroit, Mich.

ARNOLD STOLTZ
Avon, Utica, N. Y.

T. O. TABOR, JR.
Palace, Athens, Ga.

CHARLES B. TAYLOR
Shea Theatres, Buffalo, N. Y.

FRED TICKELL
Orpheum, Ft. William, Ont.

ART WARTHA
Lido, Maywood, Ill.

Local Woman Feted at Theatre

Since a local woman war correspondent and radio commentator was presented with a Treasury Banner Award, Ron Failes at Schine's Capitol theatre, in Ilion, N. Y. offered the theatre gratis for the ceremonies. The newspaper came through with a three-column story on the event, which included thanks to the Schine organization for its cooperation.

Free French Sponsor Date

Al Reh, manager of Warners' Mastbaum theatre, Philadelphia, arranged for impressive ceremonies sponsored by France Forever, a local Free French organization, to mark the opening of "Casablanca." A French color guard was stationed in the lobby and French war veterans and their wives were invited to the opening performance.

Tabor Plugs "Mrs. Miniver" At Local Football Game

Football enthusiasts attending the recent Tech-Georgia game in Athens, Ga., were reminded at frequent intervals during the game that "Mrs. Miniver" was playing at the Palace theatre; this was accomplished by T. O. Tabor, who arranged with the officials at Sanford Stadium for the breaks over the public address system. The largest local book shop devoted an entire window to plugs for the books, displaying regular and pocket editions. The theatre and playdate credits were prominently shown. In addition a florist featured the "Miniver" rose for the week.

Taylor's Valentine Day Ad

Designed by Charles B. Taylor, director of advertising and publicity for the Shea Theatres, in Buffalo and in behalf of "Journey for Margaret" was a very effective five column Valentine's Day ad promoted from one of the local merchants. Covering practically a half a page, the ad featured a cutout heart which carried a photo of little Margaret O'Brien as she appears in the picture. The copy in the ad was tied directly to the picture with appropriate theatre credits.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

RANDOM HARVEST (Metro-Goldwyn-Mayer): The magazine ad campaign on this picture was unique and might well be capitalized on by the theatre. An ad resembling the text style of each magazine was used with some of them authored by the magazine's writers and illustrated by its artists. A newsstand tieup can be arranged on this angle. Also, the various magazines could be assembled and the ads posted with a prize offered for those who guess which magazine each is from. The book from which the picture was made can be featured in bookstores and libraries. Bookmarks can be printed for distribution to libraries. A number of tieup photos are available showing various articles; these can be used in store windows without any direct endorsements. Since Ronald Colman, in the picture, is afflicted with amnesia, a newspaper contest to feature the comedy angles suggested, in which the best answers to the question, "Is love a slight case of amnesia?" are rewarded with prizes. A cooperative ad is among the methods suggested for selling, with the headline reading: "A harvest of good things comes to ———— city. Another suggested contest is for the best letters on "Why I think Greer Garson is the screen's foremost actress". Another idea to tieup with the amnesia is to offer prizes for the best answers to the question, "What unusual thing happened to you because of a single moment of forgetfulness?" Susan Peters, one of MGM's new discoveries, has a featured role in the picture. She has posed in a number of new fashions for younger girls which can be used in tieups with apparel shops, etc.

"Air Force" Stunt Like Snowball Gains and Gathers Momentum

One of those publicity stunts which gathers momentum as it goes was developed in New York by the Warner publicity department in the interest of "Air Force". While the attempt may not be as successful everywhere the idea is well worth trying.

Originally it was planned to have a contest run through the Defense Recreation Center for the title of "Miss Air Force". A soldier found a picture of a girl on the subway and submitted it as his entrant for the contest. Lo and behold! she won and he didn't have the slightest idea who she was. That landed some publicity in the newspapers of the corporal and the picture. Next thing, the aunt of the girl noticed the picture and called her attention to it. But most unfortunately of all, it turned out she had been married six weeks before.

The original idea of the contest was that the soldier who submitted the winning photo would be entitled to escort the winner to the premiere. In this case, since the winner turned out to be married, the soldier a bit ruefully, perhaps, had to bring hubby along as well.

At any rate, the whole affair got a big play in the newspapers, some of which carefully essayed to avoid mentioning the title of the picture in the early stages but later broke down and came right out with it.

Longo Gets Newspaper Breaks On Boston Scrap Copper Show

Even big city showmen are holding copper scrap shows. It would seem comparatively much easier for the smaller communities to stage this type of extra matinee but in Boston the big first-run Loew's State ran a scrap copper show recently. Joe Longo, publicity director, was able to obtain plenty of publicity in the Boston papers.

The show was held at 9 a.m. and consisted entirely of short subjects booked especially for the occasion. The "gross receipts" of the show were turned into cash and the money given to the Theatrical Lieut. McCauley American Legion Post. The newspapers commented on that, too.

Fretwell Runs Midnight Show; Acts as Master of Ceremonies

Although he was new in his post of manager of the Visulite theatre in Staunton, Va., Jack Fretwell determined to make use of his talent as a master of ceremonies and put on a stage show one midnight recently. Jack had tough opposition in town with the best of product; on his own screen he was playing "Behind the Eight Ball." So the stage show's purpose was to offer some competition to the opposition.

Bill Smith, Producers Releasing Corporation's salesman for the Virginia territory, happens to live near Staunton and being an old friend, came over to assist Jack. The latter reports he took an active part in the show and "confidentially," he reports, "he was the hit of the show."

Among the ideas Jack used was one of awarding guest tickets to certain people: for example, anybody in the house with red flannels (there were a couple); anybody in the house wearing white shoes; any jitterbugs who would dance; anybody who would lead the audience in "Praise the Lord and Pass the Ammunition"; all service men in uniform; all newly weds.

Jack reports the audience very responsive and therefore he will probably try this sort of thing again.

RKO Theatres Use Contests on 'Yankee Doodle'

Contests highlighted the opening engagement of "Yankee Doodle Dandy" at the RKO metropolitan theatres, arrangements being made with executives of defense plants employing large numbers of people to offer prizes on the stage of the nearest RKO theatre to the employee turning in the most efficient job and being declared a "Dandy". This tieup with War Production plants was augmented by the presentation during recess hours of accordionists playing the song hits from the picture.

In Queens RKO tied in with a drive to fill War Stamp books and convert them into Bonds. The Borough President was the first Yankee Doodle Dandy to get himself a bond while cameras clicked. Local papers carried stunt as a civic gesture.

"Yankee Doodle Dandy" prologues were staged in RKO Brooklyn theatres a week before opening. Ballyhoo men in Uncle Sam costumes rode the subways carrying cards urging the purchasing of Stamps and Bonds and giving the playdates. Store windows exhibited big Uncle Sam hats filled with pennies and beans offering passes to persons guessing the approximate number.

An especially prepared song trailer of Cohan hits was used most effectively in all RKO theatres, with patrons singing these numbers.

Full Page Ads Landed

The Saturday before its opening, hat and bow-tie cut outs were given to children. Restaurants, bars, grills, soda fountain and similar spots were provided with paper doilies to be placed in front of patrons.

Newspapers gave generously of publicity, and merchants co-operated with full page "ads". Smaller ads carried the Cagney hat slug with copy "Be A Yankee Doodle Dandy — Buy More Bonds and Stamps." Music stores and local radio stations featured Cohan hits from the picture.

In many instances, open-air war bond rallies in front of RKO theatres marked the opening of "Yankee Doodle Dandy" and in all instances, the Infantile Paralysis Drive for Dimes and Dollars profited by showmanship tactics that made it part of the Yankee Doodle Dandy campaign in RKO theatres.

Celebrates President's Birthday

To celebrate the President's birthday, Harry Rose at the Globe theatre, in Bridgeport featured a three and a half foot "Mile of Dimes" birthday cake in the lobby. The cake was topped with a framed photograph of the President and decorated with small American flags, 61 candles and shiny dimes. The newspapers thought so well of the slant that they carried a two-column photograph of the cut together with a story.

Gets Italian Paper Break

A special pictorial layout on "Jacare" was planted in the *Corriere del Connecticut*, New Haven's Italian newspaper, by Sidney Kleper, manager of the Bijou.

TIMELY SLANTS IN ADS



Right after shoe rationing came the offer of free tickets for a pair of old shoes made by Milton Schosberg at the Rialto Glens Falls, N. Y., with Buck, Harris, Monogram exploiteer, assisting.



Zig Rubin, artist, executed this striking ad for Harold Bishop at the Capitol, Winnipeg, Manitoba. Note the space given to "Der Fuehrer's Face."



Following the announcement that Flying Fortresses had bombed Berlin by daylight, Marlowe Conner, manager of Capitol, Madison, Wis., put an extra headline over the ads for the picture of that name.



The angles and illustrations in this ad from Warners' Newark zone are different from those in the press book. It was prepared for Bob Paskow, ad chief, by Ben Adler, zone artist.

This most unusual ad was run by Chuck Shannon at the Cambria theatre, Johnstown, Pa. Chuck explains that he got the newspaper to set the copy which he took from the press book. Then the center was morrised to make room for the ad mat. It's an attractive type of follow-up ad.





Illustration predominates in this ad by Alice Gorham, director of advertising and publicity for the United Detroit theatres.

CASABLANCA CONFERENCE AIDS SELLING OF FILM

Playdates Immediately Following Parley Get Benefit of Publicity

To usher in their dates on "Casablanca", theatremen around the country availed themselves of the recent announcement of the Roosevelt-Churchill trip. Harry Stearn and Ken Carter at the Manring, in Middlesboro, Ky., used large newspaper ads in the local paper on the day following the sensational radio message and changed all mats to fit the timeliness of the film, carrying such catchlines as "As Timely As Today's Headlines", etc. A special edition of the *Daily News* bore headlines blaring out the word "Casablanca, where Victory was Born". Then followed a front page story on the picture. The entire back page was taken up with picture copy and merchants' ads which covered the cost of this special edition.

A special theatre front was made up with giant letters extending the entire width of the lobby spelling out the title. Large cut-out heads from the six-sheet set this off. This was mounted on large lattice work over the boxoffice and the entire display supported by four large pillars each about seven feet high carrying selling copy.

Teletype Planted in Lobby

An effective lobby stunt was used at the Indiana theatre, Indianapolis, by Len Tuttle and his assistant, Moe Esserman, using a teletype machine which gave title, cast, catchlines from the picture and reviews of the New York papers, including Winchell and Sobol. A card in front of the machine read: "News. Direct from the hottest spot on the globe today. Casablanca." An ad was inserted in the papers offering passes to the theatre for letters received from our boys in Africa. Letters were mounted on a 40 by 60 in the lobby and received quite a bit of comment from the patrons. Reader on the board said: "Read the happy letters from our boys in Casablanca. You will enjoy 'Casablanca' playing", etc., etc.

O'Donnell Suggests Catchline

Up in Waterville, Maine, Jim O'Donnell at the Haines theatre comes through with the suggestion that the catchline "F. D. R. traveled 5,000 miles to see Casablanca", might be in order.

Engineered through the cooperation of the Stamp and Bond Committee in Olean, N. Y., was Murry Lafayette's story which ran in the local papers offering a preview of the picture at the Haven theatre to the purchasers of a thousand dollar bond. A story with two-columns of art was landed in the paper and Murry reports Bond sales exceeding $9,000. The picture of the first two buyers were used by the Buffalo, Pittsburgh and Rochester papers, each carrying a story, the name of the picture, theatre, etc.

To herald his opening at the Capitol theatre, in Dunkirk, N. Y., Deane H. Emley used directional arrows about town with copy: "This way to Casablanca, the city that rocked the world." Playdates and theatre name were included. In addition, Emley promoted a fullpage ad from a local merchant, which featured a contest, guest tickets going to those correctly solving cryptograms. The want ad page of the local paper also carried a request for letters from servicemen for lobby display.



All doors lead to Casablanca, or so it would seem from this folder of Max Felder's front at the Capitol theatre, Steubenville, O. Copy in each panel is different.

A composite board for outside display was constructed by Jack Flex at the Keith, in Syracuse, this made up of newspaper tearsheets containing stories and pictures of the historic meeting. Copy on the board read: "Timelier than today's headlines. Stirring picturization of history in the making. The picture that preceded this epical event".

Decoding Contest Featured

The pressbook decoding contest was planted in a cooperating daily with a quizz contest in another paper inviting readers to list the names of outstanding personalities who attended the Casablanca conference together with the name of the Allied Nation each represented.

Tying in with the book campaign of the public library, Flex planted a bin in his lobby, inviting patrons to deposit books for men overseas.

Joe Boyle at the Broadway, Norwich, Conn., got special newspaper mention for the newsreel shots showing President Roosvelt and Prime Minister Churchill in conference.

Rose Buys Radio Time

Wally Rose, advertising manager for J. J. Parker's Broadway, Portland, Ore., was right on his toes when the news of Casablanca was about to be announced and so he capitalized on the current engagement of "Casablanca" at the Broadway.

The news broadcast was announced at 7 p.m. on the Pacific Coast, and Wally timed his ads to break in the 7 p.m. edition of the Portland papers. The copy simply said, "Flash! The hottest spot in earth! . . . in the headlines . . . on everyone's lips! . . . 'Casablanca'" plus other catchlines about the picture.

Wally, having heard about the broadcast in advance, learned it would last 45 minutes and accordingly bought time on the local CBS station immediately following. There wasn't a moment's break between the end of the announcement about the conference at Casablanca and the theatre's announcement.

All Night War Workers Show Run by Loew's in Boston

"Stand By For Action" got a comprehensive campaign when it played its dual engagement at Loews' State and Orpheum theatres, Boston. Joseph P. Longo, publicity director, tied up with the local arsenal by presenting a Victory Bond to one of the girl workers. Charles Kurtzman, Loew division manager, made the presentation.

In addition to the regular shows, a weekly all-night defense workers' show was presented at the Orpheum. Special ads and underlines appeared in all local papers and special stories were run about it. The local Navy recruiting office was also tied up on the picture and the Navy sound truck, bannered with the title and playdates toured the city for three days ahead.

Deber Sells Stage Shows

To acquaint localities with the fact that he was playing Emile Boreo in person at the New Park theatre, in Woonsocket, R. I., George Deber circularized every private number in the telephone directory, some 10,000, with government postcards. The correspondence side carried a cut of an arrow pointing to copy on the show, which suggested making every Friday or Saturday stage show day at the Park.

PERSONALS ON SHOWMEN

L. E. Berry, Louisiana Showman, Had Rapid Rise to Managership

L. E. Berry had a natural flair for the theatre and therefore rose rapidly once he got into it. He was born at Oakdale, La., Dec. 14, 1917, and was just a little more than 21 when he was appointed relief operator and doorman at the Cane theatre, Natchitoches, La., one of the DeSoto Circuit houses. A few months later he was appointed manager of the Crystal, Many, La., and another few months brought him to the Webster in Springhill, La., where he is today. He is married and the father of two children.

Blake, After Six Years Out, Returns to the Theatre

Walter E. Blake is another of the many men who started their careers in the theatre drifted away from it and have returned. Walt, to begin at the beginning, was born in Malden, Mass., July 10, 1912. He was graduated from the Malden High School. While still in school he started in the theatre as an usher at the Middlesex theatre and later became chief usher at the Granada. He attended the University of Alabama and after college went into the heating business as district sales manager for the Timken Silent Automatic Company. His secretary, Miss Olive Snell of Boston, has since become Mrs. Blake and the mother of the Blakes' five-month-old son, Robert. After six years with Timken, Walt returned to the theatre business with the Graphic Circuit. He is now assigned to the Center theatre, Dover-Foxcroft, Maine.

HAPPY BIRTHDAY

February 21st
Milton L. Kaiser
Elmer Amidon
Stanley Lambert
Ewell Bingham
Paul W. Greer

22nd
Abraham L. Lowenstein
Lee J. Euering
Harold Blumenthal
Lloyd Blumenthal
Lloyd Murphy
Norman C. Rolfe
Richard J. Ludwig
William Reiser
Marvin E. Samuelson
Joe Scanlon
Edward Jacobson
Jack Matlack

23rd
Sidney Seckler
Harold Gustafson
Jack K. Randall
Clarence E. Watson

24th
Al Unger
F. A. Williams

February 24th
Sidney Feder
S. H. Horowitz
Leo Raelson
Jewel B. Callaham

25th
Dave Schiller
George Foster
William E. Keating
Emory T. Warner
Louis Gianazza
Kenneth C. Mead
Rockey T. Newton
Les Bowser
John Willadsen
Charles E. Fish
William B. Busay
Joseph L. Parrott
E. M. Jennings
Kenneth R. Davis

26th
Sam Abrams
Albert E. Brown

27th
Charles Lee Hyde
Cecil W. Curtis
Carroll M. Bradley

JUNIOR SHOWMEN

ROY RANDOLPH, on Monday, February 8th, to Mr. and Mrs. Leon Scott. The father is manager of the Margie Grand in Harlan, Ky.





By Staff Photographer

ROUND TABLE VISITORS—Left, Lieut.(j.g.) "Sonny" Shepherd, now with the U.S. Naval Air Force, stopped in at the Round Table headquarters en route to his post at Argentia, Newfoundland. He formerly handled the Lincoln theatre, Miami Beach, Fla. Above, Lewis Breyer, manager of the Strand theatre, Holyoke, Mass., who came to town to visit his mother.

ED ENKE, formerly manager of the Skouras Hempstead, in Hempstead, L. I., has been transferred to the circuit's Rivoli theatre there.

ED GATES, manager of the Esquire theatre, in San Francisco, has enlisted in the Navy.

EDWARD MYERSON, manager of the Dorchester theatre, in Dorchester, Mass., has resigned to go into the Army.

DON HART, manager of the Oriental theatre in Denver, has been inducted in the Army.

ROBERT SWANSON is now managing the Paramount, in Steubenville, Ohio.

ROBERT BERGIN, assistant manager at Loew's Elm St. theatre, in Worcester, Mass., has joined the Army Air Forces.

JACK MATLACK, advertising manager for the Hunt Theatres, in Medford, Ore., has gone to Portland, where he will be employed in a similar capacity with the J. J. Parker Theatres, with headquarters at the Broadway.

I. J. FAX of Hartford has replaced Dudley Fenn as manager of the Stuart theatre, in Lakeville, Conn. The latter has been inducted into the Army.

HERMAN KRESKEN, for the past 14 years with Fox West Coast Theatres, at San Francisco, has been made district manager there. He is now in charge of the Fox, Paramount, Warfield, St. Francis, State, El Capitan and Rialto.

EDGAR PATTERSON, formerly assistant manager of the United Artists theatre, in Berkeley, Cal., has been promoted to manager of the Fox Campus theatre here.

LAKE P. JONES has resigned as manager of the RKO Lyric, in Cincinnati to accept a similar post at the Twentieth Century theatre there. Art Picolla, manager of the RKO Shubert, has been transferred to the Lyric and Joseph Hansberry, has been shifted from the RKO Family to the Shubert. P. Hogan, assistant at the Family, has been promoted to manager of that house.

PAUL J. HARVEY, manager of Warner's Capitol, in York, Pa., is also managing the circuit's Capitol there as a result of Birk Binnard being transferred to the Warner Queen, in Wilmington, Del. Van Shanabrook, assistant at the Rialto, has been transferred to the Capitol as assistant to Harvey.

LOUIS LAMM has been shifted from the managership of the Orpheum, in Kenosha, Wis., to the same post at the Odeon, Beaver Dam.

MILT HARRIS, former manager of the Drive-In theatre in Miami, is associate manager of the Capitol there.

Use of Publicity Stills Is Down 23% in Year

The industry's use of publicity stills decreased approximately 23 per cent last year as compared to the 1941 total, according to figures compiled by the Advertising Advisory Council of the Motion Picture Producers and Distributors of America. Only 98,335 were submitted during 1942, which was far below the previous year's figure of 121,584. However, where the Council's rejections amounted to 2,350 in 1941, only 1,308, less than half, were not approved last year. But it was said that after revisions, a majority of these met the code requirements.

In exploitation, there also was a decline, 7,188 ideas having been submitted for approval in 1942 with 11 original rejections, while in the previous year there were 9,641 with 21 eliminations. Publicity stories released by the companies remained at almost the same level for the two years. The figures were 9,844 in 1941 and 9,599 last year. Only one story was turned back from the latter group, while three required rewriting in 1941.

Posters submitted last year numbered 1,555, with 35 requiring alterations; in the preceding year, the total was 1,615 with 37 needing revision. Although fewer trailers were used in 1942, 918 as compared to 1,129 the year before, 10 violated the code. The Council only rejected three in 1941.

Advertisements were down slightly, too, 10,099 having been submitted to the Council in 1942 as compared to 11,143 in 1941. The ratio of rejections was in reverse, however. Original rejections of the 1941 total amounted to only 313, while last year the figure jumped to 472 despite the fewer advertisements submitted. The only group in which last year's figure rose above the 1941 total was the miscellaneous accessories. The difference was only slight, 4,999 passing through the Council's office with but four eliminations; in 1941, 18 revisions were required out of 4,916.

Conservation of film, paper and chemicals were held accountable for the general decline of some of the phases of publicity production, while other factors included the higher costs of materials and the reduced production scales of companies in 1942.

National Decency Legion Classifies 11 Films

The National Legion of Decency reviewed 11 films during the current week, classifying six as unobjectionable for general patronage, three as unobjectionable for adults and two as objectionable in part. The listing is as follows:

Class A-1, Unobjectionable for General Patronage: "Dead Man's Gulch," Haunted Ranch," "Reveille with Beverly," "Silver Skates," "Stranger in Town," "Wild Horse Rustlers." Class A-2, Unobjectionable for Adults: "Air Force," "Lady Bodyguard," "Young Mr. Pitt." Class B, Objectionable in Part: "Cabin in the Sky," "Flight for Freedom."

Alaskan Theatre Burns

The Liberty theatre in Alaska was destroyed by a fire which originated in the projection room, the blaze spreading rapidly through the entire block, causing damage estimated at $200,000. No casualties were reported, and the properties were covered by insurance.

Club Dinner March 1

The Cinema Club of Cincinnati has announced that its annual installation dinner will be held at its headquarters on March 1st. Meetings will be held semi-monthly thereafter.

SHORT PRODUCT PLAYING BROADWAY

Week of February 15th

ASTOR
Troop Train ..... Victory Film
Marines in the Making..... MGM
Feature: Tennessee Johnson.. MGM

CAPITOL
Troop Train ..... Victory Film
Barney Bear's Victory Garden ..... MGM
Feature: In Which We Serve. Two Cities-UA

CRITERION
Troop Train ..... Victory Film
Screen Snapshots, No. 5.... Columbia
Feature: Commandos Strike at Dawn ..... Columbia

GLOBE
Invasion of North Africa... UA
Borah Minevitch and His Harmonica School ..... Vitaphone
Basketeers ..... RKO
Feature: Saludos Amigos.... RKO

HOLLYWOOD
Cuba, Land of Adventure and Sport ..... Vitaphone
Pigs in a Polka..... Vitaphone
Feature: Air Force..... Warner Bros.

MUSIC HALL
Troop Train ..... Victory Film
March of Time, Vol. 9, No. 6. 20th-Fox
Feature: Random Harvest... MGM

PARAMOUNT
Troop Train ..... Victory Film
A Hull of a Mess..... Paramount
Feature: Star Spangled Rhythm ..... Paramount

RIALTO
Troop Train ..... Victory Film
Superman and the Volcano. Paramount
Feature: Lucky Jordan..... Paramount

RIVOLI
Troop Train ..... Victory Film
Der Fuehrer's Face..... RKO-Disney
Feature: Shadow of a Doubt. Universal

ROXY
Troop Train ..... Victory Film
Frankenstein's Cat 20th-Fox
When Winter Comes..... 20th-Fox
Feature: The Immortal Sergeant 20th-Fox

STRAND
Case of the Missing Hare.. Vitaphone
This Is Your Enemy..... Vitaphone
Vaudeville Days ..... Vitaphone
Feature: Casablanca ..... Warner Bros.

Open Atlantic City House

The Weilland-Lewis Strand theatre, Atlantic City, normally operating only during the resort's summer season, has reopened for weekend operations in view of the increased patronage because of the armed forces stationed there. The week previous, the Warner circuit reopened its Virginia theatre for weekend operations. Both first run houses, the Saturday and Sunday operations will continue until the spring when the full-time operation usually begins.

Clarence Robson Ill

Clarence Robson, general supervisor of theatres for the Odeon Theatres circuit in Canada, is recovering in a hospital at St. John from an illness with which he was stricken on a train en route from Moncton, N. B., to St. John.

Ticket Makers Ask WPB for Paper Stock

Manufacturers of theatre tickets have appealed to the Printing and Publishing Division of the War Production Board for sufficient supplies of paper stock to guarantee deliveries to their accounts, it was indicated this week. However, present requirements are being met despite the 20 per cent curtailment of paper ordered by the WPB on Form M-241.

The plea was made to forestall any additional restrictions which might be imposed, manufacturers stressing the fact that the collection of admission taxes would suffer should a ticket shortage develop. "There is no definite shortage as yet," August Seebeck, vice-president of the Globe Ticket Company, said, "but there's no telling when an order will come through. In view of any possible curtailment, it would be best for customers to plan their orders well in advance."

Clifford Elliott, treasurer of the Elliott Ticket Company, said, "Admission taxes are figured directly from theatre tickets. Each one is numbered, and when shipments are made, a list is sent to the tax collector's office at the delivery point. The theatres are also required to mail in a record to the tax collector. If any delay in delivery occurred, the collection of admission taxes would be impeded."

Mr. Elliott said that the use of inferior grades of paper stock would alleviate the situation to some extent, but that to make such a move would cause trouble in the dispensing machines used by most theatres. "We are using a 10½ point calibre grade of stock at present," he said. "It can be used in dispensing machines without fear of causing trouble."

Ticket manufacturers report that while sales have dipped in rural areas, the loss has been offset by increased purchasing in the metropolitan districts. Their records confirm recent observations which showed attendance jumps in theatres located in large cities while houses in outlying communities played to small audiences.

In other fields, the ticket situation provides cause for concern. Demands for railroad, bus and airline tickets have been expanding constantly, and requirements are expected to be more than 50 per cent above the 1942 total. The use of paper in the production of approximately 50 items has been banned, effective February 15th, including holiday and party decorations, confetti, card table covers and other articles which have been deemed non-essential. Covering the entire process of producing printed matter, also, is the WPB's L-241 order which restricts tonnage to 90 per cent of the corresponding calendar quarter of the base period which, in this instance, is 1941.

Newman Honored in Seattle

Frank L. Newman, Sr., president of the Evergreen theatre circuit, was entertained by a group of industry friends in Seattle last week. Among those present were Mr. and Mrs. Edward Lamb, Mr. and Mrs. Morris Segel, Mr. and Mrs. Neal Walton, Mr. and Mrs. Edward Walton, Mr. and Mrs. J. T. Sheffield, Mr. and Mrs. Foster Blake, Mr. and Mrs. Maury Saffles, Mr. and Mrs. Vete Stewart, Mr. and Mrs. Peter Higgins, Ralph Abbott, Anthony Hartford and W. E. Calloway.

San Francisco Gross Good

San Francisco's stage and vaudeville attractions continue to gross heavily, it is reported. Irving Berlin's "This Is the Army" is at the War Memorial Opera House, Grauman's "Highlights of 1943," is at the Alcazar, and the Geary theatre is playing Howard Hughes' film, "The Outlaw," which had its world premiere there recently.

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PRESS OF C. J. O'BRIEN, INC. NEW YORK, U. S. A.

John Considine Dies at 80

John W. Considine, Sr., founder of one of America's largest theatre circuits, died on Thursday, February 11th, in Los Angeles at the age of 80. His friend, Father Flannigan of Boys Town, was at the bedside. Mr. Considine's death was caused by pneumonia.

In 1901, Mr. Considine organized the Sullivan-Considine circuit in New York with Timothy "Big Tim" Sullivan. In the heyday of vaudeville, many stars of later years performed on the stages of the circuit's theatres, among them Will Rogers, Marie Dressler and Albini the Magician. Mr. Considine's interests were acquired by Loew's in 1914 for a reported $6,000,000.

Prior to the formation of the circuit, he and Alexander Pantages operated competing vaudeville circuits, a rivalry which finally was ended when John Considine, Jr., Metro-Goldwyn-Mayer producer, married Mr. Pantages' daughter, Carmen. Surviving, besides Mr. Considine's son are his wife, Mrs. Elizabeth A. Considine, and two daughters, Mrs. E. W. MacLean and Mrs. Thomas R. Conlin.

Fred C. Hinds

Fred C. Hinds, 49, manager of three theatres in Whitewater and Fort Atkinson, Wis., died on February 6th in Whitewater. He formerly was engaged in theatre activities in Iowa. He is survived by his wife, two daughters, a son and a brother.

Mrs. Grace Exton

Mrs. Grace Exton, 41, wife of P. William Exton, manager of the Roosevelt theatre in Kenosha, Wis., died in that city on February 6th. She leaves her husband, mother and father, three daughters, three sisters and three brothers.

Edward Kuhlman

Edward Kuhlman, 69, former operator of the Lyric and Grand theatres in Hamilton, Ohio, died in that city on February 10th. Mr. Kuhlman began the practice in Hamilton of having actors backstage speak lines in the era of silent films. He is survived by his widow.

Francis Emanuel Aarons

Francis Emanuel Aarons, former assistant publicity manager of the RKO branch in Sydney, Australia, has been reported killed in action while serving as a sergeant in the Australian Army Medical Corps. Corporal Aarons was 28 years old.

Mrs. Nancy Holt

Mrs. Nancy Holt, 63, wife of A. J. Holt, owner and operator of the Idle Hour theatre in suburban Cincinnati, died on February 15th while attending the theatre's box office. Besides her husband, she leaves a daughter.

Family Left Shea Estate

Maurice A. Shea, president of the Shea-Chain, Inc., who died on October 19, 1940, left an estate of $1,198,567 gross, and $1,068,003 net, according to a tax appraisal filed with the New York State Tax Department last week. His widow, Mrs. Margaret L. Shea, was left $36,113, plus an equal share in the residuary estate with three sons and a daughter. They are Mrs. Dorothy Tuckerman, Thomas H. Shea and Maurice H. Shea, all of New York City, and William H. Shea of Manchester, N. H.

Grassgreen Resumes Duities

Morris Grassgreen, Boston branch manager for Twentieth Century-Fox, has returned to his duties after recuperating from injuries suffered in the Cocoanut Grove fire.

Zevin's Trial Is Set For February 23rd

Federal Judge Vincent L. Leibell last week set February 23rd as the date for the trial of Isadore Zevin, $100 a week former secretary of George E. Browne, former head of the IATSE, who is now serving a long prison sentence for extortion.

Mr. Zevin's indictment was a result of the probing by the Federal investigators into the $1,500,000 slush fund which was collected from 42,000 members, during the reign of Browne and Bioff. Zevin, the Government charged, acted as bookkeeper of this special fund. He was indicted on nine counts and faces a term of 60 years and a fine of $42,000. The Government also charges him with making false statements to a Government investigator. Boris Kostelanetz, Assistant U. S. Attorney, who was one of the prosecutors of Browne and Bioff, will represent the Government at the trial.

Injunction Suit Against Rogers Dismissed

An injunction restraining the use of the name "Roy Rogers" and $500,000 damages sought by Roy Rogers in New York supreme court action against Leonard Slye, known as "Roy Rogers," Republic Western star, was dismissed this week by Supreme Court Justice Bernard L. Shientag. Two other defendants were named in the action, Republic Pictures Corporation and Republic Productions, Inc.

In his complaint Mr. Rogers alleges that Mr. Slye adopted the name early in 1938. He brought suit against Mr. Slye in California, from which he alleged an agreement was made whereby Mr. Slye was to use the "Roy Rogers" billing only in motion pictures. Mr. Slye violated that agreement by making personal appearances, Mr. Rogers claimed.

Court Grants Injunction Against Banning Film

Circuit Judge Gilbert Burnett granted an injunction to Harry Schwartz, operator of the National theatre in Louisville, Ky., restraining the city's police department from banning the current film, "Dust to Dust," on grounds that "it was not in keeping with public taste and morals."

Action by the police prohibited the showing of the picture on January 30th. The film reopened on February 4th after Judge Burnett ruled that "the city had failed to establish its contention that the picture is obscene." Lawrence S. Poston, Assistant City Attorney, said he would appeal the decision.

Settle Disney Suit

The breach of contract suit which was brought by Leo F. Phillips Co., Inc., against Walt Disney Enterprises, Walt Disney Productions, Ltd., and the Brier Manufacturing Co. ended last week after a two-day trial in the New York Federal court. Judge Alfred C. Coxe was presiding at the trial when he was informed that an out of court settlement was made and that the plaintiffs had withdrawn the suit.

Press Groups See MGM Film

Newspaper associations in four states witnessed special screenings of Metro-Goldwyn-Mayer's film, "Keeper of the Flame," last week. The previews were held in Harrisburg for the Pennsylvania group, Syracuse for the New York group, Atlanta for the Alabama delegation, and Oklahoma City for the Oklahoma representatives.

Move Offices to Boston

Nathan Yamins has moved his Fall River, Mass., office to the Consolidated Gas Company Building in Boston. Mr. Yamins operates theatres in Massachusetts.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 47.—Japs cleaned out as U. S. completes Guadalcanal victory. . . . American Marine heroes get richly deserved rest. . . . Price Administrator Prentiss Brown announces point rationing system. . . . Use giant fir trees to provide keels for mine sweepers. . . . Mrs. Roosevelt sponsors fuel barge. . . . Wartime hats are dimout fashion. . . . P-40 fighter planes given to French in North Africa. . . . Rio de Janeiro at war. . . . U S.. subs home from victories over Japs.

MOVIETONE NEWS—Vol. 25, No. 48.—President outlines invasion plan to beat Axis—tells of Casablanca meeting at press convention. . . . Bad news for Axis as Willow Run plant turns out B-24 bombers. . . . Air heroes decorated as 163 men receive medals. . . . Troops parade in Sydney, Australia. . . . PT boats ready for action, demonstrate anti-sub tactics. . . . Girls overhaul airplane engines. . . . Dog champions on parade at Madison Square Garden.

NEWS OF THE DAY—Vol. 14, No. 245.—U. S. Victory Day in the Pacific. Price Director Brown launches nationwide point rationing. . . . American planes turned over to French in North Africa. . . . War brings traffic headache to Brazilian capital. . . . Lloyd George praises Russians. . . . First Lady launches barge. . . . U. S. subs back from Japan. . . . Spotlight on Golden Glove boxers.

NEWS OF THE DAY—Vol. 14, No. 246.—President reports on Casablanca meeting, Henry Ford's bomber plant a production miracle. . . . Polish exodus to Persia. . . . Jive in jungle by Aussie swing band composed of fighting men. . . . U. S. patrol boats on maneuvers near Panama Canal. . . . Men who flew the "Suzy Q."

PARAMOUNT NEWS—No. 50.—Mr. Roosevelt launches fuel barge. . . . American fighter planes given to French. . . . Secret Service makes drive against counterfeiters. . . . U. S. sub heroes home from sea victories. . . . 15-year-old Army veteran inducted into American Legion after honorable discharge. . . . Coast Guard gives credentials to cat who guards waterfront. . . . U. S. buckles down to point rationing. . . . Army goes to dynamite school to be taught about explosives.

PARAMOUNT NEWS—No. 51.—PT boats demonstrate speed in action about Canal Zone. . . . Roosevelt addresses press convention. . . . B-24 bombers at Willow Run plant spell trouble for Axis. . . . Joe Louis and wife have baby. . . . Polish refugees on march to freedom finally reach Persia—rebuild new army, schools and farms.

RKO PATHE NEWS—Vol. 14, No. 50.—P-40's given to Lafayette Squadron. . . . Point ration system explained by Prentiss Brown. . . . Navy gunners donate blood. . . . Wartime traffic in Rio jammed. . . . Lloyd George's 80th birthday. . . . Admiral Halsey honors Navy fliers . . . U. S. subs return to base after successful warfare against Jap ships. . . . Al Schacht does spring training on skiis as baseball season is on way.

RKO PATHE NEWS—Vol. 14, No. 51.—FDR promises invasion of Europe in address to press assemblage. . . . Poles find refuge in Persia after migration from their home country. . . . PT boats train off Panama. . . . Aussie band composed of soldiers make music in the Pacific war area. . . . Notre Dame's quintet swamps N. Y. U. in basketball game at Madison Square Garden.

UNIVERSAL NEWSREEL—Vol. 16, No. 163.—OPA chief explains food points. . . . Admiral Halsey decorates Navy fliers in the South Pacific. . . . Lloyd George 80 years old. . . . Senate confirms Rutledge Supreme Court appointment. . . . Washington University's "huskies" turn out for crew. . . . French get U. S. planes. . . . Brazil feels war pinch in traffic congestion. . . . Mrs. Roosevelt christens barge. . . . Subs home from Pacific warfare. . . . Guadalcanal Marines get rest

UNIVERSAL NEWSREEL—Vol. 16, No. 164.—FDR pledges invasion of Europe. . . . Guadalcanal Marine heroes afforded well-deserved rest. . . . Mexico's sons help Allies. . . . PT boats set for action—demonstrate anti-sub tactics in test cruise off Panama Canal. . . . Ford Willow Run bombers being prepared for shipment to Allies. . . . Air heroes decorated in South Pacific.

Robert Taylor Joins Navy

Robert Taylor, Metro-Goldwyn-Mayer star, entered the Naval Air Force last Wednesday as a lieutenant, junior grade, and will report for training at Corpus Christi, Tex., within 30 days. Upon completion of the course, he will be assigned as a ferry pilot or instructor.

Serving in Armed Forces

Serving with the armed forces from the Twentieth Century-Fox exchange in Kansas City are Charles D. Crawford, George C. Regan, Francis Paul Clark, Clifford DeWolf and Gary A. Hodson.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

SHORT SUBJECTS CHART

SERVICE DATA

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Idaho

(Republic)

Roy Rogers Rides and Sings

Set to the song of the same name recently in vogue, this vehicle for Roy Rogers and Smiley Burnette is dated as of now and plotted along modern lines although with provision for resort to horseback chase and gunfire in the interests of followers of Westerns in general. It is referred to officially with accuracy as a musical Western.

The screenplay by Roy Chanslor and Olive Cooper concerns a judge who sets out to rid the community of gambling. He is opposed by the woman who operates a swanky resort and enlists the aid of escaping bank robbers who know that the judge was a robber in his youth and served time in jail for his crimes before starting his new and present career of integrity. After a complicated series of developments involving conflict, the hero succeeds in vindicating the judge and apprehending the culprits.

Ona Munson as the gambling house keeper and Harry J. Shannon as the judge turn in strong performances in support.

On the musical side, in addition to the Sons of the Pioneers who appear in all Rogers pictures, the Robert Mitchell Boys Choir furnishes vocal entertainment of rare quality. Songs in the picture are "Idaho," "Lone Buckaroo," "Home on the Range," "Holy, Holy, Holy," "Whoopee Ti Yo," "Don Juan" and "Stop." The last is a trick number with comedy values.

Associate producer-director Joseph Kane set here a high standard to be maintained.

Previewed in projection room. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, March 10, 1943. Running time, 70 min. PCA No. 9080. General audience classification.

Roy .....Roy Rogers
Frog .....Smiley Burnette
Ona Munson, Virginia Grey, Harry J. Shannon, Dick Purcell, Onslow Stevens, Arthur Hohl, Hal Taliaferro, Bob Nolan and the Sons of the Pioneers, Robert Mitchell Boys Choir.

Somewhere in France

(Ealing Studios - United Artists)

War Drama

Though war is far too serious a business, when you are close to it, to be entertaining, here is a war subject which, while it is sound documentation and subtle propaganda, is grand and exciting entertainment in the soundest traditions of the motion picture. Additionally, though the treatment adds obvious fiction trimmings, the story is essentially a factual one. There was a Foreman, Melburne Johns, who went to France, and rescued valuable and secret machinery from the advancing Nazis. This stirring and moving film tells that story as excitingly and as vividly as the most rousing commercial thriller. It will make a name for director Charles Frend, who makes his directorial bow herewith, it will make money for the exhibitor and it will make friends for Free France.

The story is the bare story of the Foreman's adventures getting across France with the machines, with an army lorry, a couple of Tommies and an American girl secretary. It is the story of France in defeat, and the journey an Odyssey punctuated with pitiful marches of refugees, pitiless dive bombings and machine gunnings by the Luftwaffe, with fifth column functionaries firing villages and the vanguard of the Nazi Army all but ending the journey in disaster. Hardly an incident in it cannot be authenticated from contemporary records, yet it is excitement and thrill in succession. The French atmosphere is sympathetic and exact, with many of the Free French forces and refugees playing brilliantly in the film against settings which will stir nostalgia in those who knew France and affection in those who did not.

Clifford Evans as the Foreman is a dominating figure in the drama. Constance Cummings is both intelligent and charming. Tommy Trinder as the Cockney Tommy spatters an occasional but appropriate vein of British good cheer, and a hitherto unknown, Gordon Jackson, as his Scots buddy, makes a dramatic hit. Smaller roles, whether played by French artistes or English actors, are, with few exceptions, excellently held. There are some French children who will warm many chilly hearts.

Technically the film is as near to flawless as makes no difference and Charles Frend's direction is exceptionally creditable and mature. It is a cutter's gem, to Robert Hamer's credit.

With its realist background, its alternation of drama and comedy, thrills and suspense, its humanity and its wide sympathy, the film should undoubtedly score a box office success on either side of the Atlantic.

The film obviously gripped the London press show critics as few of its kind have been known to do. Coming out of the bag, so to speak, it made a direct hit and was voted by many as probably the best war film so far from Britain. —AUBREY FLANAGAN.

Release date, not set. Running time, 83 min. General audience classification.

Tommy .....Tommy Trinder
Anne .....Constance Cummings
Fred .....Clifford Evans
Robert Morley, Gordon Jackson, Ernest Milton.

(Review printed in HERALD of May 2, 1942, under title of "The Foreman Went to France")

Riding Through Nevada

(Columbia)

Gunplay at a Gallop

Opening at a gallop, this stage coach Western from producer Jack Fier's Columbia Western unit sustains hoofbeat pace through an hour of holdups, outlaws and enough gunplay and fist tossing to satisfy the most ardent outdoor action fan.

Charles Starrett again keeps things stirring as a postal inspector who tangles with Clancy Cooper's bandits. Cooper is a slick villain masquerading as another government agent. Stakes are a gold shipment and Shirley Patterson, the daughter of the owner of the Carson City coach line. Starrett discovers Cooper's outlaw past and they toss lead and some hot punches at each other. The gold gets through, of course, and in a final gun battle at full gallop the outlaws bite dust.

Musical interludes with Jimmie Davis singing familiar western ditties, aided by his Rainbow Ramblers, are tuneful and don't delay the action. Arthur Hunnicutt plays Arkansas, an eccentric stage driver, for his usual laughs. Direction by William Berke keeps the story in pace with the galloping gunplay.

Seen at the New York Theatre. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, October 1, 1943. Running time, 61 min. PCA No. 8519. General audience classification.

Steve Lowrey .....Charles Starrett
Arkansas .....Arthur Hunnicutt
Gail Holloway .....Shirley Patterson
Jimmie Davis, Clancy Cooper, Davison Clark, Minerval Urecal, Edmund Cobb, Ethan Laidlaw, Art Mix.

Siege of Leningrad

(Artkino)

Leningrad Takes It

Brought from Russia by Wendell Willkie, chairman of the board of Twentieth Century-Fox, and released now—somewhat out of date—by Artkino, this seems more genuine, and therefore effective, than "Moscow Strikes Back" and previous films purporting to show the fighting in Russia.

The usual propaganda clips about the home front, and the scenes of army *practice*, are lacking. Instead, it is a bleak, unemotional record of a beleaguered city in its most important aspects.

It begins by showing the city in peacetime: drab, lacking the clothing, modern buildings, and automobiles which we associate with our living standards. But war brings a greater drabness and horror. The northern armies retreat. The city is first bombed, then shelled by Nazi siege guns. The street cars stop running; the water supply fails; there is no heat; buildings are ruined. People walk miles to work—and they work in overclothing. And they build tank traps and barricades. But they continue work-

ing, and fighting. A picture of the siege of 1941-42, it shows then the effects of the enemy's small retreat. The Russians establish a supply line over Lake Ladoga—shelled, but effective. Fuel arrives, food arrives; the shelling and bombing slacken—and the street cars run again.

Leningrad's siege has now been lifted—but that is not related here. In that aspect, it is behind time. Most importantly, the Leningrad epic has been eclipsed since last summer, when release was important, by the struggle around Stalingrad.

However, in the sense that this is perhaps the most truthful film record of one of Russia's struggles, the picture should find favor with patrons of art houses, and be suitable with exploitation for others.

An asset is the commentary by John Gordon, editor of the London *Express* (the picture was released first in England). It is unemotional; it pretends to no more than is shown. And it is spoken in like manner by Edward R. Murrow, chief of the Columbia Broadcasting System's European staff.

Twenty-two cameramen contributed. Some excellent but brief battle scenes suggest some may have been killed. Lenfilm Newsreel Studios, of Leningrad, produced.

Reviewed at the Stanley Theatre, New York, home of latest Soviet releases, where a capacity weekday matinee audience was vocally appreciative. Reviewer's Rating: Good.—FLOYD ELBERT STONE.

Release date, February 11, 1943. Running time, 62 min. General audience classification.

Hi, Buddy

(Universal)

Wartime Musical

Several of Universal's young musical players combine their talents in a tuneful and ingratiating comedy with a wartime setting. Gus Schilling, who has been receiving enthusiastic notice in small comedy parts, is included in the cast, along with Harriet Hilliard, who returns to the screen after a year's absence.

The story is slight, being a mere background of enterprising young people, romance and misunderstanding, which gains in entertainment value as song and dance numbers are added. These vary from a children's show to a performance by servicemen, even including a male Floradora Sextette. Eighteen songs are heard in 68 minutes, with such favorites as "Stardust," "Old Folks at Home," "Camp Town Races" and the Army Air Corps song receiving impressive attention.

Dick Foran and Robert Paige share acting honors as advisers for the "Hi, Buddy Club," the former playing a soldier and the latter a singer. Schilling is the agent with a one-track mind, who tries to keep Paige at a microphone, away from his friends and out of the Army. Miss Hilliard seconds his efforts in this direction, while adding considerably to the quality of song.

Harold Young directed, with Paul Malvern as associate producer.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, February 26, 1943. Running time, 68 min. PCA No. 9034. General audience classification.

Dave O'Connor .....Dick Foran
Gloria Bradley .....Harriet Hilliard
Johnny Blake .....Robert Paige
Marjorie Lord, Bobs Watson, Gus Schilling, Tommy Cook, Jennifer Holt, Wade Boteler, Drew Roddy.

Junior Army

(Columbia)

Bartholomew and Dead End Kids

Columbia has assmbled a strong name cast, consisting of youngsters, including Freddie Bartholomew, Billy Halop, Bobby Jordan and Huntz Hall, in a stirring story of the efforts of a group of boys to help the nation in war. The title should carry some of this appeal.

Freddie Bartholomew does a good job of acting in the role of an English youngster in the United States. Living with Joseph Crehan on a dude ranch, Bartholomew saves the life of Billy Halop. The Dead End Kid then stops the gang of youngsters from taking Bartholomew's pony and later goes with the English boy to the ranch. Bartholomew and Halop attend a military school, but Halop leaves after finding that he can't get along with the school policies. He goes back to the old gang and discovers that the boys are now working for a German agent.

From then on, it's a story of efforts by Bartholomew and other schoolmates to round up the Nazi. Halop is cleared at a court martial and returns to the military academy.

Lew Landers directed this Columbia offering.

Seen at the Proven Pictures Theatre in Hartford. Reviewer's Rating: Good.—AL WIDEM.

Release date, November 26, 1942. Running time, 71 min. PCA No. 8819. General audience classification.

Freddie Bartholomew, Billy Halop, Bobby Jordan, Huntz Hall, Boyd Davis, Joseph Crehan, William Blees, Don Beddoe, Richard Noyes, Peter Lawford, Billy Lechner, Robert O. Davis.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Dead Men Walk

(Producers Releasing Corp.)

Horror Picture

Here is an above-average horror picture that should please all mystery fans, although the cast has no names of strong marquee attraction.

George Zucco is seen in a dual role and Mary Carlisle is cast as the ingenue.

"Dead Men Walk" has a fast-moving plot, concerning a man's hatred for his brother even after the brother is dead. The dead man returns to earth as a vampire. From there on, it's a story of the brother attempting to kill the vampire. At the end of the chase, both brothers perish in a fire. Zucco handles the roles of both brothers with skill.

There is some romantic interest in the picture, with Miss Carlisle and a young doctor as lovers. The photography is fair. Sigmund Neufeld produced and Sam Newfield directed.

Shown at the Proven Pictures Theatre in Hartford to an early afternoon audience, composed chiefly of adults. Reviewer's Rating: Fair.—A. W.

Release date, February 10, 1943. Running time, 66 min. PCA No. 8827. General audience classification.

George uZcco, Mary Carlisle, Nedrick Young, Dwight Frye, Fern Emmett, Robert Strange, Hal Price, Sam Flint.

Cosmo Jones in the Crime Smasher

(Monogram)

Melodrama

The proposed series of pictures based on the CBS radio program, "Cosmo Jones," starts off without distinction. Monogram's "Cosmo Jones in the Crime Smasher" garbles the plot and characters. Frank Graham, creator and "voice" of the radio program, plays the title role, that of a somewhat addled psychologist-criminologist. The film carries on the air show idea—"Jones" continually baffling "Captain Murphy," and solving crimes before the police.

"Murphy" is played by Edgar Kennedy. Others in the cast are Gale Storm, Richard Cromwell, Mantan Moreland, Gwen Kenyon, Herbert Rawlinson, Tristram Coffin, Charles Jordan, Vince Barnett, Emmet Vogan, Maxine Leslie, Mauritz Hugo, Sam Bernard.

There are certain exploitation factors attendant upon the longevity of the radio program, which holds a West Coast record.

The plot involves two rival gangs and the kidnapping of the daughter of the town's most influential citizen.

James Tinling directed from a screenplay by Michael L. Simmons and Walter Gering, the latter having written the original. Lindsley Parsons was the producer.

Seen at the Hawaii Theatre, Hollywood, where the audience was not enthusiastic. Reviewer's Rating: Fair.—VANCE KING.

Release date, January 22, 1943. Running time, 62 min. PCA No. 9020. General audience classification.

Captain Murphy .....Edgar Kennedy
Susan Fleming .....Gale Storm
Sergeant Flanagan .....Richard Cromwell
Mantan Moreland, Frank Graham, Gwen Kenyon, Herbert Rawlinson, Tristram Coffin, Charles Jordan, Vince Barnett, Emmet Vogan, Maxine Leslie, Mauritz Hugo, Sam Bernard.

Dead Man's Gulch

(Republic)

Western

Don "Red" Barry is starred in this 56-minute Republic Western, which should interest the average fan.

In brief, the picture presents a story of efforts by Barry and his pals to bring a gang of bandits to justice.

After the Pony Express is disbanded, three former employes, Barry, Emmett Lynn and Bud McTaggart go to McTaggart's ranch. They arrive in the town just in time to witness a bank holdup. Barry does such a good job at helping the side of law and order during the holdup that he is offered a deputy sheriff's position. After he becomes deputy sheriff, Barry leads the chase and gun battles to round up the bandits.

The picture was directed by John English and produced by Eddy White.

Shown at the Daly Theatre in Hartford before a late afternoon audience, composed chiefly of adults. Reviewer's Rating: Fair.—A. W.

Release date, February 5, 1943. Running time, 56 min. PCA No. 9010. General audience classification.

Don "Red" Barry, Lynn Merrick, Clancy Cooper, Emmett Lynn, Bud McTaggart, Jack Rockwell, John Vosper, Lee Shumway, Pierce Lyden, Al Taylor, and Rex Lease.

Young and Willing

(United Artists)

Farce

This United Artists acquisition from Paramount sags below the standard set by others in the lot which have been tradeshown. It is from the stage play "Out of the Frying Pan" and occurs mostly inside an apartment setting which intensifies the monotony of dialogue variations on the old theme of the struggling young actors in quest of a producer. Its usefulness for billing purposes, in view of the names available, surpasses its value as entertainment. The screenplay by Virginia Van Upp spreads emphasis over seven young people and three elders in such fashion that none of them claims interest. The tale boils down to repartee, some tinged with blue, exchanged by three young women and three young men who share an apartment while awaiting employment as actors. Robert Benchley as a producer present too infrequently supplies the moments of solid amusement.

Produced and directed by Edward Griffith, the film adds little to his prestige and that of the players.

Previewed in UA Projection Room. Reviewer's Ratings: Mediocre.—WILLIAM R. WEAVER.

Release date, January 29, 1943. Running time, 82 min. PCA No. 7920. Adult audience classification.

William Holden, Susan Hayward, Eddie Bracken, Robert Benchley, Martha O'Driscoll, Barbara Britton, Jim Brown, Florence MacMichael, Mabel Paige, Jay Fassett.

(Review reprinted from last week's HERALD*)*

SHORT SUBJECTS
reviews and synopses

TROOP TRAIN (OWI)
Victory Film

The latest Office of War Information film release depicts the rail transport of an armored division. The light tanks, the heavy, the other vehicles are loaded onto railroad flatcars. Previously, from the Army communications-transportation center in Washington, the movements had been planned, the railroad facilities properly coordinated. Following their equipment, the men board Pullmans. They sleep two in a lower, one in an upper berth. With reading, card games, singing, they occupy time before retiring. Without, for apparently obvious reasons, being too specific, this short film succeeds, like other OWI subjects, in displaying a "slice" of our current military effort. And, like the others, it is photographed superbly.—F.E.S.

Release date, February 11, 1943 10 *minutes*

THE NEW CANADA (20th-Fox)
March of Time (V9-7)

The latest informative release from the March of Time studios is devoted to Canada, its background, its transformation by war, and the new Canada that will play a changed role in the post-war world. Surveying the four principal divisions of the nation, the western section of lumbering and cattle-raising, the commercial East of the large cities, the maritime provinces on the Eastern seaboard and the separate, homogeneous French Canada, the pictorial presentation suggests an increasing cooperation and integration which, with the recent creation of a large heavy industry, should bring Canada to the forefront in the British Commonwealth of nations. Canada's close ties to the United States are stressed, in their commercial and military aspects. Commentary for the film is brief, carefully avoiding the pedantic or emotional.—E. A. C.

Release date, February 26, 1943 19 *minutes*

COW-COW BOOGIE (Univ.)
Swing Symphonies (7233)

The farmer is having a hard time keeping the cows moving until a gay little colored boy rides by on a donkey singing "Cow-Cow Boogie." The rhythm is catching and the cows fall into line to be loaded up for "beef for the boys."

Release date, January 4, 1943 *7 minutes*

COMMUNITY SING, No. 7 (Col.)
Crosby Songs (4657)

Some of the tunes made popular by Bing Crosby and still associated with his style of singing are played by Lew White at the organ for audience participation. Among them are "Beer Barrel Polka," "Please," "Ain't Misbehavin'," and "Thanks for the Buggy Ride." The Song Spinners help to swell the chorus.

Release date, February 18, 1943 *9 minutes*

WINTER SPORTS JAMBOREE (Univ.)
Variety Views (7356)

The call of winter to its rugged enthusiasts is an invitation that includes a variety of activities. Skiing, bob-sledding, skating, ice-boating have devotees across the northern states from Mount Olympus, Wash., to Maine. This sports release surveys some of them in action at several points between.

Release date, January 8, 1943 *9 minutes*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1172-1173.

SKI TRAILS (RKO)
Sportscope (34,306)

This release is devoted entirely to skiing—scenic, thrilling and patriotic. Against the background of winter ice and snow, the sport of ski-joring—riding the trails while towed by a horse—is presented by two noted devotees, Shirley McDonald and Nelson Bennett. The value of skis to the Army is stressed in a sequence showing this recent addition to the armed forces, the U. S. Army Ski Troops.

Release date, January 29, 1943 8 *minutes*

LET HUEY DO IT (Univ.)
Person Oddities (7376)

F. B. Huey is a one-man insurance company in Denton, Texas, president, collector and office boy. Other oddities in this collection include a million-dollar wine castle in Middle Bass Isle, Ohio; P. B. Mitchell's clock collection in Middetown, N. Y.; a hummingbird bar at Madjeska Canyon, Colo., and a two and one-half year-old swimming champion in Louisville, Ky.

Release date, January 25, 1943 *9 minutes*

SCRAP FOR VICTORY (20th-Fox)
Terry Toon (3559)

A timely short that would be especially appropriate for scrap shows features Gandy Goose and his top sergeant on the field of battle. Running out of ammunition, they call on the home folks for scrap, which arrives by plane in time for the kill. To do this, everyone from barnyard, field and wood has joined in the hunt.

Release date, January 22, 1943 6½ *minutes*

WOLF IN THIEF'S CLOTHING (Col.)
Andy Clyde (4429)

The argument over the relative merits of automobiles and the horse and buggy takes on a more serious note when it involves the affections of Widow Brown. She has just lost a tire and asks her two suitors, Andy Clyde and Emmet Lynn, for a replacement. Lynn sings the praises of the horse but Andy comes through with a tire, won by shoeing a mule.

Release date, February 12, 1943 18 *minutes*

DON'T HOOK NOW (UA)
Sports Special

A special two-reel release by United Artists is devoted to shots of a charity golf match recently played in California, with Bing Crosby and Bop Hope offering their characteristic comedy and song. More serious golfers are Ben Hogan, Johnny Dawson, Sam Snead, Jimmy Hines and Byron Nelson, demonstrating top-flight professional golf under competitive conditions. Crosby sings "Tomorrow Is My Lucky Day" in the course of things.

19 *minutes*

THE GREAT GLOVER (Col.)
Gloveslingers (4410)

A scrap drive is the appropriate activity of the Gloveslingers in their latest two-reel comedy. The boys have entered a co-educational college where rivalry for the E pennant is high. The natural result is scrap of several kinds with the Gloveslingers supreme on their home grounds.

Release date, December 25, 1942 18 *minutes*

CHOLLY POLLY (Col.)
Phantasies Cartoons (4704)

The cat and dog, contrary to the laws of nature, are affectionate playmates, much to the disgust of Cholly, a tough parrot. He retires resentfully to his books, and finds in "Mine Kramp" a philosophy to suit him, as well as detailed instructions on how to break friendships and demoralize people. The strategy works for a while as dog and cat snarl at each other, but they soon wake up to the fact that Cholly is responsible. Then he has an allied enemy to contend with and retreats in disorder.

Release date, December 31, 1942 *7 minutes*

SOMEWHERE IN THE PACIFIC (20th-Fox)
Terry Toon Special (3567)

A Terry Toon in Technicolor, this release again features Gandy Goose and his sufferings under the tough top sergeant. Their position is a South Pacific island threatened by Japs from sea and air. When orders come to advance, they forget their squabbles for a concerted effort and annihilate all Nipponese in sight.

Release date, January 8, 1943 *7 minutes*

LADIES' DAY IN SPORTS (Col.)
World of Sports (4804)

The place women have won in the field of sports is surveyed in this brief release. Among the more recent endeavors are jockeying, polo and football. Sports like golf and tennis have long boasted a large feminine following. But there are few fields—bowling is one—where women compete on an equal basis with the men.

Release date, January 22, 1943 10 *minutes*

A BLITZ ON THE FRITZ (Col.)
Langdon (4427)

Harry Langdon achieves the status of a hero in his latest comedy, risking his life to foil the saboteurs. He starts out ignobly enough, having been unable to qualify for war work and spending his time in the kitchen while his wife and friends practice First Aid. At the end he has won the admiration of all, even his wife.

Release date, January 22, 1943 18½ *minutes*

MR. SMUG (Col.)
America Speaks (4962)

Mr. Smug is reporting a lack of cooperation among the American people to his boss, Shicklegruber. The citizens, it seems, would rather buy war bonds, prefer hunting scrap to playing golf. He fears that Common Sense has taken over, as proves to be the case. There is no further room for complacency.

Release date, January 28, 1943 11 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Min.) 1942-43		
4421	Phony Cronies	8-27-42	890
	(Brendel)		
4422	Carry Harry	9-3-42	926
	(Langdon)		
4401	Even As IOU	9-18-42	950
	(Stooges)		
4423	Kiss and Wake Up	10-2-42	974
	(Downs)		
4409	College Belles	10-16-42	998
	(Gloveslinger)		
4424	Sappy Pappy	10-30-42	1010
	(Clyde)		
4402	Sock-a-bye Baby	11-13-42	1046
	(Stooges)		
4425	Ham and Yeggs	11-27-42	1046
	(Brendel)		
4426	Piano Mooner	12-11-42	1094
	(Langdon)		
4410	The Great Glover	12-25-42	1171
	(Gloveslinger)		
4403	They Stooge to Conga	1-1-43	1094
	(Stooges)		
4427	His Wedding Scare	1-15-43	1138
	(Brendel)		
4428	A Blitz on the Fritz	1-22-43	1171
	(Langdon)		
4404	Dizzy Detectives	2-5-43	..
	(Stooges)		
4429	Wolf in Thief's Clothing	2-12-43	1171
	(Clyde)		
4411	Socks Appeal	2-19-43	..
	(Gloveslingers)		
4430	Two Saplings	3-5-43	..
	(Givot and Nazzarro)		
	COLOR RHAPSODIES (7 Minutes) 1942-43		
4501	Song of Victory	9-4-42	926
4502	Tito's Guitar	10-30-42	1010
4503	Toll Bridge Troubles	11-27-42	1046
4504	King Midas Junior	12-2542	1148
4505	Slay It with Flowers	1-23-43	1138
4506	There's Something About a Soldier	2-26-43	..
4507	Professor Small and Mr. Tall	3-26-43	..
	PHANTASIES CARTOONS (Average 9 Min.) 1942-43		
4701	The Gullible Canary	9-18-42	950
4702	The Dumb Conscious Mind	10-23-42	1010
4703	Malice in Slumberland	11-20-42	1046
4704	Cholly Polly	12-31-42	1171
4705	The Vitamin G Man	2-5-43	..
4706	Kindly Scram	3-5-43	..
	COMMUNITY SING (Series 7) (9 Minutes) 1942-43		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler". (Baker)	9-17-42	950
4653	No. 3—College Songs	10-15-42	1010
4654	No. 4—Service Songs	11-12-42	1007
4655	No 5—Songs of the States	12-11-42	1094
4656	No. 6—MacDonald's Son	1-1-43	1148
4657	No. 7—Crosby Songs	2-18-43	1171
4658	No. 8—McNamara's Band	2-26-43	..
	QUIZ REELS (Average 10 Min.) 1942-43		
4601	Kitchen Quiz No. 1	8-21-42	899
	PANORAMICS (10 Minutes) 1942-43		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	998
4903	Our Second Front	12-11-42	1078
	TOURS (10 Minutes) 1942-43		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974
	SCREEN SNAPSHOTS (Series 22) (10 Minutes) 1942-43		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998
4854	No. 4	11-26-42	1046
4855	No. 5	12-25-42	1094
4856	No. 6	1-29-43	1138
4857	No. 7	2-26-43	..
	WORLD OF SPORTS (10 Minutes) 1942-43		
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	11-6-42	1010
4803	Winter Paradise	12-8-42	1094
4804	Ladies' Day in Sports	1-22-43	1171
4805	Diving Daredevils	2-26-43	..
	KATE SMITH (10 Minutes) 1942-43		
4751	America Sings with Kate Smith	8-21-42	899
	FAMOUS BANDS (10 Minutes) 1942-43		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	998
4953	Shep Fields	12-23-42	1094
	AMERICA SPEAKS		
4961	Wings for the Fledgling	12-31-42	1094
4963	Mr. Smug	1-28-43	1171

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (Average 20 Minutes) 1942-43		
A-401	Keep 'Em Sailing	11-28-42	1022
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes) 1942-43		
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-8-42	1010
T-413	Glimpses of Ontario	12-5-42	1118
T-414	Land of Orizaba	1-2-43	1148
T-415	Mighty Niagara	1-30-43	..
T-416	Mexican Police on Parade	2-27-43	..
	PETE SMITH SPECIALTIES (10 Minutes) 1942-43		
S-461	First Aid	1-2-43	1118
S-462	Marines in the Making	12-26-42	1118
	PASSING PARADE (10 Minutes) 1941-42		
K-387	The Magic Alphabet	10-10-42	995
K-388	Famous Boners	10-24-42	1010
K-389	The Film That Was Lost	10-31-42	994
	1942-43		
K-481	Madero of Mexico	11-28-42	1022
	MINIATURES (10 Minutes) 1942-43		
M-431	The Last Lesson	12-19-42	1118
M-432	People of Russia	12-26-42	1118
M-433	Brief Interval	11-28-42	1022
M-434	Portrait of a Genius	1-23-43	..
	OUR GANG COMEDIES (Average 11 Min.) 1942-43		
C-491	Unexpected Riches	11-28-42	1067
C-492	Benjamin Franklin, Jr.		..
	TECHNICOLOR CARTOONS (8 Minutes) 1941-42		
W-356	Wild Honey	11-7-42	1022
	1942-43		
W-441	Barney Bear's Victory Garden	12-26-42	1118
W-442	Sufferin' Cats	1-16-43	..
W-443	Bah Wilderness	2-13-43	..

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (11 Minutes) 1942-43		
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	1070
L2-3	No. 3	2-12-43	1138
	SUPERMAN COLOR CARTOONS (Average 8 Minutes) 1942-43		
W2-1	Superman in Destruction, Inc.	12-25-42	1118
W2-2	Superman in the Mummy Strikes	1-29-43	..
W2-3	Superman in Jungle Drums	3-5-43	..
	HEADLINERS (Average 10 Minutes) 1942-43		
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	1010
A2-3	Hands of Women	12-11-42	1070
A2-4	Mitchell Ayres & Orch.	1-15-43	1138
A2-5	Ina Ray Hutton & Orch.	3-19-43	..
	MADCAP MODELS (Color) (Average 8 Minutes) 1942-43		
U2-1	Jasper and the Haunted House	10-23-42	1010
U2-2	Jasper and the Choo-Choo	1-1-43	1138
U2-3	Bravo Mr. Strauss	3-12-43	..
	POPEYE THE SAILOR (7 Minutes) 1942-43		
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	1007
E2-3	Me Musical Nephews	12-25-42	1070
E2-4	Spinach for Britain	1-22-43	1148
E2-5	Seein' Red, White 'n Blue	2-19-43	..
E2-6	A Jolly Good Furlough	3-26-43	..
	POPULAR SCIENCE (Color) (10 Minutes) 1942-43		
J2-1	No. 1	10-2-42	974
J2-2	No. 2	11-27-42	1010
J2-3	No. 3	2-5-43	..
	SPEAKING OF ANIMALS (Average 9 Minutes) 1942-43		
Y2-1	Speaking of Animals and Their Families	12-18-42	1070
Y2-2	At the Bird Farm	2-26-43	..
	SPORTLIGHTS (Average 10 Minutes) 1942-43		
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	1007
R2-3	Modern Vikings	1-8-43	1138
R2-4	Trading Blows	2-12-43	..
R2-5	Hike or Bike	3-1943	..
	VICTORY SHORTS (15 Minutes) 1942-43		
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-22-42	946
T2-3	The Price of Victory	12-3-42	1018
T2-4	The Aldrich Family Gets Into Scrap	4-8-43	..

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color) (7 Minutes) 1942-43		
24,112	How to Swim	10-23-42	1010
24,113	Sky Trooper	11-6-42	1022
24,114	Pluto at the Zoo	11-20-42	1070
24,115	How to Fish	12-4-42	1094
24,116	Bellboy Donald	12-18-42	1118
24,117	Der Fuehrer's Face	12-18-42	1067
24,118	Education for Death	1-5-42	1067
	SPORTSCOPE (Average 8 Min.) 1942-43		
34,301	Show Horse	9-11-42	974
34,302	Touchdown Tars	10-9-42	998
34,303	Winter Setting	11-6-42	1022
34,304	Q-Men	12-4-42	1094
34,305	Basketeers	1-1-43	1118
34,306	Ski Trails	1-29-43	1171
	EDGAR KENNEDY (Average 17 Min.) 1942-43		
33,401	Two for the Money	8-14-42	926
33,402	Rough on Rents	10-30-42	1010
33,403	Duck Soup	12-18-42	1118
	LEON ERROL (Average 18 Min.) 1942-43		
33,701	Mail Trouble	9-4-42	926
33,702	Deer, Deer	10-23-42	1010
33,703	Pretty Dolly	12-11-42	1094

Prod. No.	Title	Rel. Date	P.D. Page
	JAMBOREES		
	(Average 9 Min.)		
	1942-43		
34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	998
34,403	Ray McKinley & Orch.	10-30-42	1022
34,404	Dick Stabile & Orch.	11-27-42	1070
34,405	Enric Madriguera & Orch.	12-25-42	1094
	VICTORY SPECIALS		
	1942-43		
34,201	Conquer by the Clock	10-27-42	1114
	FAMOUS JURY TRIALS		
	(Average 18 Min.)		
	1942-43		
33,201	The State vs. Glen Willet	9-18-42	974
33,202	The State vs. Thomas Crosby	11-13-42	1070
	THIS IS AMERICA		
	(Average 19 Min.)		
	1942-43		
33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	1031
33,103	Army Chaplain	12-18-42	1102

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN		
	(Average 9 Min.)		
	1942-43		
3201	Along the Texas Range	10-9-42	974
3202	Climbing the Peaks	4-16 43	..
	MAGIC CARPET		
	(9 Minutes)		
	1942-43 (Color)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-28-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	2-19-43	1022
3156	Strange Empire	1-15-43	1138
3157	Land Where Time Stood Still	4-2-43	..
	SPORTS REVIEWS		
	(Average 9 Min.)		
	1942-43		
3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughters	11-20-42	1022
3302	When Winter Calls	12-25-42	1138
3303	Steelhead Fighters	2-12-43	1148
3304	Back to Bikes	3-12-43	1171
	TERRYTOONS (TECHNICOLOR)		
	(7 Minutes)		
	1942-43		
3351	All Out for "V"	8-7-42	926
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
3555	The Mouse of Tomorrow	10-16-42	..
3556	Nancy in Doing Their Bit	10-30-42	..
3557	Frankenstein's Cat	11-27-42	..
3558	Barnyard WAAC	12-18-43	1138
3559	Scrap for Victory	1-22-43	1171
3560	Barnyard Blackout	3-5-43	..
3561	Shipyard Symphony	3-19-43	..
3562	Patriotic Pooches	4-9-43	..
	SPECIAL		
3567	Somewhere in the Pacific	1-8-43	1171
3568	He Dood It Again	2-5-43	..
	TERRYTOONS (Black & White)		
	(7 Minutes)		
	1942-43		
3501	The Big Build-Up	9-4-42	926
3502	Ickle Meets Pickle	11-13-42	1046
	THE WORLD TODAY		
	(9 Minutes)		
	1942-43		
3401	W. A. V. E. S.	4-30-43	..
	MARCH OF TIME		
	(Average 20 Minutes)		
	1942-43		
V9-1	The F.B.I. Front	9-11-42	911
V9-2	The Fighting French	10-9-42	946
V9-3	Mr. and Mrs. America	11-6-42	1007
V9-4	Africa Prelude to Victory	12-4-42	1055
V9-5	The Navy and the Nation	1-1-43	1102
V9-6	One Day of War—Russia 1943	1-29-43	1127
V9-7	The New Canada		1171
	DRIBBLE PUSS PARADE		
	(9 Minutes)		
3901	Monkey Doodle Dandies	12-11-42	1046
	VICTORY FILM		
3801	It's Everybody's War	11-6-42	1031

UNITED ARTISTS

	WORLD IN ACTION		
	(Two Reels)		
	1941-42		
....	Inside Fighting China	10-2-42	896
....	Mask of Nippon	11-6-42	971
....	Fighting Freighters	1-9-43	1055
....	Invasion of North Africa	2-12-43	1148
	SPECIAL		
....	Don't Hook Now		1171

UNIVERSAL

	COLOR CARTUNE		
	(Average 7 Min.)		
	1942-43		
7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-42	998
7243	Air Raid Warden	12-21-42	1118
7244	The Screwball	2-15-43	1148
	SWING SYMPHONIES		
	(Average 7 Min.)		
	1942-43		
7231	Yankee Doodle Swing Shift	9-21-42	899
7332	Boogie Woogie Sioux	11-30-42	1046
7233	"Cow-Cow Boogie"	1-4-42	1171
7234	Egg Cracker Suite	3-22-43	..
	PERSON—ODDITIES		
	(Average 9 Min.)		
	1942-43		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	1046
7374	Double Talk Girl	11-16-42	1007
7375	Designed by Fannie Hurst	12-14-42	1118
7376	Let Huey Do It	1-23-43	1171
7377	She's A-1 in the Navy	2-8-43	1148
7378	Little Clayton Farmfront Wonder	3-8-43	..
	VARIETY VIEWS		
	(9 Minutes)		
	1942-43		
7351	Trouble Spot of the East	9-7-42	899
7352	canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	1010
7355	Western Whoopee	12-28-42	899
7356	Winter Sports Jamboree	1-8-43	1171
7357	Mother of Presidents	2-1-43	1148
7358	Hungry India	3-1-43	..
	MUSICALS		
	(Average 15 Min.)		
	1942-43		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	1007
7125	Chasin' the Blues	1-13-43	1046
7126	Hit Tune Jamboree	2-10-43	1148
7127	Swingtime Blues	3-3-43	1171
	VICTORY FEATURETTES		
	1942-43		
0995	Keeping Fit	10-26-42	998
0996	Arsenal of Might	2-22-43	1148
	2-REEL SPECIAL		
7111	Roar, Navy Roar	11-25-42	1046
7110	"Eagle Vs. Dragon"		..

VITAPHONE

	TECHNICOLOR SPECIALS		
	(Average 20 Min.)		
	1942-43		
8001	A Ship Is Born	10-10-42	1010
8002	Fighting Engineers	1-2-43	1118
8003	Young and Beautiful	2-27-43	..
8004	Eagles of the Navy	3-13-43	..
8005	Para-Ski Patrol	4-24-43	..
	BROADWAY BREVITIES		
	(20 Minutes)		
	1942-43		
8101	The Spirit of Annapolis	9-5-42	926
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point	11-20-42	1007
8104	Beyond the Line of Duty	11-7-42	1010
8105	Vaudeville Days	12-19-42	1070
8106	The Man Killers		..
8107	Little Isles of Freedom	1-30-43	1078
8108	Our African Frontiers	2-13-43	..
8109	Army Show	4-10-43	..
	HOLLYWOOD NOVELTIES		
	(10 Minutes)		
	1942-43		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	1022
8303	Stars on Horseback	4-3-43	..
3304	So You Think You Need Glasses	12-26-42	1118
8305	This Is Your Enemy	1-23-43	..
8306	King of the Archers	2-6-43	..
	THE SPORTS PARADE		
	(10 Minutes)		
	1942-43		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	1007
8403	The Right Timing	10-31-42	1022
8404	Cuba, Land of Adventure and Sport	1-9-43	1070
8405	America's Battle of Beauty	11-21-42	1070
8406	Horses! Horses! Horses!	12-12-42	1070
8407	Sporting Dogs	3-20-43	..
8408	Women in Sports	2-20 43	..
	MELODY MASTER BANDS		
	(10 Minutes)		
	1942-43		
3501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	1007
8503	U. S. Marine Band	11-14-42	1007
8504	Borrah Minevitch and his Harmonica School	12-26-42	1118
8505	U. S. Navy Band	1-16-43	1138
3508	Ozzie Nelson & Orch.	3-27-43	..
	LOONEY TUNES CARTOONS		
	(7 Minutes)		
	1942-43		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	1022
8603	My Favorite Duck	12-5-42	1007
8604	Confusions of a Nutzy Spy	1-23-43	1007
8605	To Duck or Not to Duck	3-6-43	..
8606	Hop and Go	3-27-43	..
8607	The Wise Quacking Duck	4-17-43	..
	MERRIE MELODIES CARTOONS (Color)		
	(7 Minutes)		
	1942-43		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-42	950
8703	The Hare Brained Hypnotist	10-31-42	1007
8704	A Tale of Two Kitties	11-21-42	1007
8705	Ding Dog Daddy	12-5-42	1007
8706	Case of the Missing Hare	12-12-42	1007
8707	Coal Black and de Sebben Dwarfs	1-16-43	1007
8708	Pigs in a Polka	2-6-43	1070
8709	Tortoise Wins by a Hare	2-20-43	..
8710	Fifth Column Mouse	3-6-43	..
8711	Flop Goes the Weasel	3-20-43	..
8712	Super Rabbit	4-3-43	..
8713	The Unbearable Bear	4-17-43	..
	OFFICIAL U. S. VICTORY FILMS		
	(Distributed by Various Major Exchanges)		
	Pots to Planes		509
	Bomber		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	Out of the Frying Pan		926
	Salvage		946
	Manpower		971
	Japanese Relocation		971
	Dover		1018
	Fuel Conservation		1046
	Colleges at War		1078
	Community Transportation		1102
	Paratroops		1114
	You, John Jones		1138
	Night Shift		1148
	Troop Train		1171
	U. S. TREASURY DEPT.		
	The Spirit of '43		1138
	WAR ACTIVITIES COMMITTEE		
	(Released Through 20th-Fox)		
	Battle of Midway		912
	BRITISH MINISTRY OF INFORMATION		
	21 Miles		971
	Control Room		1018
	C. E. M. A.		1018
	Fighting French Navy		1070
	Lift Your Head Comrade		1094
	Letter from Ulster		1094
	Speed Up on Stirlings		1114
	MISCELLANEOUS		
	Movie Quiz, No. 1 and 2 (Movie Quiz Distributing)		854
	Shock Troops for Defense (Brandon Films)		871
	Scrap for Victory (Brandon Films)		871
	Quebec (Canadian Film Board)		1070
	Kokoda Battle Front (Australian Dept. of Information)		1070
	Sword of the Spirit (Verity Film)		1055

SERIALS

COLUMBIA

	1942-43		
4120	The Secret Code (15 Episodes)	9-4-42	899
4140	The Valley of Vanishing Men (15 episodes)	12-17-42	1138

REPUBLIC

	1942-43		
281	King of the Mounties (12 episodes)	10-10-42	998
282	G-Men vs. the Black Dragon (15 Episodes)	1-2-43	1022
283	Daredevils of the West (12 episodes)	4-17-43	..
....	Secret Service in Darkest Africa (15 episodes)		..

UNIVERSAL

	1942-43		
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	950
7681-93	Adventures of Smilin' Jack (13 episodes)	1-5-43	994

SERVICE DATA
on features

Andy Hardy's Double Life (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 6, '43, p. 60.

Arabian Nights (Univ.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Oct. 31, '42, p. 63; Jan. 2, '43, p. 51; Jan. 9, '43, p. 50; Jan. 30, '43, p. 68; Feb. 6, '43, p. 57.

Black Swan, The (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 23, '43, p. 65; Feb. 6, '43, p. 56.

Casablanca (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 23, '43, p. 65; Feb. 13, '43, p. 46.

Cat People (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 23, '43, p. 64; Feb. 6, '43, p. 57; Feb. 13, '43, p. 49.

Crystal Ball, The (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 13, '43, p. 46.

Flying Fortress (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 28, '42, p. 73; Jan. 2, '43, p. 53.

Immortal Sergeant (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Feb. 13, '43, p. 48.

In Which We Serve (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 13, '43, p. 49.

Journey for Margaret (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 19, '42, p. 57; Jan. 2, '43, p. 52.

Lady from Chungking (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 6, '43, p. 56.

Major and the Minor, The (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 24, '42, p. 72; Oct. 31, '42, p. 67; Dec. 26, '42, p. 80; Jan. 23, '43, p. 67.

References to Round Table Exploitation, and Legion of Decency ratings with audience classifications are listed in this department.

Index to Service Data may be found in the Release Chart, starting on page 1175.

My Sister Eileen (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 10, '42, p. 57; Oct. 24, '42, p. 72; Dec. 12, '42, p. 61; Dec. 26, '42, p. 81; Jan. 23, '42, p. 67.

Nightmare (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 23, '43, p. 64.

Now, Voyager (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 26, '42, p. 62; Dec. 12, '42, p. 59; Dec. 19, '42, p. 58; Dec. 26, '42, p. 80; Jan. 23, '43, p. 67.

One of Our Aircraft Is Missing (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 28, '42, p. 74; Dec. 5, '42, p. 51; Dec. 12, '42, p. 59; Jan. 9, '43, p. 51.

Palm Beach Story, The (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Dec. 19, '42, p. 57; Feb. 6, '43, p. 57.

Powers Girl, The (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 13, '43, p. 49.

Saludos Amigos (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 6, '43, p. 60

Seven Days Leave (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 30, '43, p. 66.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Seven Sweethearts (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 19, '42, p. 50; Oct. 17, '42, p. 75; Oct. 24, '42, p. 72; Nov. 21, '42, p. 53, 56; Jan. 30, '43, p. 63.

Springtime in the Rockies (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 24, '42, p. 72; Nov. 21, '42, p. 53; Nov. 28, '42, p. 72; Dec. 5, '42, p. 48; Dec. 12, '42, p. 57; Jan. 2, '43, p. 51; Jan. 30, '43, p. 63.

Stand By for Action (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 26, '42, p. 80; Jan. 2, '43, p. 51; Jan. 30, '43, p. 66; Feb. 6, '43, p. 56, 62; Feb. 13, '43, p. 46.

Star Spangled Rhythm (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 30, '43, p. 63.

Tarzan Triumphs (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 13, '43, p. 46

They Got Me Covered (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 13, '43, p. 48

Traitor Within, The (Rep.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 30, '43, p. 66.

War Against Mrs. Hadley, The (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 17, '42, p. 75; Nov. 14, '42, p. 50; Nov. 21, '42, p. 57; Jan. 9, '43, p. 58.

Whistling in Dixie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 19, '42, p. 59; Dec. 26, '42, p. 81.

White Cargo (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 28, '42, p. 75; Dec. 19, '42, p. 58; Jan. 2, '43, p. 50; Jan. 9, '43, p. 50.

You Were Never Lovelier (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 14, '42, p. 47; Nov. 28, '42, p. 73, 74; Dec. 12, '42, p. 57; Dec. 19, '42, p. 56; Jan. 2, '43, p. 50; Jan. 30, '43, p. 63.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1172-1173.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1160-1161.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	.....	....	1081	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	.....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	....	Chester Morris-Richard Arlen	Not Set	....	.....	....	1091	....
After Midnight with Boston Blackie	Col.	....	Chester Morris-Ann Savage	Mar. 18,'43	....	.....	....	....	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	....
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Not Set	....	.....	....	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Amazing Mrs. Holliday, The (formerly Forever Yours)	Univ.	....	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'43	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1174
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 5,'43	....	.....	....	1104	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	.....	....	....	....
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	.....	....	1019	....
Avengers, The (British) (formerly Day Will Dawn)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	....
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	....	1058	....
Bad Company	Univ.	....	Dead End Kids	Not Set	....	.....	....	1055	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	....	.....	....	....	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	64m	.....	....	....	....
Bataan's Last Stand (formerly Bataan Patrol)	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	....	1127	....
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	....	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	....	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of the Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	....	.....	....	....	....
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	....	.....	....	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	55m	Dec. 5,'42	1043	1031	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1174
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	....	.....	....	....	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	.....	....	912	....
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Patrol	UA	....	William Boyd	Not Set	67m	Jan. 30,'43	1137	....	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	.....	....	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	98m	Feb. 13,'43	1157	1019	....
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	....	.....	....	....	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	....
Captive Wild Woman	Univ.	....	Evelyn Ankers-John Carradine	Not Set	....	.....	....	1127	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1174
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1174
Chatterbox	Rep.	....	Joe E. Brown-Judy Canova	Apr. 1,'43	....	.....	....	1127	....
Chetniks, the Fighting Guerrillas (formerly Fighting Chetniks)	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	....
Cheyenne Roundup	Univ.	....	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	....	....
China	Para.	....	Loretta Young-Alan Ladd	Block 4	....	.....	....	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	....
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Feb. 26,'43	71m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	....	.....	....	1009	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1130
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	.....	....	995	....
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	.....	....	....	....
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	....	.....	....	1104	....
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	Not Set	....	.....	....	....	....
Cosmo Jones in the Crime Smasher (formerly Adventures of Cosmo Jones)	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	.....	....	....	....
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	.....	....	962	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1174
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 13,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	66m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	.....	....	871	....
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination—Tokyo (formerly Pilot No. 5)	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	.....	....	971	....
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	....	....
Dixie	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	....
Dixie Dugan	20th-Fox	....	James Ellison-Lois Andrews	Not Set	....	.....	....	1082	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	....
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	.....	....	1019	....
EDGE of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	.....	....	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	....	.....	....	796	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Russell Hayden	Feb. 2,'43	....	.....	....	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 29,'43	57m	Feb. 13,'43	1158	....	....
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	101m	Feb. 6,'43	1145	983	....
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
•Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	....	1130
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	May 3,'43	....	.....	....	1104	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1130
Forever and a Day	RKO	320	British and American Stars	Mar. 19,'43	104m	Jan. 23,'43	1125	....	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,42	897	751	1130
Fortress on the Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets the Wolf Man	Univ.	....	Lon Chaney-Bela Lugosi	Mar. 12,'43	....	.....	....	1056	....
•Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	60m	.....	....	....	....
•Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	Feb. 13,'43	1159	1033	....
GENTLEMAN Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1130
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
•Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....

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Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	....	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	....
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	....
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	97m	Sept. 19,'42	923	796	....
Haunted Ranch (formerly Ridin' Double)	Mono.	....	Range Busters	Feb. 19,'43	....	.....	....	1019	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	.....	....	986	....
He's My Guy	Univ.	....	Dick Foran-Irene Hervey	Mar. 26,'43	....	.....	....	1127	....
Hello, 'Frisco, Hello	20th-Fox	....	Alice Faye-John Payne	Not Set	....	.....	....	1127	....
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	....	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	.....	....	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	....
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Mar. 19,'43	....	.....	....	1043	....
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Feb. 12,'43	83m	Jan. 2,'43	1089	986	....
Hi'Ya, Chum	Univ.	....	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
How's About It?	Univ.	....	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-James Craig	Not Set	....	.....	....	1019	....
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	....	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1130
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1174
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	....
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Dec.25,'42	113m	Oct. 17,'42	957	....	1174
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....
It Ain't Hay	Univ.	....	Abbott and Costello	Mar. 19,'43	....	.....	....	1058	....
It Comes Up Love (formerly On the Beam)	Univ.	....	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....
I Walked with a Zombie	RKO	....	Frances Dee-Tom Conway	Not Set	....	.....	....	1057	....
JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	....	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	....
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	....
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	....	1034
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	....
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KEEPER of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	....
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	73m	Jan. 23,'43	1126	....	....
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	....
•King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	....
LADIES' Day	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	.....	....	962	....
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady of Burlesque	UA	....	Barbara Stanwyck-Eddie O'Shea	Not Set	....	.....	....	....	....
Land of Hunted Men	Mono.	....	Range Busters	Mar. 12,'43	....	.....	....	....	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	73m	Feb. 13,'43	1159	986	....
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	.....	....	1018	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	....	....
Let's Have Fun	Col.	....	Bert Gordon-Jinx Falkenburg	Mar. 4,'43	....	.....	....	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1082
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-Mary McCleod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	55m	.....	....	1058	....
•Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	58m	.....	....	....	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	....	.....	....	....	....
•Lone Rider in Outlaws of Boulder Pass	PRC	267	George Houston-Al St. John	Oct. 28,'42	60m	Feb. 6,'43	1148	1033	....
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....

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Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	....	1058	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1130
Moon Is Down, The	20th-Fox	....	Cedric Hardwicke-Margaret Wyncherly	Not Set	....	.....	....	1091	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky (formerly From Here to Victory)	RKO	....	Cary Grant-Laraine Day	Not Set	....	.....	....	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	....
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	....	Edmund Lowe-Marguerite Chapman	Not Set	....	.....	....	1079	....
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	.....	....	962	....
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
•My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	1174
My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	219	Eleanor Parker-John Loder	Mar. 6,'43	....	.....	....	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
No Escape	Mono.	....	Dean Jagger-John Carradine	Mar. 26,'43	....	.....	....	1162	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	....
No Place for a Lady	Col.	....	William Gargan-Margaret Lindsay	Feb. 11,'43	....	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OH, Doctor	Univ.	....	Abbott and Costello	Not Set	....	.....	....	1162	....
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	....
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1130
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	....	.....	....	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	03	....	1174
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
•Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	58m	Nov. 28,'42	1030	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	.....	....	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1174
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
•Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	....	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	.....	....	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1082
•Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	....
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1174
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	....	.....	....	1055	....
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	....	986	....
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	.....	....	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	120m	July 18,'42	915	....	1082

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
Purple V, The	Rep.	....	John Archer-Mary McLeod	Mar. 26,'43	....	.....	....	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	....	.....	....	1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	....
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	....	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (former Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	....
Reveille with Beverly	Col.	....	Ann Miller-William Wright	Feb. 4,'43	....	.....	....	1162	....
Rhythm of the Islands	Univ.	....	Allan Jones-Jane Frazee	Apr. 16,'43	....	.....	....	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	....
Riders of the Northwest Mounted	Col.	....	Russell Hayden-Bob Wills	Feb. 15,'43	....	.....	....	1019	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	....
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	....	1057	....
SALUDOS Amigos (color)	RKO	392	Disney South American feature	Feb. 19,'43	43m	Dec. 19,'42	1065	....	1174
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	....	.....	....	1091	....
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	....	....
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	....
School for Sabotage	20th-Fox	....	George Sanders-Anna Sten	Not Set	....	.....	....	1162	....
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	....	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,43	1159	1009	....
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1174
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	....
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes and the Secret Weapon (formerly Sherlock Holmes Fights Back)	Univ.	....	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	.....	....	983	....
Siege of Leningrad	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya Film	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	88m	Nov. 14,'42	1005	936	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'43	1113	....	....
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	.....	....	1162	....
Slightly Dangerous (formerly Nothing Ventured)	MGM	....	Lana Turner-Robert Young	Not Set	....	.....	....	1057	....
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	....
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France (formerly Foreman Went to France)	UA	....	Constance Cumming-Tommy Trinder	Not Set	83m	Feb. 20,'43	1169	....	....
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	....	1104	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Squadron Leader X (British)	RKO	....	Eric Portman-Beatrice Varley	Not Set	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Feb. 26,'43	....	.....	....	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	.....	....	797	....
Stand By for Action (formerly Clear for Action)	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1174
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1174
Stranger in Town, A (formerly Mr. Justice Goes Hunting)	MGM	....	Frank Morgan-Jean Rogers	Not Set	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	....	772	....
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	....
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	....	....
TALES of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	....	....
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Mar. 12,'43	77m	Jan. 23,'43	1125	983	1174

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	.....	....	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	....
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	....	.....	....	1018	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1174
This Land Is Mine	RKO	....	Charles Laughton-Maureen O'Hara	Not Set	....	.....	....	1162	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
•Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	....	....
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	....	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Weeks to Live	RKO	....	Lum 'n' Abner	Feb. 19,'43	75m	Feb. 6,'43	1147	....	....
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	....	....
Undercover Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	....	.....	....	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	73m	Dec. 12,'42	1053	....	....
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	Not Set	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1130
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1174
White Savage	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	.....	....	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Jean Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	....	.....	....	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1160.

AVOID TAX HEADACHES

The 1942 Internal Revenue Act makes it more necessary than ever for everybody in business to keep complete and accurate records.

The new Victory Tax is an added accounting responsibility.

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The smart showman — now as always — runs no risks, takes no chances, trusts no gamble, plays safe!

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And trust him to never make the real villain of the film — his advertising. He lets his hair down, spits on his hands, and makes doubly dead sure that his ad coverage is comprehensive, conclusive, complete. Unlike this fan dancer, he puts it on plenty and plus. He makes like a tent.

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HE MAKES ABSOLUTELY DEAD CERTAIN THAT EVERY SINGLE SOUL IN TOWN KNOWS EXACTLY WHAT HE'S GOT TO SELL, AND PRECISELY WHEN HE WILL SELL IT!

To accomplish this, he faithfully utilizes every advertising possibility; but naturally — and of course, he does the greatest portion of it, on the most economical basis offered — this is, with

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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Frankenstein Meets the Wolf Man

The Ape Man

The Mysterious Doctor

It's That Man Again

City Without Men

Riders of the Northwest Mounted

Boston Blackie Goes Hollywood

LATE REVIEW

(In News Section)

The Human Comedy

WAR and POLICY

Hollywood hears about how to produce for England; British offer information, while OWI has advice on what to say and what not; also Producers agree with Mellett on studio relations plan — Editorial on "Prescriptions".

FUN DOMINANT

Study of the Hollywood backlog of pictures made and in the making finds twice as much Comedy and Music as war in the entertainment output for the period ahead.

TELEVISION PROMISES

Radio and film interests looking for post-war boom in broadcast pictures, encouraged by developments held in laboratory for duration.

VOL. 150, NO. 9 FEBRUARY 27, 1943

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COPY NOT REMOVE

"The Terrific Twelve!"



A Timely Review of M-G-M's First Two Groups of the Season!

BOX-OFFICE

"SOMEWHERE I'LL FIND YOU": Clark Gable, Lana Turner. It started M-G-M's 1942–43 season with a rush to the box-office that has never let up!

"PANAMA HATTIE": Red Skelton, Ann Sothern and a host of headline entertainers in the kind of money show that fits the times like a silk glove.

"TISH": Mary Roberts Rinehart's beloved character played by Marjorie Main, a heart-warming joy to folks from Coast to Coast.

"A YANK AT ETON": Mickey Rooney with a screenful of howls. A let-down-your-hair comedy for the grateful paying public.

"CAIRO": Jeanette MacDonald, Robert Young. Novelty of comedy, wealth of song and talent give it surefire audience satisfaction.

"SEVEN SWEETHEARTS": Kathryn Grayson, Van Heflin, Marsha Hunt. Delightful entertainment, gorgeous singing, romance for the fans.

"THE WAR AGAINST MRS. HADLEY": Edward Arnold, Fay Bainter, Richard Ney. Provocative human drama of an American Mrs. Miniver.

"FOR ME AND MY GAL": Judy Garland, George Murphy, Gene Kelly. One of the greatest musicals the screen has ever known.

"APACHE TRAIL": A big scale Western in the M-G-M manner with Lloyd Nolan, Bill Lundigan and the famed Starlets Ann Ayars, Donna Reed.

"WHITE CARGO": Hedy Lamarr, Walter Pidgeon. When she says "I am Tondelayo" it sends the box-office thermometer to happy highs!

"OMAHA TRAIL": James Craig is the new "he-man" featured by the fan magazines and the reason is obvious from this Western thrill picture.

"EYES IN THE NIGHT": Edward Arnold, Ann Harding. As absorbing a detective story as this season has yielded for the fans who crave suspense!

"The Ten Strike!"



Heaven-sent by the Random Harvest Company!

STRONG FORCE!

"STAND BY FOR ACTION": Robert Taylor, Charles Laughton, Brian Donlevy. It's the Big Guns of Entertainment booming at box-offices everywhere.

"ANDY HARDY'S DOUBLE LIFE": Lewis Stone, Mickey Rooney and the beloved family. Business sensationally close to "Babes on Broadway." One of the series' best!

"WHISTLING IN DIXIE": Red Skelton convulsing a nation with the kind of show worth a fortune for war-time relaxation.

"REUNION IN FRANCE": Joan Crawford, John Wayne, Philip Dorn. Folks pay for a timely story absorbingly told! This is it. Powerful romance of the French underground movement.

"JOURNEY FOR MARGARET": Robert Young, Laraine Day, 'Margaret' O'Brien (new child star). Stirring film picked in Year's 10 Best by N. Y. Times.

"NORTHWEST RANGERS": James Craig (new fan idol), Bill Lundigan, Patricia Dane. Outdoor action with the ever-popular Mounties!

"KEEPER OF THE FLAME": Spencer Tracy, Katharine Hepburn. As predicted the b.o. blaze they kindled in "Woman of the Year" is raging now!

"DR. GILLESPIE'S NEW ASSISTANT": Lionel Barrymore. "The case of the runaway bride" is proving one of the most absorbing of the series.

"TENNESSEE JOHNSON": Van Heflin, Barrymore, Ruth Hussey. "A natural" says Time Mag. Gets highest praise from N. Y. critics in Astor Theatre World Premiere.

"THREE HEARTS FOR JULIA": Ann Sothern, Melvyn Douglas. Featuring the screen's first all-girl orchestra. Trade press hails a swell comedy romance.

STEADY PERFORMANCE—AND FRIENDLY!

Enlist Your Theatre—Join Red Cross Drive—Week April 1-7!

The business being done by "Air Force" at the N.Y. Hollywood shows once again that there is only one company to top Warners-and that company is Warners itself!

THUS FAR FOR THE SEASON 1942-43 • AIR FORCE • YANKEE DOODLE D
GEO. WASHINGTON SLEPT HERE • DESPERATE JOURNEY • ACROSS TH

RUSH PLEDGE FOR RED CROSS WEEK!



Jack L. Warner, *Executive Producer*

IMMORTAL TOP SERGEANT

HELD OVER IN KANSAS CITY!

TERRIFIC IN TULSA, 2ND WEEK!

BIGGER THAN "BLACK SWAN" IN MIAMI BEACH, PHOENIX, NEWPORT NEWS!

AND TREMENDOUS 3RD WEEK AT N. Y. ROXY!

Everywhere 20th Century Fox HITS!

Join the industry's March of Dimes Drive . . . Feb. 18 to Feb. 24

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 150, No. 9

February 27, 1943

PRESCRIPTIONS

MOTION picture adjustments to the war are now going into a new phase of intensified applications of control and guidance from government. They have been hinted and indicated before. They are more emphatic now.

Most immediately obvious are pressures to make the pictures tell the story of America that the war administration would have told abroad to our Allies. The aim is to picture this as a land of modest, frugal, sacrificing, heroic people.

In its fashion that is what the Office of War Information requires for war purposes.

That may not be exactly the course of showmanship. Drama is had more generally out of the spectacular, the divergences from the norm. The good people do not make stories of much challenge very often. It will be a problem.

But the indications are that Production will be trying its best to do just that, anyway.

The Office of War Information has been issuing more suggestions.

Hollywood has the skills to fill any prescription.

In the present state of the nation the only direct Federal compulsion back of this program is the fact that pictures which, in the opinion of the Office of Censorship, do not conform can and presumably will be refused export licenses.

MEANWHILE all current indications are that the motion picture will be enjoying for at least a while about as much access to materials of all sorts, from production to exhibition, as now.

Evidences of a specially encouraging nature are afforded in the press reports of Sunday last on preliminary estimates presented by the office of Civilian Supply of the War Production Board to Mr. James P. Byrnes, Director of Economic Stabilization, to show just how far down cuts in civilian goods might go in the last extremes of total war.

Out of Washington came interpretations of the document which included the impression that baseball and football in such case would be cut fifty per cent, but that the motion picture would be relatively unaffected.

Incidentally, and curiously, tobacco all the way from cigarettes to snuff, was reduced to 85 per cent of 1941 and hard likker went down to the medical requirements, rated at one per cent. Some will differ.

The motion picture can expect to enjoy this position primarily because it can, and does, serve the many with much at low unit cost. This just could have a relevancy to the matter of admission prices, which just now seem to be on the rise along with the general inflation.

Further, and plainly, it may be taken as indicated that the motion picture will be enjoying this position somewhat in the same terms as it is useful to the over-all purposes of an administration which takes its warrant for everything out of the great crisis of war.

Just now that anti-trust suit of the government, aimed at over-all control and including such considerations as the question of divorcement of production-distribution from exhibition, the talent pool, and assorted trade practises is sleeping under the blanket of the Consent Decree and certain tacit continuances of it. There is also the fact that Mr. Thurman Arnold, the special assistant attorney general, so much concerned with that action, has been promoted out and into a judgeship. How much of the anti-trust program, for this and other industries, was Arnold and how much the Administration, remains to be revealed—but potentialities remain. There is that about the situation which depends on the question of how much the nation and industry are to be ruled by enacted law and how much by directives, or even indirect directives. Our tradition is for rule by law.

AT this time the representations of "suggestion," and control by suggestion, of the motion picture and its content purport to be entirely about the war and what our screen says about us outside of our borders. There is some of it that would seem to have not a little to do with what goes on inside our borders.

Just for instance, we find Mr. Fred Stanley from Hollywood reporting in the New York *Times* that due to suggestions from the OWI "pictures now being written or before the cameras will show more service stars in the windows . . . in street backgrounds more Negro soldiers, and occasionally a Negro officer will pass by . . . more women in uniform will be spotted in crowds . . . walls will show more war posters, rationing notices. . . . "

Some part of that may be realism, or it may be pertaining to the internal life and problems of these States, rather than to the war.

In this current state of war the Government, with war as its proper principal concern, may properly decide about anything and everything that goes to war and war countries, including the motion picture.

That is all that it now professes to do. That is proper, too.

Meanwhile one is to remember that for a long time, and to little benefit to the art and industry, there were large influences of the foreign market and what might be called "continental standards" on the temper, tempo and mores of the American motion picture output. It was ultimately discovered that the industry could prosper on its domestic market making pictures for the people of the United States.

Now again, that foreign market, war made and war ruled, is to ordain what the home customers may see. For the war, very well, but for the peace—that is another set of questions.

But after all the customers will decide what they will pay to see on the theatre screen.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

'Rifled Propaganda'

REVISION of the overseas division of the Office of War Information into seven regional sections, announced this week, will not affect the work of the motion picture unit, headed by Robert Riskin. A spokesman said that the planned production of propaganda films for all sections of the world would continue uninterrupted.

The regional plan announced this week ended reports that Robert Sherwood, director of the overseas division, was resigning. On the contrary, the regionalized administration, under the direction of specialists familiar with each territory, is expected to aim OWI propaganda "with a rifle rather than a shotgun at definite overseas targets."

Films, both Hollywood and non-theatrical, remain an important part of OWI's plans, officials said. Russia, North Africa and many other areas are getting entertainment films through OWI. Spokesmen cited the appeal to the Russian sense of humor of "Ninotchka." In North Africa OWI agents have released films dating from 1937 which had been impounded by Vichy officials. Britain particularly is said to desire education reels on American life and industry.

At least 26 "outpost" offices have been established to handle OWI films, radio and news. They include Reykjavik, Stockholm, London, Dublin, Berne, Madrid, Algiers, Oran, Casablanca, Accra, Lagos, Brazzaville, Asmara, Beirut, Cairo, Ankara, Teheran, Karachi, Bombay, Calcutta, Delhi, Johannesburg, Chungking, Honolulu, Canberra and Anchorage.

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Business Down

THE bottom is dropping out of Joseph Emashowsky's business. His theatre, the Larksville, in Larksville, Pennsylvania, in the anthracite coal section, dropped almost four feet when mining tunnels under the town subsided. Fissures ran down the sides of the house and a wide gap appeared in its roof. It is expected to drop further. In partnership with his wife, Mr. Emashowsky built the theatre in 1940, at a cost of $20,000. The theatre is closed, but Mr. Emashowsky continues to live in a house at its rear.

"Common Man"

"RECENTLY one of our young sages of Washington announced the advent of 'the century of the common man,' but we of the motion picture have already been three decades into that century," Terry Ramsaye, editor of the HERALD, observed in a speech before the Grolier Club and a gathering of scholars and bibliophiles last Thursday, in New York.

"The motion picture is the art of the common man, built for him and by him and his patronage, controlled entirely by his wishes, starting at the bottom with the polyglottic labor elements with the nickelodeon of 1905 and arriving at the majesty of the Music Hall and such great pictures as the 'Random Harvest' of today, for the whole people and all classes.

"The motion picture is much more a revelation of the common man and his wishes than it is an influence upon him.

"Despite the fact that all manner of pressure groups and all manner of social and political movements are trying to influence the screen in the hope of pushing the people around, nothing much happens. One would assume from all that is being said and tried that the people of the United States would be a 'push-over' for anything in seven reels. Experience indicates that that is not precisely the case.

"The motion picture still belongs to the customers, and in their slow, irresistibly glacial manner, they will run it."

No Glare, Please

THE newsreel companies, which enter Congress approximately three or four times a year to film special events, hurt the eyes of Madame Chiang Kai-Shek last week, when the first lady of China addressed the House. And they may have hurt their standing.

The glare of the floodlights annoyed her, and she asked that they be turned off before she read her speech. There ensued some conferring, and the newsreel crews complied. They filmed the event with consequent underexposure.

The occurrence was reported to have also annoyed some Congressmen who want newsreel photographers excluded hereafter.

Cuts in Britain

BRITISH raw stock cuts approached actuality this week, after talks among exhibitors and distributors last week and formulation of a plan to be given the British Board of Trade, which has pointed out the necessity for conservation.

The Cinematograph Exhibitors Association last week approved reduction of newsreel footage and the pooling of prints. Observers believe the idea will be adopted, if not voluntarily, then legislatively. The first device, it is said, will save at least 12½ per cent of the current footage.

Seen likely, too, are alterations in the distribution system, meaning a reduction in the amount of positive stock allowed distributors, and a reduction in playing time.

Representatives of the Kinematograph Renters Society (the distributors) met Tuesday with the Board, and were to meet later with those of the CEA and the newsreels.

At the Tuesday meeting, the KRS and the Board agreed on machinery for allocating raw stock when the expected reductions are imposed.

Bank Nite Daily

THE DX Crystal Corporation, Chicago, borrowing, it says, from theatres, estimates it has increased war production 25 per cent, by using the Bank Nite idea. According to the United Press, the firm holds drawings daily, from a fishbowl containing employees' payroll numbers. Winners receive $25 War Bonds—but only if their attendance the preceding week has been 100 per cent.

Colonel Whitney Now

A PROMOTION for John Hay Whitney to director of the public relations section for the Army's 8th Air Force Command in London was reported this week by the United Press. The socially prominent sportsman and motion picture financier is now a lieutenant colonel. Last June Mr. Whitney resigned from the direction of the motion picture division of the Coordinator of Inter-American Affairs to enter the Air Force, intelligence branch, with the rank of captain. Now 38, Colonel Whitney formerly headed Pioneer Pictures, was board chairman of Selznick International, and an active stockholder in Technicolor. He is president of the Museum of Modern Art, New York.

In Congress Tuesday Colonel Whitney's qualifications were challenged before the House Military Affairs Committee. Representative J. Parnell Thomas of New Jersey asked the War Department to explain why he had been selected for the London public relations post.

No Accessory Ceiling

RENTAL of advertising accessories to motion picture theatres does not come under Office of Price Administration price control, according to a digest of OPA interpretations issued last week.

"Prices charged for the rental of advertising matter (such as display cards, photographs and stills of moving pictures) which is used in connection with the commercial showing of motion pictures, are not subject to price control because the services come within the exceptions for 'advertising agencies' and 'window display service' in paragraphs (3) and (100) of Revised Supplementary Regulations No. 11, September 19, 1942," the OPA said.

Publicists Protest

FROM Charles Cohen (Bryant 9-7800) which, incidentally, is the telephone number in New York City of Metro-Goldwyn-Mayer, comes a publicity release of the Screen Publicists Guild of New York which protests the proposed release by Twentieth Century-Fox of a picture based on the life of Capt. Eddie Rickenbacker.

The Screen Publicists, it appears, disapprove of certain public utterances of Capt. Rickenbacker and thereupon proceed to a campaign in protest against the release by Twentieth Century-Fox of the picture, meanwhile addressing a letter to Wendell Willkie, chairman of the company's board, soliciting his cooperation.

The incident is regarded as a somewhat unique contribution to the current scene, involving as it does an effort on the part of persons engaged in publicizing motion pictures to discipline Capt. Rickenbacker for his exercise of free speech by seeking to prevent the release of a film depicting the contributions to the American cause by a hero of two world wars.

In this issue

ON THE MARCH
by RED KANN

Report and comment on that Hollywood conclave of executives, East and West, with discussion of the problems in hand and ahead.

On page 18.

No Records

BECAUSE it represents a "startling new kind of social philosophy," James Caesar Petrillo's offer to end his recording ban by settlement was refused Tuesday in New York by recording and transcription companies.

The proposed settlement, by the American Federation of Musicians, of which Mr. Petrillo is president, provided, in essence, that the companies pay a fee on each disk sold, and that the money go into a union fund to aid its needy.

"Certainly membership in a union should not entitle a member to special privileges from an industry which does not employ him, but happens to employ some of his fellow members," the companies wrote Mr. Petrillo.

Interest in Britain

AMERICAN news is being served up in London newspapers today in four times the volume of four years ago. Motion picture news and feature articles especially are heavily on the increase and in some recent instances news from the U. S. occupied half the available space in such large newspapers as the London *Daily Telegraph*. This is the word given out by the Office of War Information, which concludes: "Interest still ranges from movie stars to steel production." Conspicuous users of American news are the mighty London *Times* (the Thunderer), the *Daily Express*, the *Daily Mail* and the *News Chronicle*.

The Birdwell Soars

MUCH has been heard within the week in the public prints concerning the San Francisco presentation of Howard Hughes' maverick motion picture entitled "The Outlaw," together with much animated accent on protest against its considerable sex content—all of the same being under the publicity promotions of Russell Birdwell, of Hollywood and New York. Wednesday MOTION PICTURE HERALD's San Francisco correspondent advised:

"Acting on complaints of women's clubs, churches and parent-teacher groups, the police and the district attorney prepared warrants for the arrest of Russell Birdwell and representatives of the firm which posted outdoor advertising for 'The Outlaw.' Before warrants were issued a hearing was held before a municipal judge at which time the bill posters agreed to remove outdoor signs starting Wednesday. The judge warned that failure to remove the signs would result in arrest and jail sentences and not fines. The objections to the posters are said to be based not on the Russell allure so much as obscene scribbling and embellishment by neighborhood kids."

In view of this report eastern editors were expecting airmail pictures of the taking down of the posters from Mr. Birdwell. His canny sacrifice of the entirely local posters had already netted him nation wide attention in the press, with illustrations. The frame was complete with picture—and the press was titillated, again.

Momand Trial Ends

THE 12-year-old A. B. Momand anti-trust suit, six and one-half weeks in trial, ended Tuesday in Oklahoma City Federal court. Presiding Judge Bower Broaddus indicated last week he would not issue a decision before the autumn. However, he asked attorneys to file findings of fact within 30 days.

Mr. Momand's attorney, George Ryan, concluded his arguments Tuesday. Last witnesses, Monday, were Joseph Cooper, associated with Paramount, and Patrick McGee, with Mr. Cooper in theatre operation. They denied statements attributed to them by Mr. Momand in earlier direct testimony against the major distributors and the Griffith circuit, which he sued for approximately $5,000,000 in damages.

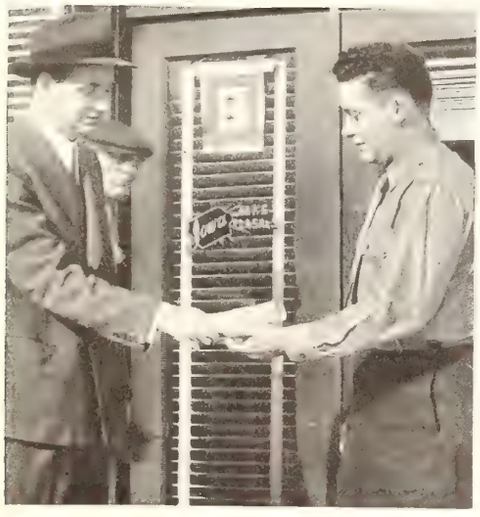
During the trial Mr. Momand charged that, in his estimation, he had been forced from business in Shawnee and Seminole, Okla., by conspiracy among the defendants to deprive him of all but inferior pictures, and by refusal of distributor officials to heed his appeals. The Pathe, Educational, Columbia and First National companies were dismissed as defendants.

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THIS WEEK the Camera observes:



A WELCOME TO RED KANN, newly in Hollywood as vice-president of Quigley Publishing Company, by the Society of Independent Motion Picture Producers, with a party at Lyman's Cafe, last week. In this intimate corner, seated, are: Sol Lesser, Walter Wanger, Mr. Kann, Martin Quigley, William Cagney and Loyd Wright, president of the society. Standing, also left to right: Pat Millikan, attorney, and John C. Flinn, secretary.



END OF NEWSREEL. Burton Jerrell, left, hands the keys of his company, Iowa News Flashes, Des Moines, to a representative of the Army Air Force, which has taken all equipment.



By Staff Photographer

TESTIMONIAL luncheon at the Astor Hotel, New York, Tuesday, to the Skouras circuit's war service brought 750 members of the American Women's Voluntary Services, their leaders, and guest speakers, among them Richard C. Patterson, New York State Chairman of the Treasury War Savings Staff. Above, at the dais, are Mrs. Thomas Durrell, George Skouras, head of the circuit, Mrs. Courtland Barnes, Professor Michael Doritzas.



By Staff Photographer

SOUTH AFRICANS attend theatres more than ever in wartime, even as Americans, and their tastes are similar, reports Otto Bolle, Twentieth Century-Fox managing director there, this week returned to the New York home office after two years.

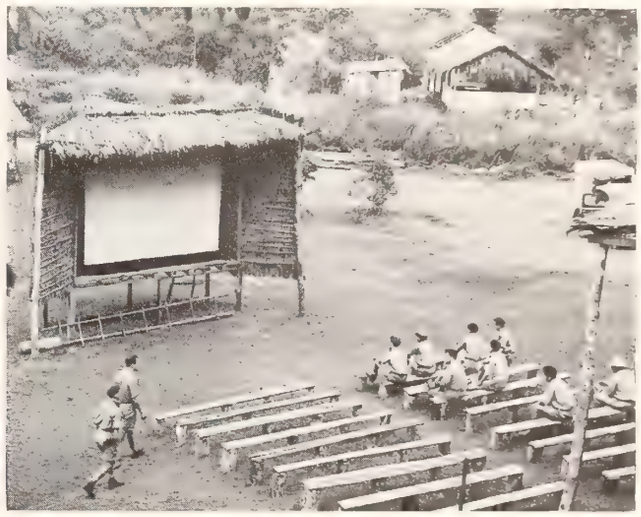


HONOR is paid to J. J. Maloney, former MGM Pittsburgh district manager elevated to central sales managership; John P. Byrne, who succeeded him, and J. E. Flynn. The luncheon was at the Statler Hotel, Detroit, and above, in left to right reading, are W. A. Slee, MGM; John Morgan, MGM; Sam Barrett, Cooperative Theatres; Al Dozer, general manager, Mutual Theatres; Bob Mish, Butterfield Theatres; Jack Kull, Butterfield Theatres; J. J. Maloney, MGM; Ray Branch, president, Allied Theatres, Michigan; Charles Komer; Gil Becker, MGM; F. J. Downey, MGM, Detroit; C. E. Buermele, General Theatres; Earl J. Hudson, president, United Detroit Theatres; John Balaban, B. & K., Chicago; J. E. Flynn, MGM; Lew Wisper; Jack Keegan; H. F. Reeves; Charles Snyder, Detroit police censor; John P. Byrne; James Sharkey, general manager, Cooperative Theatres.



By Staff Photographer

COLUMBIA BRANCH MANAGERS and home office sales executives at New York-Eastern meeting: Joe Miller, Albany; I. H. Rogovin, Boston; Phil Fox, Buffalo; Tim O'Toole, New Haven; A. Montague, sales manager; Louis Weinberg, circuit sales; Harry Weiner, Philadelphia; Nat Cohn, New York division; Louis Astor, circuit sales.



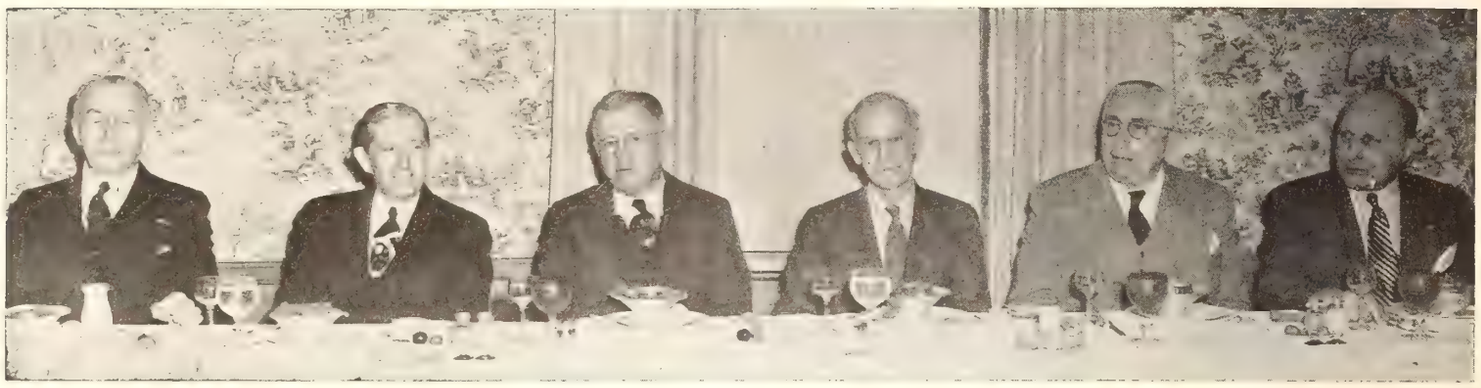
PREPARING for the evening show in New Guinea. The thatching over the screen protects it from the inevitable rain, which the audiences disregard.



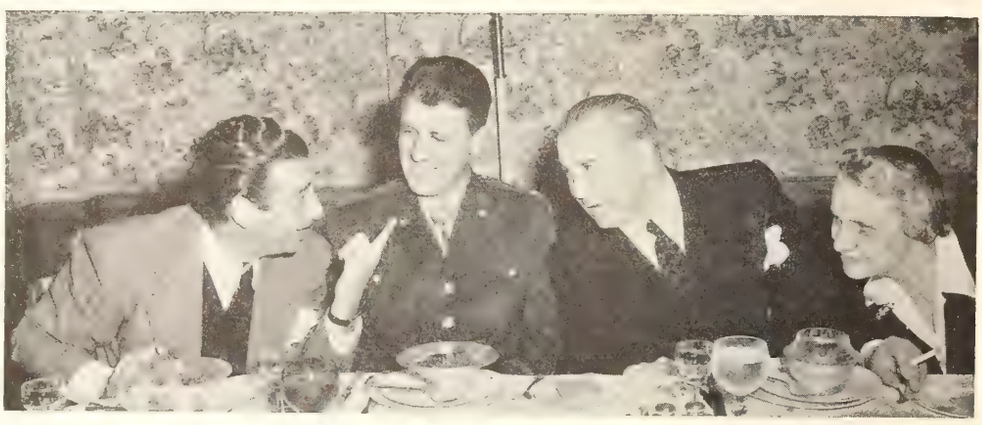
THE GREMLINS and Walt Disney who will animate them in a new feature, "The Gremlins of the R.A.F."

CHIEFS in CONCLAVE

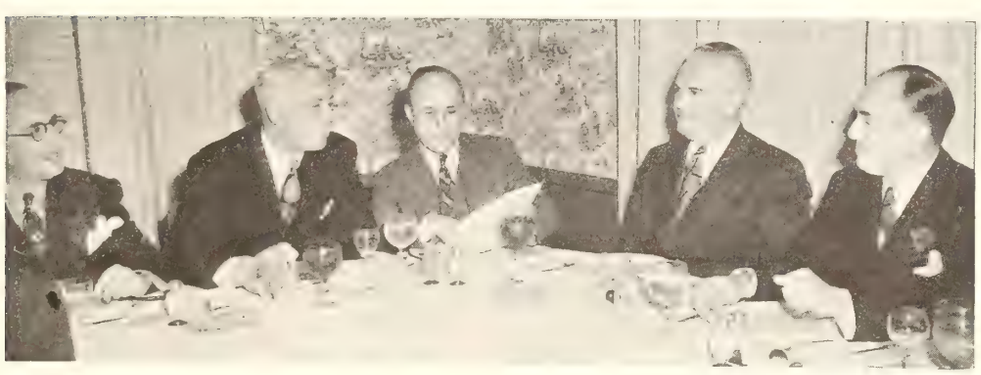
When the executive sessions of the great array of East and West executives, assembled in Hollywood to consider wartime problems, ended, they went to dinner and elected for rendezvous the sedately elegant Perrino's restaurant, way off on Wilshire Boulevard in Los Angeles, well apart from the bright lights of Hollywood. Rarely are so many executive personages of the two coasts found so assembled.



Above, Harry Warner, Will H. Hays, Y. Frank Freeman, Lowell Mellett, director of the Office of War Information motion picture section; Louis B. Mayer and Barney Balaban.



Mark Sandrich tells it to Major George Stevens, Spyros Skouras and Mabel Walker Willebrandt.



Left, Joseph Hazen, Charles Koerner, Peter Rathvon, Nate Blumberg and Jack L. Warner.



Maurice Benjamin, Clifford Work and Walter Wanger.



William Goetz, Nelson Poynter, Harry Cohn, B. B. Kahane, at left.

NEW PRODUCT BACKLOG: 34 WAR, 34 COMEDY, 27 MUSICALS

by VANCE KING
in Hollywood

There are almost twice as many comedies and musicals combined as pictures with war themes among productions finished and in work in Hollywood.

Of the attractions completed and slated for release on or after February 15th and those still shooting, an equal number, 34 each, are built around comedies and war themes, with westerns and musicals next in that order. Westerns are in a tie for third and other divisions thereafter go to melodramas, dramas and horror pictures in that order.

Indicating the growing tendency to swell backlogs to fullest possible proportions, eleven studios have 162 pictures completed and 35 more in work. Of the combined total of 197, the Herald's breakdown, predicated on data supplied by the studios, shows 42 deal with the war in one manner or another; 40 are musicals or comedies with music; 38 are comedies; 31 are westerns; 20, melodramas; 15, dramas; and nine in the chiller division. Additionally are two feature cartoons, "Victory Through Air Power," which the Disney studio will release through United Artists and "Saludos Amigos," Disney-RKO release.

Nineteen of the combined total will be in Technicolor. MGM, Paramount and 20th-Fox have five each. Universal has two and Columbia and Warner one apiece.

Of the 11 distributing companies, Universal is in the forefront with a completed 23. Paramount falls into second position with 19. Columbia has 17; Warner, 16; MGM, 18; UA, 13, including the Disney feature; PRC, 13; 20th-Fox, 12; Republic, 10; RKO, 15; and Monogram, six.

In scattered instances, release dates already have been designated. In most cases, however, no dates have been set. The breakdown which follows, therefore, indicates the marketing pattern for the spring and far into the summer as well.

COLUMBIA

Completed at this studio are these:

"Destroyer." Edward G. Robinson, Glenn Ford, Marguerite Chapman. Directed by William A. Seiter. War story.

"The Boy from Stalingrad." Scotty Beckett, Bobby Samarzich, Conrad Binyon. Directed by Sidney Salkow. Russian war story.

"She Has What It Takes." Jinx Falkenburg, Constance Worthy, Harry Hayden. Directed by Charles Barton. Musical.

"Frontier Fury." Charles Starrett, Arthur Hunnicutt. Directed by William Berke. Western.

"The More the Merrier." Jean Arthur, Joel McCrea. Directed by George Stevens. Comedy.

"After Midnight with Boston Blackie." Chester Morris, Ann Savage. Directed by Lew Landers. Melodrama.

"Riding West." Charles Starrett, Arthur Hunnicutt. Directed by William Berke. Western.

"The Last Horseman." Russell Hayden, Bob Wills, Dub Taylor. Directed by William Berke.

"Wyoming Hurricane." Russell Hayden, Bob Wills. Directed by William Berke. Western.

"Murder in Times Square." Edmund Lowe, Marguerite Chapman. Directed by Lew Landers. Melodrama.

"Vigilantes Ride." Russell Hayden, Dub Taylor. Directed by William Berke. Western.

"Silver City Raiders." Russell Hayden, Bob Wills. Directed by William Berke. Western.

"Robin Hood of the Range." Charles Starrett, Kay Harris. Directed by William Berke.

"Hail to the Rangers." Charles Starrett, Arthur Hunnicutt. Directed by William Berke.

"Something to Shout About." Don Ameche, Janet Blair, Jack Oakie. Directed by Gregory Ratoff. Musical comedy.

"The Desperadoes." Randolph Scott, Glenn Ford, Claire Trevor. Directed by Charles Vidor. Western special in Technicolor.

"Let's Have Fun." Bert Gordon, Margaret Lindsay. Directed by Charles Barton. Comedy.

"Redhead from Manhattan." Lupe Velez, Douglas Leavitt. Directed by Lew Landers.

Columbia reports the following in work:

"Somewhere in Sahara." Humphrey Bogart, Bruce Bennett, J. Carrol Naish. Directed by Zoltan Korda. Desert fighting drama.

"Blondie Buys a Horse." Penny Singleton, Arthur Lake. Directed by Frank Strayer. Family comedy.

"Attack by Night." Merle Oberon, Brian Aherne. Directed by Dorothy Arzner. Commando story.

METRO-GOLDWYN-MAYER

Completed at M-G-M are:

"Bataan." Robert Taylor, George Murphy, Thomas Mitchell. Directed by Tay Garnett. All-male cast. War story.

"Swing Shift Maisie." Ann Sothern, James Craig. Directed by Norman McLeod. Topical comedy.

"Air Raid Wardens." Laurel and Hardy. Directed by Edward Sedgwick. Comedy.

"Above Suspicion." Joan Crawford, Fred MacMurray. Directed by Richard Thorpe. European adventure.

"Slightly Dangerous." Lana Turner, Robert Young, Walter Brennan. Directed by Wesley Ruggles. Comedy.

"A Stranger in Town." Frank Morgan, Richard Carlson, Jean Rogers. Directed by Roy Rowland. Comedy.

"The Youngest Profession." Virginia Weidler, Edward Arnold, John Carroll. Directed by Edward Buzzell. Comedy.

"Dr. Gillespie's Criminal Case." Lionel Barrymore, Van Johnson, Donna Reed. Directed by Willis Goldbeck. Drama.

"DuBarry Was a Lady." Lucille Ball, Red Skelton, Gene Kelly. Directed by Roy Del Ruth. Musical comedy in Technicolor.

"Salute to the Marines." Wallace Beery, Fay Bainter, Reginald Owen.

"Lassie Come Home." Roddy McDowell, Donald Crisp, Dame May Whitty.

"Pilot No. 5." War story.

"Harrigan's Kid." Drama.

"Assignment in Brittany." Pierre Aumont, Susan Peters, Signe Hasso. Directed by Jack Conway. War story.

"Cabin in the Sky." Ethel Waters, Eddie ("Rochester") Anderson, Lena Horne. Directed by Vincente Minnelli. All-Negro musical.

"The Human Comedy." Mickey Rooney, Frank Morgan, James Craig. Directed by Clarence Brown. Small town drama.

"Presenting Lily Mars." Judy Garland, Van Heflin, Richard Carlson. Directed by Norman Taurog. Musical.

"Private Miss Jones." Kathryn Grayson, Gene Kelly. Directed by George Sidney. Comedy with music in Technicolor.

In work are these:

"I Dood It." Red Skelton, Eleanor Powell, Jimmy Dorsey and band. Directed by Vincente Minnelli. Musical comedy.

"Girl Crazy." Mickey Rooney, Judy Garland, Tommy Dorsey and Band. Directed by Busby Berkeley. Musical comedy.

"Faculty Row." Mary Astor, Herbert Marshall. Directed by Jules Dassin. Comedy.

"Best Foot Forward." Lucille Ball, William Gaxton, Harry James and Band. Directed by Edward Buzzell. Musical comedy in Technicolor.

"Right About Face." Kay Kyser, Marilyn Maxwell, Lena Horne. Directed by Tim Whelan. Musical comedy.

"A Guy Named Joe." Spencer Tracy, Irene Dunne. Directed by Victor Fleming. Drama.

MONOGRAM

Finished at Monogram are:

"Clancy Street Boys." East Side Kids. Directed by William Beaudine. Comedy Melodrama.

"I Escaped from the Gestapo." Mary Brian, Dean Jagger, John Carradine, Bill Henry. Directed by Harold Young. Melodrama.

"The Ape Man." Bela Lugosi, Wallace Ford. Directed by William Beaudine. Horror.

"Land of Hunted Men." Ray Corrigan, Max Terhune, Dennis Moore. Directed by Roy Luby. Western.

"Haunted Ranch." John King, Max Terhune, David Sharpe. Directed by Robert Tansey. Western.

"Silver Skates." Patricia Morison, Kenny Baker, Belita. Directed by Leslie Goodwins. Musical ice extravaganza.

In work on that lot:

"Ghosts in the Night." East Side Kids, Bela Lugosi, Ava Gardner. Directed by William Beaudine. Horror comedy.

"The Ghost Rider." Johnny Mack Brown, Raymond Hatton, Beverly Boyd. Directed by Wallace Fox. Western.

"Sarong Girl." Ann Corio, Tim and Irene, Mary Gordon. Directed by Arthur Dreifuss. Musical.

PARAMOUNT

These are finished at Paramount:

"Henry Aldrich Gets Glamour." Jimmy Lydon, Charles Smith. Directed by Hugh Bennett. Domestic comedy.

"Lady Bodyguard." Eddie Albert, Anne Shirley. Directed by William Clemens. Melodrama.

"Great Without Glory." Joel McCrea, Betty Field, Harry Carey. Directed by Preston Sturges. Drama.

"Happy Go Lucky." Mary Martin, Dick Powell, Eddie Bracken, Betty Hutton, Rudy Vallee. Directed by Curtis Bernhardt. Musical in Technicolor.

"Submarine Alert." Richard Arlen, Wendy

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28 WESTERNS ON BACKLOG

(Continued from preceding page)

Barrie. Directed by Frank McDonald. War action.

"No Time for Love." Claudette Colbert, Fred MacMurray. Directed by Mitchell Leisen.

"High Explosive." Chester Morris, Jean Parker. Directed by Frank McDonald. Topical Melodrama.

"Night Plane from Chungking." Robert Preston, Ellen Drew. Directed by Ralph Murphy.

"For Whom the Bell Tolls." Gary Cooper, Ingrid Bergman, Akim Tamiroff. Directed by Sam Wood. Spanish civil war drama in Technicolor.

"True to Life." Mary Martin, Franchot Tone, Dick Powell. Directed by George Marshall.

"Aerial Gunner." Chester Morris, Richard Arlen. Directed by William Pine. War action.

"The Miracle of Morgan's Creek." Eddie Bracken, Betty Hutton. Directed by Preston Sturges. Comedy-drama.

"Salute for Three." Macdonald Carey, Betty Rhodes, Dona Drake. Directed by Ralph Murphy. Musical comedy.

"Henry Aldrich Swings It." Jimmy Lydon, Charles Smith. Directed by Hugh Bennett. Comedy.

"Dixie." Bing Crosby, Dorothy Lamour. Directed by Edward Sutherland. Musical comedy in Technicolor.

"China." Loretta Young, Alan Ladd, William Bendix. Directed by John Farrow. Sino-Jap war action.

"Henry Aldrich Plays Cupid." Jimmy Lydon, Charles Smith. Directed by Hugh Bennett. Domestic comedy.

"The Good Fellows." Helen Walker, James Brown, Cecil Kellaway. Directed by Jo Graham. Comedy.

"Alaska Highway." Richard Arlen, Jean Parker. Directed by Frank McDonald. Topical action drama.

And these are in work:

"So Proudly We Hail." Claudette Colbert, Paulette Goddard, Veronica Lake. Directed by Mark Sandrich. Drama of nurses on Bataan.

"Lady in the Dark." Ginger Rogers, Ray Milland, Warner Baxter, Jon Hall. Directed by Mitchell Leisen. Musical in Technicolor.

"Five Graves to Cairo." Franchot Tone, Anne Baxter, Erich von Stroheim, Akim Tamiroff. Directed by Billy Wilder. "Grand Hotel" in desert warfare.

"Riding High." Dorothy Lamour, Dick Powell, Victor Moore. Directed by George Marshall. Musical in Technicolor.

"Lets Face It." Bob Hope, Betty Hutton, ZaSu Pitts. Directed by Sidney Lanfield. Musical comedy.

"Hostages." Luise Rainer, Arturo de Cordova, William Bendix. Directed by Frank Tuttle. Anti-Nazi underground drama.

PRODUCERS RELEASING CORP.

Thirteen have been completed at PRC. They are:

"Western Cyclone." Buster Crabbe, Al St. John. Directed by Sherman Scott. Western.

"Bad Men of Thunder Gap." Dave O'Brien, Jim Newill. Directed by Al Herman. Western.

"Corregidor." Elissa Landi, Otto Kruger, Donald Woods. Directed by William Nigh. War drama.

"My Son, the Hero." Patsy Kelly, Roscoe Karns. Directed by Edgar Ullmer. Comedy.

"Fugitive of the Plains." Buster Crabbe, Al. St. John. Directed by Sam Newfield. Western.

"Behind Prison Walls." Alan Baxter, Gertrude Michael. Directed by Steve Sekely. Satire.

"A Night for Crime." Glenda Farrell, Lyle Talbot. Directed by Alexis Thurn-Taxis. Melodrama.

"Queen of Broadway." Rochelle Hudson, Buster Crabbe. Directed by Sam Newfield.

19 IN TECHNICOLOR READY OR SHOOTING

Six studios share a combined total of 19 features finished or shooting in Technicolor.

At Columbia, "The Desperadoes" is completed. MGM has finished "Du Barry Was a Lady," "Salute to the Marines," "Lassie Come Home" and "Private Miss Jones," while "Best Foot Forward" is in work.

"Happy Go Lucky" and "For Whom the Bell Tolls" and "Dixie" are buttoned up at Paramount where "Lady in the Dark" and "Riding High" are in progress. Twentieth Century-Fox has four finished — "Hello, Frisco, Hello," "Coney Island," "Crash Dive" and "My Friend Flicka" —and "Heaven Can Wait" is under way.

Universal has finished "White Savage" and is shooting "The Phantom of the Opera." Warner's current entry in this group is "The Desert Song."

"Girls in Chains." Arline Judge, Roger Clark, Barbara Pepper. Melodrama.

"The Ghost and the Guest." James Dunn, Florence Rice. Directed by William Nigh.

"Black Raven." George Zucco, Wanda McKay, Noel Madison. Melodrama.

"Submarine Base." John Litel, Alan Baxter, Eric Blore. War story.

"Follies Girl." Musical.

RKO

Here is RKO's backlog:

"Petticoat Larceny." Joan Carroll, Ruth Warwick, Walter Reed. Directed by Ben Holmes. Comedy-drama.

"Mr. Lucky." Cary Grant, Laraine Day, Charles Bickford. Directed by H. C. Potter. Romantic war drama.

"Bombardier." Pat O'Brien, Randolph Scott, Anne Shirley. Directed by Richard Wallace.

"I Walked with a Zombie." Frances Dee, Tom Conway, James Ellison. Horror story.

"This Land Is Mine." Charles Laughton, Maureen O'Hara, George Sanders. Directed by Jean Renoir. War drama.

"Flight for Freedom." Rosalind Russell, Fred MacMurray. Directed by Lothar Mendes. War aviation drama.

"Tarzan Triumphs." Johnny Weissmuller, Frances Gifford. Directed by William Thiele.

"Ladies Day." Lupe Velez, Eddie Albert.

"Saludos Amigos." Disney feature cartoon.

"Two Weeks to Live." Comedy.

"Forever and a Day." War drama.

"The Avenging Rider." Western.

"Sagebrush Law." Western.

"Red River Robin Hood." Western.

"Cinderella Swings It." Comedy with music.

These are on the stages:

"The Sky's the Limit." Fred Astaire, Joan Leslie, Robert Benchley. Directed by E. H. Griffith. Musical.

"The Fallen Sparrow." John Garfield, Maureen O'Hara, Walter Slezak. Directed by Richard Wallace. Anti-Nazi melodrama.

"The Falcon Strikes Back." Tom Conway, Jane Randolph. Directed by Edward Dmytryk.

"A Lady Takes a Chance." Jean Arthur, John Wayne, Charles Winninger. Directed by Henry Hathaway. Drama.

"The Leopard Man." Dennis O'Keefe, Margo. Directed by Jacques Tourneur. Horror story.

"Gildersleeve's Bad Day." Hal Peary (Gildersleeve), Nancy Gates. Directed by Gordon Douglass. Comedy.

REPUBLIC

Ten in the bag at Republic follow:

"Shantytown." Mary Lee, John Archer, Marjorie Lord. Directed by Joseph Santley. Comedy with music.

"Tahiti Honey." Simone Simon, Dennis O'Keefe, Michael Whalen. Directed by John H. Auer. Musical.

"The Purple V." John Archer, Mary McLeod, Henry Stephenson. Directed by George Sherman. Melodrama.

"Carson City Cyclone." Don ("Red") Barry, Noah Beery, Sr. Directed by Howard Bretherton. Western.

"Idaho." Roy Rogers, Virginia Grey, Ona Munson, Smiley Burnette. Directed by Joseph Kane. Western special.

"Chatterbox." Joe E. Brown, Judy Canova. Directed by Joseph Santley. Comedy.

"Hit Parade of 1943." John Carroll, Susan Hayward, Gail Patrick. Directed by Albert S. Rogell. Musical comedy.

"The Man Trap." Henry Stephenson, Joseph Allen, Dorothy Lovett. Directed by George Sherman. Crime melodrama.

"Santa Fe Scouts." Tom Tyler, Bob Steele, Jimmie Dodd. Directed by Howard Bretherton.

"King of the Cowboys." Roy Rogers, Smiley Burnette, Sons of the Pioneers. Directed by Joe Kane. Western.

These are in production:

"Calling Wild Bill Elliott." Bill Elliott, Gabby Hayes, Anne Jeffreys. Directed by Howard Bretherton. Western.

"Days of Old Cheyenne." Don ("Red") Barry, Lynn Merrick, Emmett Lynn. Directed by Elmer Clifton. Western.

20TH CENTURY-FOX

Here is 20th-Fox's reservoir:

"The Moon Is Down." Sir Cedric Hardwicke, Henry Travers, Doris Bowden. Directed by Irving Pichel. War story.

"School for Sabotage." George Sanders, Anna Sten. Directed by Edward Ludwig.

"Hello, Frisco, Hello." Alice Faye, John Payne, Jack Oakie. Directed by H. Bruce Humberstone. Musical in Technicolor.

"Coney Island." Betty Grable, George Montgomery, Cesar Romero. Directed by Walter Lang. Musical in Technicolor.

"Secret Mission." Annabella, John Sutton. Directed by John Brahm. War story.

"Margin for Error." Joan Bennett, Milton Berle. Directed by Otto Preminger.

"Dixie Dugan." Lois Andrews, James Ellison, Charles Ruggles. Directed by Ray McCarey.

"Crash Dive." Tyrone Power, Anne Baxter. Directed by Archie Mayo. War drama in Technicolor.

"My Friend Flicka." Roddy McDowell, Preston Foster. Directed by Harold Schuster. Drama in Technicolor.

"The Ox-Bow Incident." Henry Fonda, Mary Beth Hughes. Directed by William A. Wellman. Western special.

"He Hired the Boss." Stuart Erwin, Evelyn Venable. Directed by Thomas Z. Loring.

"Quiet, Please—Murder." Melodrama.

These are in progress:

"Stormy Weather." Bill Robinson, Lena Horne, Dooley Wilson. Directed by Andrew Stone. Musical about Robinson's life.

"Bomber's Moon." George Montgomery,

(Continued on opposite page)

New Releases Show Cut in War Themes

(Continued from opposite page)

Annabella, Kent Taylor. Directed by Edward Ludwig. War story.

"Heaven Can Wait." Don Ameche, Gene Tierney. Directed by Ernst Lubitsch. Fantasy-comedy in Technicolor.

"Jane Eyre." Orson Welles, Joan Fontaine. Directed by Robert Stevenson. Drama.

"Jitterbugs." Laurel and Hardy, Vivian Blaine. Directed by Mal St. Clair. Comedy.

UNITED ARTISTS

Awaiting release at UA are these, including a number of "Streamliners":

"Lady of Burlesque." Barbara Stanwyck, Eddie O'Shea. Directed by William A. Wellman. Backstage mystery-melodrama.

"Hangmen Also Die." Brian Donlevy, Walter Brennan, Anna Lee. Directed by Fritz Lang. Anti-Nazi drama.

"Meet John Bonniwell." Richard Dix, Jane Wyatt, Albert Dekker. Directed by George Archainbaud. Western special.

"Victory Through Air Power." Feature length cartoon by Walt Disney based on Maj. de Seversky's book in Technicolor.

"Taxi, Mister." William Bendix, Grace Bradley, Joe Sawyer. Directed by Kurt Neumann. Comedy.

"That Nazty Nuisance." Bobby Watson, Joe Devlin, Johnny Arthur, Jean Porter. Directed by Glenn Tryon. Comedy.

"Hoppy Serves a Writ." Bill Boyd, Jay Kirby, Andy Clyde, Jan Christy. Directed by George Archainbaud. Western.

"Leather Burners." Bill Boyd, Jay Kirby, Andy Clyde, Victor Jory. Directed by Joseph Henabery. Western.

"Colt Comrades." Bill Boyd, Jay Kirby, Andy Clyde. Directed by Lesley Selander. Western.

"Yanks Ahoy." William Tracy, Joe Sawyer, Marjorie Woodworth. Directed by Kurt Neumann. Comedy.

"Fall In." William Tracy, Joe Sawyer, Jean Porter. Directed by Kurt Neumann. Comedy.

"Prairie Chickens." Jimmy Rogers, Noah Beery, Jr. Directed by Hal Roach, Jr. Comedy.

"Stage Door Canteen." Katherine Cornell, Katharine Hepburn, Edgar Bergen, Kay Kyser, Helen Hayes, Merle Oberon, and others. Directed by Frank Borzage. Romantic musical, with appearances of stage, radio, film stars.

UNIVERSAL

Here is Universal's backlog:

"Son of Dracula." Robert Paige, Louise Allbritton, Evelyn Ankers. Directed by Robert Siodmak. Horror story.

"We've Never Been Licked." Richard Quine, Anne Gwynne, Noah Beery, Jr. Directed by John Rawlins. War story.

"Always a Bridesmaid." Andrews Sisters, Patric Knowles, Grace McDonald. Directed by Erle C. Kenton. Musical.

"Cowboy in Manhattan." Robert Paige, Frances Langford. Directed by Frank Woodruff.

"Oh, Doctor." Abbott and Costello, Ginny Simms. Directed by Charles Lamont. Comedy with music.

"Good Morning, Judge." Dennis O'Keefe, Louise Allbritton, Mary Beth Hughes. Directed by Jean Yarbrough. Comedy.

"Captive Wild Woman." Evelyn Ankers, John Carradine, Acquanetta. Directed by Edward Dmytryk. Horror picture.

"White Savage." Jon Hall, Maria Montez, Sabu. South Sea Island romance in Technicolor.

"He's My Guy." Dick Foran, Irene Hervey. Directed by Edward F. Cline. Musical.

The Production Backlog: How It Stands Today

This is a breakdown of the product backlog, showing company by company, how the completed tally stands. Included in these classifications is a limited number of attractions already assigned release dates on or after February 15; in the main, however, distributors are yet to designate when the attractions are to head theatreward.

Company	War	Musical	Western	Drama	Horror	Comedy	Melodrama	Totals
Universal	2	8	3	1	3	4	2	23
Paramount	5	4	0	1	0	6	3	19
Columbia	2	2	8	0	0	3	2	17
Warners	6	2	0	4	1	1	2	16
MGM	5	3	0	4	0	6	0	18
United Artists	1	1	4	1	0	5	1	13
P.R.C.	2	1	3	1	0	2	4	13
20th-Fox	5	2	1	1	0	2	1	12
Republic	0	3	4	0	0	1	2	10
RKO	6	0	3	0	1	4	1	15
Monogram	0	1	2	0	1	0	2	6
	34	27	28	13	6	34	20	162

"Rhythm of the Islands." Allan Jones, Jane Frazee. Directed by Melville Shyer. Musical.

"The Amazing Mrs. Holliday." Deanna Durbin, Edmond O'Brien. Directed by Bruce Manning. War drama with music.

"Hi, Buddy." Robert Paige, Harriett Hilliard, Dick Foran. Directed by Harold Young.

"Keep 'Em Slugging." Dead End Kids, Little Tough Guys. Directed by Christy Cabanne.

"Frankenstein Meets the Wolf Man." Ilona Massey, Patric Knowles, Bela Lugosi, Lionel Atwill. Directed by Roy William Neill. Horror story.

"It Ain't Hay." Abbott and Costello. Directed by Erle C. Kenton. Comedy.

"Flesh and Fantasy." Charles Boyer, Edward G. Robinson, Thomas Mitchell, Anna Lee, Barbara Stanwyck. Directed by Julien Duvivier.

"The Lone Star Trail." Johnny Mack Brown, Tex Ritter. Directed by Ray Taylor. Western.

"Hi'Ya, Chum." Ritz Brothers, Jane Frazee, Robert Paige. Directed by Harold Young.

"Cheyenne Roundup." Johnny Mack Brown, Tex Ritter. Directed by Ray Taylor. Western.

"Sherlock Holmes in Washington." Basil Rathbone, Nigel Bruce. Directed by Roy William Neill. Melodrama.

"It Comes Up Love." Gloria Jean, Ian Hunter. Directed by Charles Lamont. Comedy with music.

"Raiders of San Joaquin." Johnny Mack Brown, Tex Ritter. Directed by Lewis D. Collins. Western.

"Cross Your Fingers." Allan Jones, Kitty Carlisle, Alvino Rey and orchestra. Directed by Edward Lilley. Musical.

And here four more in work:

"Phantom of the Opera." Nelson Eddy, Susanna Foster, Claude Rains. Directed by Arthur Lubin. Horror with music in Technicolor.

"Trombone from Heaven." Leon Errol, Mary Beth Hughes, Skinnay Ennis and orchestra, Frances Langford, Hilo Hattie. Directed by Jean Yarbrough. Musical.

"Corvettes in Action." Randolph Scott, Andy Devine, James Brown. Directed by Richard Rosson. North Atlantic war story.

"Oh, Say, Can You Swing." Gloria Jean, Donald O'Connor. Directed by Charles Lamont. Musical.

WARNERS

These are completed at Warners:

"Mission to Moscow." Walter Huston, Ann Harding, George Tobias. Directed by Michael Curtiz. Recent U. S. S. R. history from ex-Ambassador Joseph E. Davies' best seller.

"Devotion." Olivia de Havilland, Ida Lupino, Paul Henreid. Directed by Curtis Bernhardt. Period drama.

"Old Acquaintance." Bette Davis, Miriam Hopkins, John Loder. Directed by Vincent Sherman. Drama.

"Thank Your Lucky Stars." Joan Leslie, Dennis Morgan, Eddie Cantor, Dinah Shore, Bette Davis, other Warner stars and featured players. Directed by David Butler. Musical extravaganza.

"Action in the North Atlantic." Humphrey Bogart, Raymond Massey, Alan Hale. Directed by Lloyd Bacon. War story.

"Edge of Darkness." Errol Flynn, Ann Sheridan, Walter Huston. Directed by Lewis Milestone. War story.

"Background to Danger." George Raft, Brenda Marshall, Sydney Greenstreet, Peter Lorre. Directed by Raoul Walsh. Russo-Nazi espionage.

"Air Force." John Garfield, Gig Young, Harry Carey. Directed by Howard Hawks. War drama.

"Crime by Night." Jane Wyman, Jerome Cowan. Directed by William Clemens. Melodrama.

"Adventures of Mark Twain." Fredric March, Alexis Smith, Donald Crisp. Directed by Irving Rapper. Biographical drama.

"Princess O'Rourke." Olivia de Havilland, Robert Cummings. Directed by Norman Krasna. Comedy.

"The Desert Song." Dennis Morgan, Irene Manning, Bruce Cabot. Directed by Robert Florey. War and music in Technicolor.

"The Mysterious Doctor." John Loder, Eleanor Parker, Bruce Lester. Directed by Ben Stoloff. Melodrama.

"Watch on the Rhine." Bette Davis, Paul Lukas, Geraldine Fitzgerald. Directed by Herman Shumlin. War drama.

"The Constant Nymph." Charles Boyer, Joan Fontaine, Brenda Marshall. Directed by Edmund Goulding. Drama.

"Arsenic and Old Lace." Cary Grant, Priscilla Lane, Raymond Massey, Peter Lorre. Directed by Frank Capra. Horror-Comedy.

Ohio Blackout Set For March 4th

The Lake Shore-Ohio Valley district in Ohio will have a 32-county blackout on March 4th, it was announced last week in Columbus by Ralph H. Stone, state defense director of Ohio. The test will involve an estimated 3,700,000 persons and is the largest venture to be undertaken so far. Southwestern Ohio will be blacked out at a later date in a state-wide test, it was announced.

'Opportunity for Independents in Wartime'—Kann

"Hemmed in by wartime restrictions and limited in resources, the independent producer, nevertheless, has more than a fighting chance to establish himself, provided he asserts that right through merit." Red Kann, vice-president of Quigley Publications, struck this keynote in a short address before the Independent Motion Picture Producers Association, whose guest he was at a regular monthly dinner at Brittingham's, in Hollywood, February 25th.

"It would be juvenile for anyone addressing you to seek to create the impression that this is easy. It is not, as you yourselves know. The road is hard and tough and, for one reason or another, some of you must appreciate you may not make the grade. However, the opportunity is there.

"Troubled as you must be in these difficult times, perhaps it is an opportunity you do not recognize. It seems to me, however, that the producer, large or small, who hews to the line of good taste, is earnest and serious, who avoids claptrap and cheap sensationalism inevitably must make the mark. It is in the very nature of consistent plugging that he will achieve it.

"If you are in doubt about contributions of the independent producer to this industry all through its history, review the past. It would appear redundant and unnecessary to go specific, for case histories of great advances sprung from small beginnings are too well known and too thoroughly recorded to make narration of them necessary. Quigley Publications maintains a lively interest in the independent, recognizes his overall significance and stands prepared to encourage that significance in any consistent manner which may assert itself," Mr. Kann concluded.

Decision Reserved as Plagiarism Trial Ends

The plagiarism action brought by Vincent McConnor, author, against George S. Kaufman and Moss Hart, authors of "The Man Who Came to Dinner," ended after a three-day trial in New York Federal court last Friday. Federal Judge Clarence G. Galston, sitting without a jury, directed attorneys for both sides to file briefs during the week, and reserved decision.

The plaintiff, who wrote "The Murder Issue" in conjunction with James Monks, also is suing his co-author because of his refusal to join in the action; Warner Brothers Pictures, Inc., for filming the picture; the estate of Sam H. Harris, for producing the play, and Random House, Inc., for publishing the book, together with the authors. The plaintiff alleges that Mr. Kaufman and Mr. Hart pirated his plot for their play from his original story, "The Murder Issue."

Australian Theatres Set Attendance Records

Record attendance figures at motion picture houses have been set in Australia, according to George Applegate, in charge of technical engineering for Western Electric Export Corporation. Mr. Applegate recently returned from Australia, where he managed the company's branch.

"Under wartime conditions, the motion picture rivals the favorite Australian sport of horse racing as a recreational outlet," Mr. Applegate said. He explained the boom situation as being caused by an increased national income due to employment in war industries, and added that in spite of high admission taxes, Australians patronized theatres more than ever before.

"COMMANDOS" FAVORITE AT ARMY CAMPS

Box office champions for January as indicated by attendance figures at post theatres in Army camps, compiled by the U. S. Army Motion Picture Service, revealed that the soldiers' tastes were evenly divided between topical themes on the one hand and musical and comedy films on the other. "Commandos Strike at Dawn", Columbia, was first on the list. Warners' "Casablanca" was next, followed by Universal's "Arabian Nights". Warner Bros. scored again with "Yankee Doodle Dandy" in fourth spot, and Metro took fifth and sixth spots with "Stand By for Action" and "Andy Hardy's Double Life".

Admission Taxes Off $4,000,000

A $4,000,000 decline in Federal admission tax revenues over the year-end was reported Wednesday by the Internal Revenue Bureau, which announced January collections of $11,728,489, compared with $15,922,909 in December and $11,355,639 in January, 1942.

The reduction from December indicated that the decline was general over most of the country, but nearly three-fourths of the loss was concentrated in the Third New York (Broadway) District, where collections dropped from $3,378,752 in December to $678,382 in January, which was the lowest figure recorded for any month since April, 1941, and but little more than one-third of the $1,774,444 obtained in January of last year.

Year-end sales of permanent use or lease of boxes and seats brought the return from that category up from $51 in December to $480 in January, but all other categories showed sharp declines, receipts from box office admissions dropping from $3,186,086 to $546,463; tickets sold by brokers, from $14,983 to $13,388; tickets sold by proprietors in excess of the established price, from $2,511 to $484; and admissions to roof gardens and cabarets, from $175,120 to $117,566.

The January collections, the bureau reported, brought the national total for the first seven months of the fiscal year which ends next June 30th to $92,240,739, compared with $60,527,886 for the corresponding period last year.

20th-Fox Holds Sales Meeting in Chicago

The regular midwinter sales meeting of Twentieth Century-Fox district managers was held this week in Chicago. Sessions started Thursday and were scheduled to end on Saturday.

Those scheduled to be present were: Tom J. Connors, vice-president in charge of world-wide distribution; A. W. Smith, Jr., eastern sales manager; William C. Gehring, western sales manager; William J. Kupper, executive assistant to Mr. Connors; Hal Horne, advertising and publicity director; Roger Ferri, editor of *New Dynamo;* E. H. Collins, assistant to Mr. Gehring, and C. H. Hill, assistant to Mr. Smith. All are home office executives, and will meet with district representatives from all parts of the country, in addition to Herman Wobber, coast division manager, and H. G. Ballance, southern division manager.

Treasury Lauds Skouras Work In War Effort

High tribute to Spyros and George Skouras from the Secretary of the Treasury, Henry Morgenthau, Jr., was paid Tuesday, at a luncheon in New York, a testimonial to the war service of the Skouras Theatres circuit, operated by George Skouras.

Mr. Morgenthau wired Richard C. Patterson, Jr., guest speaker at the luncheon and head of the New York State War Savings Staff, that the two brothers "are the kind who win wars."

Spyros is the president of Twentieth Century-Fox, and former chief of National Theatres, nation-wide circuit.

The luncheon testimonial to the Skouras Theatres war effort, which has been mainly the selling of bonds in its houses, with intensive exploitation, was attended by approximately 750 members of the American Women's Voluntary Services, who have aided in the drive.

The circuit has sold $10,000,000 worth of bonds and stamps, it was reported at the affair. First to be designated a Treasury Department issuing agent, it also was the originator of the Victory War Bond Booth plan, now used in most theatres and elsewhere.

Speakers at the luncheon, in addition to Mr. Patterson, were Professor Michael Doritzas, of the University of Pennsylvania, and the Duchess of Leinster. On the dais were Louis Adamic, author; Robert Christenberry, Mrs. Douglas Gibbons, who presided, and several AWVS leaders.

MGM Announces Screenings On Six Films in March

Metro-Goldwyn-Mayer announced on Tuesday that six films will be trade shown during the first three weeks in March. The pictures with their dates are as follows:

"The Youngest Profession" and "Slightly Dangerous," March 2nd, except in Denver, Los Angeles, Portland, Salt Lake City, San Francisco and Seattle (March 4th); "Harrigan's Kid" and "Assignment in Brittany," March 9th except in Albany, Buffalo, Charlotte, Cleveland, Dallas, Des Moines, Indianapolis, Los Angeles, Memphis, Minneapolis, New Haven, New Orleans, Oklahoma City, Omaha, Salt Lake City, San Francisco and Washington, D. C. (March 10th); "Pilot Number Five" and "DuBarry Was a Lady," March 16th except in Boston, Chicago, Denver, Kansas City, New York, Philadelphia, Pittsburgh, Portland and St. Louis (March 17th).

Skouras Radio Show Honors B'nai B'rith Anniversary

The 100th anniversary of the founding of B'nai B'rith was commemorated on Sunday in a broadcast over Station WINS, New York, on the program "This Is Our Cause," sponsored by Skouras Theatres. The program had a double purpose, since it also paid tribute to the 48 members who have given their lives in the present war.

FCC Extends Permits

License applications for television and frequency modulation radio stations will remain before the Federal Communications Commission despite the wartime inability of petitioners to fulfill requirements. The FCC on Tuesday suspended its policy of revoking or refusing licenses where holders cannot maintain operation. Applications which have been dismissed or surrendered may be reinstated in the post-war pending file.

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) YOUNGEST PROFESSION (B) SLIGHTLY DANGEROUS		(C) HARRIGAN'S KID (D) ASSIGNMENT IN BRITTANY		(E) PILOT #5 (Tentative Title) (F) DU BARRY WAS A LADY	
BANY	20th-Fox Screen Room 1052 Broadway	TUES. 3/2	11 A.M.	WED. 3/10	11 A.M.	WED. 3/17	11 A.M.
LANTA	RKO Screen Room 191 Walton St., N.W.	TUES. 3/2	10:30 A.M.	TUES. 3/9	10:30 A.M.	WED. 3/17	10:30 A.M.
STON	M-G-M Screen Room 46 Church Street	TUES. 3/2	10 A.M. Also 2:15 P.M.	TUES. 3/9	10 A.M. Also 2:15 P.M.	TUES. 3/16	10 A.M. Also 2:15 P.M.
FFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 3/2	8 P.M.	WED. 3/10	8 P.M.	WED. 3/17	8 P.M.
ARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 3/2	1:30 P.M.	WED. 3/10	1:30 P.M.	WED. 3/17	1:30 P.M.
ICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 3/2	1 P.M.	TUES. 3/9	1 P.M.	TUES. 3/16	1 P.M.
ICINNATI	RKO Screen Room 16 East Sixth Street	TUES. 3/2	7 P.M.	TUES. 3/9	7 P.M.	WED. 3/17	7 P.M.
EVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 3/2	1 P.M.	WED. 3/10	1 P.M.	WED. 3/17	1 P.M.
LLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 3/2	(A) 10:30 A.M. (B) 2:30 P.M.	WED. 3/10	(C) 10:30 A.M. (D) 2:30 P.M.	WED. 3/17	(E) 10:30 A.M. (F) 2:30 P.M.
NVER	Paramount Screen Room 2100 Stout Street	THUR. 3/4	2:30 P.M.	TUES. 3/9	2:30 P.M.	TUES. 3/16	2:30 P.M.
S MOINES	20th-Fox Screen Room 1300 High Street	TUES. 3/2	1 P.M.	WED. 3/10	1 P.M.	WED. 3/17	1 P.M.
TROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 3/2	1:30 P.M.	TUES. 3/9	1:30 P.M.	WED. 3/17	1:30 P.M.
DIANAPOLIS	20th Fox Screen Room 326 North Illinois Street	TUES. 3/2	9 A.M.	WED. 3/10	9 A.M.	WED. 3/17	9 A.M.
NSAS CITY	Vogue Theatre 3444 Broadway	TUES. 3/2	1 P.M.	TUES. 3/9	1 P.M.	TUES. 3/16	1 P.M.
S ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	THUR. 3/4	(A) 10:30 A.M. (B) 2:30 P.M.	WED. 3/10	(C) 10:30 A.M. (D) 2:30 P.M.	WED. 3/17	(E) 10:30 A.M. (F) 2:30 P.M.
MPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 3/2	1 P.M.	WED. 3/10	1 P.M.	WED. 3/17	1 P.M.
LWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 3/2	1:30 P.M.	TUES. 3/9	1:30 P.M.	WED. 3/17	1:30 P.M.
NNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	TUES. 3/2	1 P.M.	WED. 3/10	1 P.M.	WED. 3/17	1 P.M.
W HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 3/2	10 A.M.	WED. 3/10	10 A.M.	WED. 3/17	10 A.M.
W ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 3/2	1:30 P.M.	WED. 3/10	1:30 P.M.	WED. 3/17	1:30 P.M.
W YORK) W JERSEY)	M-G-M Screen Room 630 Ninth Avenue	TUES. 3/2	9:30 A.M. Also 1:30 P.M.	TUES. 3/9	9:30 A.M. Also 1:30 P.M.	TUES. 3/16	9:30 A.M. Also 1:30 P.M.
KLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 3/2	10 A.M.	WED. 3/10	10 A.M.	WED. 3/17	10 A.M.
MAHA	20th-Fox Screen Room 1502 Davenport	TUES. 3/2	1:15 P.M.	WED. 3/10	1:15 P.M.	WED. 3/17	1:15 P.M.
ILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 3/2	(A) 11 A.M. (B) 2 P.M.	TUES. 3/9	(C) 11 A.M. (D) 2 P.M.	TUES. 3/16	(E) 11 A.M. (F) 2 P.M.
TTSBURGH	M-G-M Screen Room 1631 B'lvd of Allies	TUES. 3/2	1 P.M.	TUES. 3/9	1 P.M.	TUES. 3/16	1 P.M.
RTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	THUR. 3/4	1 P.M.	TUES. 3/9	1 P.M.	TUES. 3/16	1 P.M.
LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 3/2	1 P.M.	TUES. 3/9	1 P.M.	TUES. 3/16	1 P.M.
LT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	THUR. 3/4	1 P.M.	WED. 3/10	1 P.M.	WED. 3/17	1 P.M.
FRANCISCO	20th-Fox Screen Room 245 Hyde Street	THUR. 3/4	1:30 P.M.	WED. 3/10	1:30 P.M.	WED. 3/17	1:30 P.M.
ATTLE	Jewel Box Preview Theatre 2318 Second Avenue	THUR. 3/4	1 P.M.	TUES. 3/9	1 P.M.	WED. 3/17	1 P.M.
ASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 3/2	1 P.M.	WED. 3/10	1 P.M.	WED. 3/17	1 P.M.

"Youngest Profession"—*Virginia Weidler, Edward Arnold, John Carroll, Ann Ayars, Marta Linden, Dick Simmons Agnes Morehead Jean Porter*
Slightly Dangerous"—*Lana Turner, Robert Young, Walter Brennan* • "Harrigan's Kid"—*Bobby Readick, Frank Craven, William Gargan J. Carrol Naish*
"Assignment In Brittany"—*Pierre Aumont, Susan Peters* • "Pilot #5" *(Tentative Title)*—*Franchot Tone, Marsha Hunt, Gene Kelly*
"Du Barry Was A Lady"—*Red Skelton, Lucille Ball, Gene Kelly, Tommy Dorsey and his Orchestra*

ON THE MARCH

by RED KANN

HOLLYWOOD

THEY came, they talked, but what did they conquer? There could be a lot of answers to that question, but consider this, please, as a minor scale manoeuvre at capturing some.

The East-West conferences held here most of last week retraveled ground covered earlier with new colorations superimposed by the 48-hour week and the tightening problem of manpower.

Far and away, No. 1 Nemesis was the salary ceiling, of course. Any quick tour of Hollywood these days ends up in the one terminal: the $25,000 expendable top and how the studios face a blank wall as the consequence.

You may talk, as your commentator has from time to time, about fidelity to public, profession and industry. You may even go lofty on the subject, but it turns out to be a fleecy ride on the inconclusive edge of a soft cloud because it simply is not working out that way at all.

The cold and down-to-earth truth is that the important personalities whose names decorate theatre marquees and usually sell tickets have not the slightest intention of working for free. They have even less intention of swelling producer-distributor profits.

Out of this comes the sort of result neatly described as a Mexican standoff. Because top names are limited now as they always have been, the scramble for their services is a permanent backdrop on the scene. Because raw stock faces another inevitable slash as the year grows older, the scramble becomes intensified. The reason is simple enough: The major studios want to make as many of their attractions as important as their resources can stand.

Thus, the situation is baffling, but never dull. On the one side is the ceiling headache. On the other is the boom in grosses. In between stand the producers, realizing the current and unpredictable potentialities of the theatre market, yet facing ultimate elimination of their opportunities unless something happens.

That something seems to be on the way now. Various pressures encircling the President's salary order are growing sharper. In the very nature of the great game of politics, anti-Administration forces are denting the armor plate and the break appears in sight.

Where the Potomac Flows

THIS is an external approach which the industry everywhere and the conference here watched with great interest, but no participation. Policy has been constructed adroitly along the pathways of private negotiation and embraces these elements:

In frequent visits to Washington, accredited industry representatives have been explaining with success the reasons why this business finds itself in its peculiar position. The factors include the star system, high earning power and short box office lives. Washington has been listening with a sympathy and understanding borne out by the recurrence of the meetings and official, if private, willingness to allot all time necessary to exchange views leading to a common meeting ground.

One who has attended most of these parleys states with emphasis Washington is strong for motion pictures because of their morale and entertainment value in wartime, at least; that this recognition of the significance of the industry and its war record to date has brought about more consideration in some official directions than has been extended any other industry with the possible exception of those directly concerned with the implements of battle.

But, while it is natural for the industry to recognize its own position with clarity and to turn restless as it awaits clarification, one slant has not been widely appreciated. There is sufficient reason to believe this was explained somewhere on the Hollywood agenda. Here it is:

From the government point of view, the executive order does not permit of partial execution; it must be applied in toto. No single industry, therefore, reasonably could expect to have new lines of procedure set up for its own relief unless all industry was treated similarly. This is how the escrow plan to which Washington lent ear without commitment was developed, not for application to this one industry but to all where the ceiling's ceiling applied.

The understanding continues to prevail that this formula—continuing salaries at old or new levels as negotiation may determine, but with overages assigned the Treasury Department until the ceiling issue is determined—remains the industry's best solution thus far.

The Control Rests Elsewhere

AS it was on the vexatious and unpredictable question of ceilings, so was it generally on other issues. The difficulty apparent even before these high-powered sessions gathered steam, in fact, remained throughout. The problems kicking up the greatest trouble were not problems which this or any other round table could have solved because the possibility of solution was outside the control of those who met to do the solving.

They could discuss the 48-hour week and estimate how it will add between $7,000,000 and $8,000,000 to overhead. They did.

They could discuss the so-called "father" draft and inroads promised by the manpower commission. They did that, too.

They listened to answers to questions from Lowell Mellett who discussed scripts ahead of production and rough prints ahead of release. "It was a frank, thoroughly friendly and constructive discussion, off the record," said the chief of OWI's bureau of motion pictures on the record.

They pledged further cooperation with the government to step up the war effort, named a committee which met with Mellett one evening and over the weekend, pursued the channels and invaded the bypaths of an even greater collaboration than had prevailed until now. They even conceded "practical difficulties have arisen," without designating them as fears that all-out cooperation now may be planting the seeds of censorship later.

They heard Francis S. Harmon detail the work of the War Activities Committee and how 16,486 exhibitors were pledged to play Victory Films.

They listened to Joseph I. Breen go comprehensive and historical on the Production Code. And, although reaffirmation seemed hardly required, nevertheless they reiterated their allegiance to the Code and "its high principles and standards."

Company presidents, directors of the producers' association and representatives of actors', directors' and writers' guilds then dropped formalities for a dinner at Perrino's, where the food is excellent.

Finally came the breakup. Barney Balaban to Arrowhead. Nick Schenck to New York. Others to stay on for a few additional days.

What, then, did they conquer? West gave East its views face to face. East told West how it goes around the country. East got things off its mind and West off its. The story goes all hands concerned feel better now that the ventilation is behind them; that the air seems clearer, the understanding better, the problems the more appreciated. But still there.

■ *Footnote. The eastern executives really have a drag here, or more likely it's because they were visitors.*

At Perrino's, the entree *was* filet mignon.

In this meatless town!



Leo's in stitches!



Because "Andy Hardy's Double Life" is convulsing America to the highest Hardy grosses in years! Sew this in your hat: Metro-Goldwyn-Mayer is not for just a day, not for just a season —but always!

"ANDY HARDY'S DOUBLE LIFE" • with Lewis Stone • Mickey Rooney • Cecilia Parker • Fay Holden • Ann Rutherford • Sara Haden And Introducing Esther Williams • Screen Play by Agnes Christine Johnston Directed by George B. Seitz An M-G-M Picture

Sell
Bonds
Uncle

LITH

TELL HOLLYWOOD HOW TO PRODUCE FOR ENGLAND

British Service Offers Information and U. S. Has Policy Advice

by WILLIAM R. WEAVER
Hollywood Editor

Hollywood is being told, from two directions, how to make pictures about and for England. But it is all being done on a request basis.

Last week George Archibald, director of the Films Division of British Information services, installed Miss Marjorie Russell at the British Consulate in Los Angeles as his representative authorized to supply factual information to producers, directors and writers at first hand.

Some days previously Ulric Bell, of the Office of War Information's local staff, addressed the membership of the Independent Producers Association on the subject of how to condition their treatment of films for the British audience, specifically the wartime British audience.

The proffers of assistance are from sources which have no mutuality of identity, but the objectives are the same.

Miss Russell, who came from England early in January after a month of training in the British Ministry of Information, to which she has been lent by a mercantile organization for the duration, is empowered by Mr. Archibald, whose headquarters is New York, to acquaint American producers, directors and writers with conditions in England, with technical and other factual material, and to read and give counsel on scripts, synopses, films in making, etc., on request. Questions of British policy, according to Mr. Archibald, are to be forwarded by Miss Russell to his office in New York, for forwarding in turn, if necessary, to the highest available authority in London. Miss Russell's function does not include the promoting of ideas or suggesting of stories or themes for picturization.

Mr. Bell's address to the independent producers, who specialize in the production of melodramas for the most part and have had had some perplexing problems arising out of inability to get them okayed for export in wartime, was in response to their invitation and his advices were given from a background memorandum supplied by Ferdinand Kuhn, Jr., Deputy Director for Information to Britain, Office of War Information, whose headquarters is Washington.

Mr. Kuhn is a former London correspondent of the New York *Times*.

Mr. Bell is a former correspondent of the Louisville *Courier*.

The Kuhn observations follow:

"As I see it, there are three major sources of irritation and ill-will in the commercial films that are sent from this country for exhibition in England.

"1. False representation of Great Britain. Nothing hurts us so much in our films as inaccurate representations of the British people and British life. These inaccuracies are unintentional on the part of producers, yet their effect has always been unhappy. It is all the more so in wartime, when the British have suffered so much for three and a half years and are so abnormally sensitive to what we think of them.

"2. Bragging. We in America have a great story to tell, and since we are a cocky and extroverted people, we like to tell it. We have great achievements to our credit in this war and in our history, and we should make those achievements known. However, we defeat our purpose, and create real ill will for ourselves abroad, whenever we brag about ourselves without reference to what our British and other allies have done. Specifically, we cannot very well impress the British with our sacrifices in this war if we fail at the same time to point out, by even a sentence or a few words in a script, that our allies have been at war for years, that their cities have been bombed, as ours have not, and that they have suffered far more than we.

"This bragging comes out particularly in our films about our war heroes. We should by all means tell of the achievements of our aviators, but these achievements will be seen with much more appreciation in England if we don't forget that there is such a thing as an R.A.F., which has had achievements of its own to its credits for three and a half years.

"It is also galling to the British, as well as to the Russians, for example, to be told on the screen that our army is the best in the world, that our tanks are the best in the world, or that our munitions workers are the best in the world. We are apt to fall into this kind of thing unthinkingly, forgetting that our films have a vast market in England and other English-speaking countries.

"3. Glamorizing Fighting Men. Complaints are coming from England that we do too much glamorizing of our war heroes in our films. This is a complaint about picturing soldiers, sailors or airmen as Rover Boys who always lick the enemy without suffering so much as a scratch or a mosquito bite.

"I know that the job of the films is to make their characters glamorous, yet we can avoid a good deal of this irritation if we also indicate that our men are suffering. An example of the right way to do this was 'Wake Island'; an example of the wrong way, apparently, was the Navy's Midway film, although for a fleeting second or two it did show a wounded man. The blue sky, the clean air, the bright sunlight in this film all suggested to the British that we were fighting a kind of Rover Boys' war in which handsome and gallant airmen were somehow pulling off the greatest victory in the history of the world.

"This is a fault of German propaganda newsreels and documentaries, which show lots of material destruction but never a German corpse nor even a single German with a wound in his little toe. One reason why the British are not more interested in our Pacific fighting is that they never have had an adequate idea of the trials and suffering through which our men on Guadalcanal and New Guinea must live. I do not say that our films about fighting men should be tragic, but if we are giving representations of our men at war we ought not to make the war look like an Arrow Collar ad."

Mr. Bell's message to the independents was delivered on invitation and offered in the nature of information sought.

Miss Russell's proffer of information and counsel is of like status.

There is, at this point, no agency, of any government, empowered to enforce compliance with suggestions or advices offered producers. There is no formal affiliation between any of the agencies, although there is some informal exchange of basic data.

The single government agency represented in Hollywood with power to enforce its findings is the local Office of Censorship, under chairmanship of Watterson R. Rothacker, which has authority to withhold export licenses, likewise import licenses, required by films destined to cross the border in either direction.

The Office of Censorship differs from other government agencies also on the point that it is the only one which neither proffers nor gives its service to the studios in the matter of reading scripts.

At weekend Miss Russell said studio heads had been informed of her function and had started submitting scripts for her inspection.

At weekend a subcommittee appointed by the East-West executives in their three-day conclave was in continuing conference with Mr. Mellett on the several questions, including inspection of scripts, concerning which they had been at difference previously.

SOVIET FILM OFFICIAL GOES TO HOLLYWOOD

To follow through his announced program of cementing trade and cultural relations between the U. S. and Russian film industries, Leonid A. Antonov, special representative of the Soviet Cinema Committee, was expected to leave New York Friday for an eight-week visit to Hollywood to confer with production officials. Nicola Napoli, president of Artkino Pictures, Inc., U. S. distributors of Russian pictures, planned to accompany the Soviet official. Interchange of American and Soviet product is understood first on Mr. Antonov's agenda. During his stay, he plans to see a number of current releases in which his government is interested for outright purchases and to visit those studios where films with Russian war backgrounds are in production.

OWI, Independents Pledge Mutual Cooperation

Members of the Office of War Information and the Society of Independent Motion Picture Producers pledged assistance to each other in cooperative efforts at a luncheon held in Hollywood last Thursday.

Lowell Mellett, Nelson Poynter and Ulrich Bell outlined future plans of the OWI to members of the Society, who included Lloyd Wright, Hunt Stromberg, Walter Wanger, David O. Selznick, Sol Lesser, Samuel Goldwyn, Walt Disney, William Cagney and John C. Flinn.

Manager To Join Army

Ralph Caranza, assistant manager of the Strand theatre in New Britain, Conn., expects to join the Army next week.

O'Donnell Is Barker Of Variety Clubs



New chieftains of the National Variety Clubs elected at Chicago are (left to right): J. Louis Rome, Baltimore, property master; Earl Sweigert, Philadelphia, second assistant national barker; R. J. O'Donnell, Dallas, national chief barker; John H. Harris, Pittsburgh, "big boss", and Marc Wolff, Indianapolis, dough guy.

R. J. O'DONNELL, general manager of the Interstate Circuit of Texas, was unanimously elected national chief barker of the Variety Clubs of America at the annual convention in Chicago last Saturday. He succeeds John H. Harris of Pittsburgh, founder of the organization and its president since its formation. Mr. Harris was elected Big Boss for life, an office newly created by the delegates in recognition of his efforts on behalf of the clubs.

In a letter to Mr. Harris, President Roosevelt urged continuance of the good for the underprivileged, it was disclosed at the meeting.

During the business meeting of the convention, it was disclosed that the sum of $1,255,657 was raised and expended for Variety Club philanthropic activities during 1942. This figure exceeded by $773,657 the total of $482,000 originally pledged by delegates at the 1941 convention in Atlantic City to be raised for charities during 1942.

Officers and Canvasmen Are Elected

In addition to Mr. O'Donnell, who has been first assistant national chief barker of the organization, other new officers elected were: Carter Baron, Loew's Theatres' division manager, Washington, D. C., first assistant national chief barker; Earle W. Sweigert, Paramount district manager, Philadelphia; second assistant national chief barker; Marc Wolf, Indianapolis, dough guy; J. Louis Rome, Baltimore, property master. National canvasmen for the coming year also were elected.

At both the officers' meeting and the general meeting of the convention, it was decided that each tent would be asked to sponsor the training of a nurse at the Minneapolis General Hospital in connection with the Sister Kenny treatment of infantile paralysis. The charity reports' committee suggested that the charity citation for 1942 be awarded to Tent No. 13 in Philadelphia for its philanthropic work in behalf of infantile paralysis victims.

Announcement was made this week by Variety Tent No. 9 in Albany that the club is jointly sponsoring with USO a servicemen's canteen in the Knights of Columbus building. Following alterations, the building will be opened March 1st. The tent will supply most of the entertainment for the USO headquarters.

Baltimore's Tent No. 19 reported this week election of new committee chairmen. They are: membership, Sam Soltz; house committee, Rodney Collier; J. Louis Rome, welfare and charity; Leon Back, reception committee; Barry Goldman, constitution and by-laws and publicity; Nat Rosen, entertainment; William K. Saxton, audit and finance; I. M. Rappaport, ways and means, and Owen D. Weems, special events.

Samuel Gross, chief barker, and George Sobel, chairman of the house committee, of the Philadelphia Variety Club, inaugurated the first of a series of events last Saturday night in the club's rooms at the Bellevue-Stratford Hotel, designed to strengthen social activity of industry members. For the first Saturday night entertainment, guest stars included Dennis Morgan, Warner Bros. star; Jerry Lester, Cliff Hall and Harold Davis.

Name Club Committees

Chief Barker Samuel Gross of the Philadelphia Variety Club announced the appointment of the following committees for 1943: membership—Jay Emanuel, Chairman; Earle W. Sweigert, David Supowitz, William A. MacAvoy, Jr., Harry E. Weiner; welfare—Ben Amsterdam, chairman; Alfred J. Davis, Oscar Neufeld; charity—James P. Clark, chairman; Frank McNamee, Edgar Moss, Charles Goldfine, Jack Beresin; motion pictures—Ted Schlanger, chairman; Jay Emanuel, John Turner; house—George Sobel, chairman; William A. MacAvoy, Jr., Frederick C. Schaeffer, Oscar Neufeld, Murray Diamond, David Supowitz, Elmer Hollander.

North African Battle Seen in "At the Front"

Battle scenes from the North African front will reach the screens of theatres March 18th, when the War Activities Committee releases "At the Front."

The picture, screened for the press in New York this week, is a 41-minute official report, in color, of landing operations and initial engagements against Germans in Tunisia and Morocco last November and December. Warner Brothers will distribute the picture, without profit, for the WAC. Nominal rental will be charged to pay for the 677 Technicolor prints.

Some of the most vivid actual battle scenes ever filmed are contained in the reel. It shows also the territory and many of the difficulties, natural as well as Nazi, against which American soldiers are now fighting.

Exhibitors who recall public interest in the color special on the "Battle of Midway," also released by the WAC, can book this longer and equally inspiring and exciting report from the battle zone with confidence that most of America will want to see it.

Cameramen from the Navy, Office of Strategic Services, Army Air Force and Signal Corps. filmed this record. The Army photographers were under the direction of Colonel Darryl F. Zanuck. The former vice-president in charge of Twentieth Century-Fox's studio can be glimpsed in several sequences.

Shown in the colorful opening scenes are a review of American troops at Algiers in December by Admiral Darlan and Generals Clark and Anderson. Allied convoys and landing operations at Bone offer striking color contrasts of sea and sunset. Nazi planes attack the city, and while none are hit before the camera, the raid is driven off and 14 burning wrecks are found in surrounding fields.

A tank convoy is followed up the main supply road to the front. En route the camera meets American paratroopers being led back to base by friendly Arabs after a successful raid. It passes also bombed homes, a church and strafed hospital train.

Dramatic air material is included in pictures of a German dive bombing attack on Souk El Arba. A direct hit on a gasoline dump is caught and for the first time American wounded and dead are shown on the screen.

Best of the battle sequences are the preparations for and the tank engagement at Tebourba. The Army cameramen, from a hilltop closer to enemy lines than to their own, filmed direct hits on German Mark IV tanks and gun positions. Axis prisoners and dead appear in the final scene as American tanks roll forward to consolidated position to the dubbed-in tune of "Over There."

The four reels possess unusual timeliness and their quality warrants special attention from every theatre.—J. S., Jr.

Colonel's Letter to Schenck Praises Gift of Seats

Nicholas M. Schenck, president of Loew's, has received a letter of thanks from Colonel F. B. Valentino, commanding officer of Dow Field, near Bangor, Me., for his gift of 500 theatre seats to the post theatre at the Army base.

In his letter Colonel Valentino also mentioned the generosity of J. R. Vogel, Harry Moskowitz and Harry Shaw, Loew's executives, for their "whole-hearted and splendid" cooperation. "A suitable plaque is being installed so that all of our men, now and in the future, will know to whom they are indebted for the luxuries that were donated by you," the letter to Mr. Schenk said.

TRADE PLANS FOR POST-WAR BOOM IN TELEVISION

Radio and Film Interests See Medium as Field of Expansion in Peace

Visions of a post-war television boom in both theatre and home reception of visual broadcasts are, despite the war, the targets of long range sights among many of the largest radio manufacturers, broadcasters and motion picture interests.

Despite the virtual eclipse of television broadcasting during a year of war, and the pressure of war production, the post-war expansion of television is by no means forgotten. Engineering advances and stimulated research and production on secret war problems have done much to advance television in executive thoughts as a "blue chip" field for post-war expansion, a survey of the industry's New York leaders indicates.

The presidents of two of the largest radio and electrical manufacturing firms in the world, Radio Corporation of America and General Electric, recently gave conspicuous attention to television in public statements. A new television company has been launched with the backing of Paramount Pictures, General Theatres Equipment Company and important banking interests. Radio networks and other film interests are giving considerable thought to the economics and technicalities of post-war commercial television.

Manufacturers who were turning out home or experimental theatre television equipment before the war now are engrossed in war contracts. A scant half-dozen television broadcasting stations still are on the air, with only nominal, or experimental programs. But few words of pessimism are heard about the industry's future.

Scophony Corporation Is American Company

Formation of a new American corporation to make and sell the British Scophony supersonic system of television under a patent license agreement was announced at New York last week. Arthur Levey is president of the new firm. He was a founder of the British company and demonstrated the Scophony system here two years ago.

The new Scophony Corporation of America is a U. S. company. Its directors are Joseph E. Swan, banker and partner in E. F. Hutton and Company; Franklin Field, a director of the Piper Aircraft Company and chief operations advisor of the outpost division of the Office of War Information; Earle G. Hines, president of General Precision Equipment Corporation, and Mr. Levey.

Officers are Mr. Levey, president; J. E. Swan, vice-president; Mr. Field, treasurer; R. B. La Rue, secretary, and Bernard Goodwin, assistant secretary. Mr. La Rue and Mr. Goodwin represent the General Equipment and Paramount interests. The alliance with General also gives Scophony indirect Chase National Bank and Twentieth Century-Fox links.

The firm will produce military equipment for the United Nations under British patents, Mr. Levey disclosed. Sven Dodington, chief of the British company's electrical staff, is now in New York to work with engineers of International Projector Corporation and other General Precision Equipment subsidiaries. General's plant facilities will be used for making war devices and eventually home and theatre television equipment, Mr. Levey indicated.

Supersonic television differs basically from the electronic projection used in other American systems. Utilizing waves produced in frequencies of the order of 20 million cycles, the supersonic system can produce clear, bright images, easily adaptable to color with a disc system, Scophony executives said. It can be used in home or theatre models.

"The most spectacular development to which we look forward in the post-war era is television", David Sarnoff, president of RCA, told the New York State Chamber of Commerce in a discussion of post-war business.

"When the war started, television had barely taken its first steps as a public service. From an engineering viewpoint, it was practical, and the public was eager for it. The necessities of war production made commercial progress out of the question. However, it is gratifying to those who labored many years to bring television out of the laboratory to know that the experience gained from television research is proving of vital importance in the war", he said.

"We can expect to have intercity networks of stations as we have them in sound broadcasting. Eventually they will become nationwide. We look forward to television programs in theatres as well as in the home. Thanks to war research, these television pictures will be technically much better than they were before the war", Mr. Sarnoff predicted.

Similar promise of vast technical advances was given by Dr. Walter R. G. Baker, president of the General Electric Company recently in a talk before a radio group of the American Marketing Association.

It might take as long as 10 years after the war before all current television advances could be commercially applied, he said. Commercial television, Dr. Baker indicated, might have to revise all its pre-war standards and start practically all over in applying its advances to home and theatre exhibition.

Agreement among engineers and executives as to the course which television will follow after the war is by no means unanimous. Not even on the question of standards and the continuation of work by the National Television Standards Committee is there agreement.

Opinions Differ Widely Among Engineers

Chairman James Lawrence Fly of the Federal Communications Commission has indicated his belief that the continuation of the committee would be for the public benefit and the good of the industry.

There is a difference of opinion among television engineers as to the necessity of a wholesale revision of standards after the war. The majority, however, appear convinced that the pre-war standards are feasible for the immediate post-war development of the industry. Changes may be made in time, one engineer said, but he expressed the conviction that it would be a mistake to delay commercial television until a standards committee again had gone through the protracted debate necessary to set up a universal formula.

Still to be settled is the status of color. A number of stations and manufacturers favor continued black and white transmission for its economies in production and receiver design. Columbia Broadcasting System, however, remains committed to the color system devised by Dr. Peter Goldmark and several other companies are undecided. Most are continuing color research.

Engineering advances resulting from the war, a leader in television research predicted, would result in a sharp reduction in the cost of television receivers and permit the mass production of a much more efficient and simple set. Similar advances in transmission equipment and technique could be expected, he said.

Economic Problems Are Far from Solved

Economically, and in the commercial application of television to the theatre field, however, problems are far from solved and few post-war courses indefinitely outlined. Particularly in the transmission of current events, sports and other material suited particularly to theatre exhibition, solution of television's box office approach is far from achieved. Many of the pioneers in engineering development say this aspect has been barely scratched, "and with little intelligence", according to one.

Application of television to the field of home broadcasting is expected to be much less complicated in view of the commercial experience gained in the year before the war. Network transmission has been demonstrated successfully and executives express confidence that a large advertising market will open up as soon as mass production of receivers is under way.

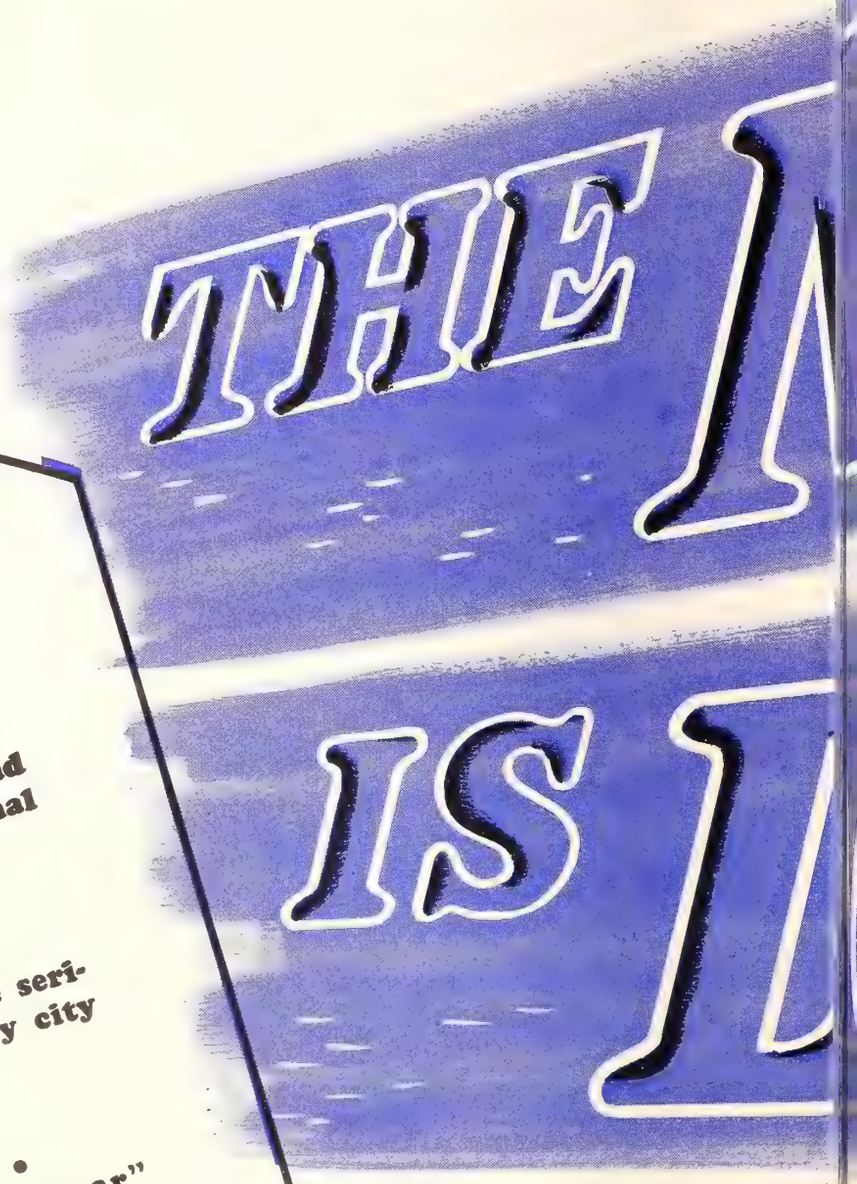
Noran E. Kersta, manager of the television department of the National Broadcasting Company, in an address to network affiliates recently, said:

"As sound broadcasting's service to the public increased with growing participation of advertisers, so we expect television to increase its service to the public as business participates through the use of television as an advertising medium". He cited NBC's experimental records to show that more than 125 advertisers representing 21 industries participated in a total of 294 client-cooperative programs from 1939 to 1941. This, he said, assures commercial backing.

Although approximately 22 applications for station permits were on file before the war, today only NBC, Du Mont and Columbia Broadcasting System in New York; Philco in Philadelphia; General Electric in Schenectady, and Balaban and Katz in Chicago and Don Lee in Los Angeles are continuing to broadcast. They are on the air with experimental programs and films, air raid instructions or low cost studio programs to meet minimum requirements of four hours' weekly transmission.

Film, generally free or low cost government or commercial information reels, is being used extensively to fill this program time.

John Steinbeck's



PRE-SOLD . . .
to 20,000,000 people who read it in the Reader's Digest!

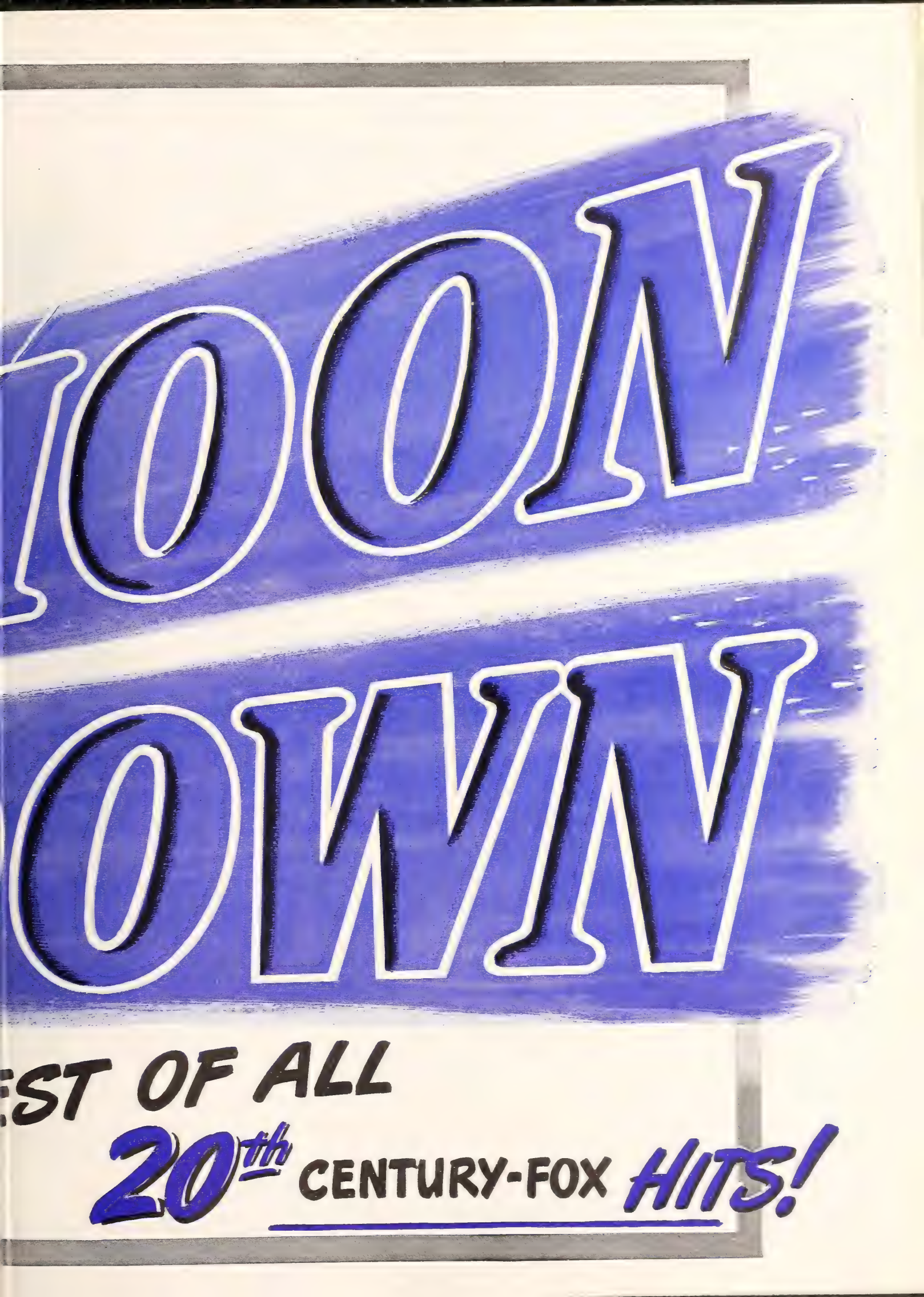
PRE-SOLD . . .
to 5,000,000 people who read it as one of the most sensational best-sellers in years!

PRE-SOLD . . .
to millions who read the serialization in scores of key city newspapers!

PRE-SOLD . . .
as the "Book-Of-The-Year" chosen from among the Books-Of-The-Month.

MIGHT

Rush your Pledge for RED CROSS WEEK—Apr. 1-7


TOON
OWN
EST OF ALL
20th CENTURY-FOX HITS!

Finds Price and Run Offer Reasonable

Seven - Day Clearance in Bronx Area Is Affirmed by Appeal Board

Offers of runs to the Sosna theatre, Mexico, Mo., were found reasonable by a St. Louis arbitrator this week as he carried out an Appeal Board mandate to examine the terms and conditions of the "some runs" which the board ordered Warners, RKO, Paramount and Twentieth Century-Fox to grant. The case is St. Louis' eighth, and the third filed by Louis M. Sosna.

Ethan A. H. Shepley, the arbitrator, acting on the remanded case, found on February 16th that Paramount, RKO and Twentieth Century-Fox had offered the complainant runs on terms and conditions not calculated to defeat Section VI. The complaint against them was dismissed. He also ruled that Warners had licensed pictures to the Sosna on the terms of a stipulation withdrawing the case against them last October.

Mr. Shepley overruled Mr. Sosna's contention that the runs offered defeated the purpose of Section VI because prices were too high, clearance unreasonably long and restrictions on admission minimums unfair.

"The complainant sought to justify his position on the untenable theory that to be fair a price must be so fixed as to permit them to operate his theatre at a profit. We question the soundness of this theory," Mr. Shepley wrote. He also questioned whether Mexico was able to support a third run theatre, adding that he did not believe a reduction in rentals would solve Mr. Sosna's problem.

The decision criticized inconsistencies in Mr. Sosna's price demands and denied that a third run theatre may automatically acquire the right to share a second run by raising its admissions.

Product Offered by Several Companies

The Warner stipulation showed it had closed licenses of 26 pictures on second run. RKO offered all current production, 16 pictures on second run, balance on third and 28 days' clearance after second run. Prices were $10-$15 and one picture at $17.50.

Twentieth Century-Fox offered all current product on third run with 12 groups of 1941-42 pictures and two of 1942-43 at $10 to $20 with 30 days' clearance after second run. Paramount also offered all current pictures at third run; 24 at $10, eight at $12.50, six at $15 and two at 30 per cent of gross; clearances of 30 days after second, 120 days after first runs.

All costs were charged to complainant. The arbitrator held two hearings on the remanded offers.

New York

Seven-day clearances between Bronx, N. Y., subsequent run theatres again were found reasonable by the Appeal Board in its 54th decision on Thursday.

It dismissed the clearance demand of Julius Joelson's circuit against Warners, RKO, Twentieth Century-Fox and the Skouras Valentine theatre on three out of four counts. The award closely paralleled the board's 38th ruling, dismissing the Ogden theatre action in the same area.

The Valentine, on second run, and the Kingsbridge, Avalon and Oxford theatres, on third, were clearly competitive and under the terms of Section VIII the Valentine's margin is reasonable, both as to time and area, the board found. It eliminated clearance of the Valentine over the Jerome, 1.4 miles away, on the grounds that it was in a separate clearance area.

The exception for the Jerome was the only modification of the dismissal by Morris B. Moskowitz, arbitrator. The board affirmed his ruling that Twentieth Century-Fox was exempt from the cause, under Section XV, because it sold pictures to the Skouras circuit under the terms of a franchise antedating June 6, 1940.

RKO, and Warners, defendants, and the intervening Skouras circuit shared costs with complainant.

Warners have appealed the award of Julius Henry Cohen in the 33 New York case which reduced clearance of the Savoy theatre, Bloomfield, N. J., behind Newark.

St. Louis

Two St. Louis neighborhood theatres last week filed clearance complaints against the five consenting distributors. Leo Litvag, operator of the Apollo theatre, St. Louis, in the tribunal's 16th action, charged that clearance of the Pageant and Will Rogers theatres are unreasonable.

In Case No. 17 Dr. G. J. Hobbs, operating the 40th Street theatre in East St. Louis, attacked as unreasonable the clearances of the Majestic and Avenue theatres.

Boston

Boston's 13th case, in which Arthur P. Hardy, arbitrator, cut the clearance of Boston first runs over the Strand theatre in Quincy, has been appealed. Appeals were filed last week by New England Theatres, Inc., an intervenor, and Warners and 20th Century-Fox, defendants.

Philadelphia

T. E. Ayers, operator of the Palace and Layton theatres in Seaford, Del., filed a clearance demand, the 23rd case, at Philadelphia on Tuesday. He asserted that the seven days clearance granted by Paramount and MGM, and 14 days by Warners to theatres in Salisbury, Md., was unreasonable as to area and time and asked equal availability. The Schine circuit's Maryland division and the Wicomico and Ulman's theatres are named.

Trial of Louis Kaufman Is Set for March 1st

The trial of Louis Kaufman, business agent of Local 244, Motion Picture Operators Union of Newark, N. J., on charges of extortion has been set for March 1st in New York Federal court by Judge Samuel Mandelbaum.

Kaufman and Nick Dean were accused of having extorted $1,000,000 from producers. Dean pleaded guilty and was sentenced to eight years in Federal prison. A similar indictment was charged against George E. Browne, former president of the IATSE and William Bioff, personal representative of Browne, who were convicted and are now in the Federal House of Detention. Browne received eight years and Bioff 10 years.

Ginsberg Leaves for Army

Louis Ginsberg, New Haven salesman for United Artists, has received a call for Officers' Candidate School in the Army.

Warners Report 13-Week Net Of $1,723,383

Warner Bros. Pictures, Inc., and subsidiary companies report for the period from September 1, 1942, to November 28, 1942, a net operating profit of $1,723,383 after deducting all charges, including amortization and depreciation, normal Federal income taxes and Federal excess profits taxes, as compared with a net operating profit of $2,079,601, before providing for Federal excess profits taxes, reported for the 13 weeks ended November 29, 1941.

The net profit from operations for the period ended November 28, 1942, before Federal income and excess profits taxes was $6,173,383 as compared with $3,079,601 for the 13-week period last year.

Gross income, after eliminating intercompany transactions, for the period ended November 28, 1942, was $30,111,163. Gross income for the 13 weeks ended November 29, 1941, was $28,586,534.

During the period ended November 28, 1942, there was an additional provision for contingencies in the amount of $325,000 in respect of the net assets of subsidiaries operating in foreign territories.

The net of $1,723,383 is equivalent on preferred stock to $17.33 per share on 99,397 shares outstanding at November 28, 1942 (after deducting shares held in treasury). Dividends in arrears as of December 1, 1942, amounted to $33.6875 per share.

On common stock it is equivalent after allowance for current dividend requirements on the preferred stock to 43 cents per share on 3,701,090 shares outstanding (after deducting shares held in treasury) at November 28, 1942.

Coe to Continue Public Talks

Continuing the pattern of appeal to the public set by his Boston Advertising Club address of February 16th, Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America, will address similar meetings in principal cities. The first of these will be in New York, probably in March.

The Boston meeting was described by Mr. Coe this week as an experiment. It was sponsored and attended by civic leaders, which is considered a desirable arrangement.

The meetings to be held will hear Mr. Coe's exposition of the industry's place in war service, and its importance generally as a public need, and also will feature private questions-and-answer periods for industry members attending. Pamphlets will be distributed.

Mr. Coe added that he believes industry unity on presentation of its "case" to the public has been achieved. Of internal unity, he said it could at the present be attained only by "regimentation," which he labeled undesirable.

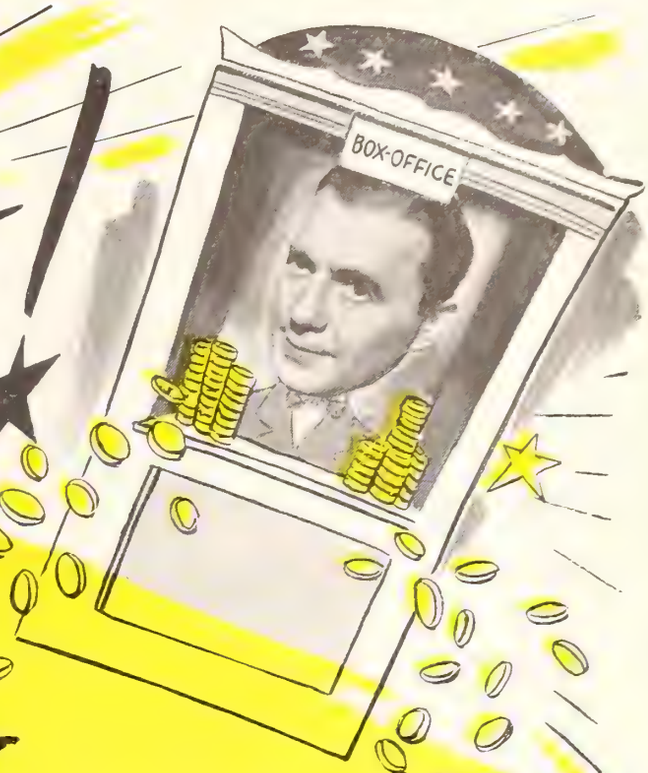
Blondell Joins Camp Unit

Joan Blondell has offered her services for the USO-Camp Shows touring units, and will join the "Hellzapoppin" group headed by Olsen and Johnson on February 22nd. The troupe is scheduled to perform at Army camps in Oklahoma and Texas.

Second Son Joins Army

Richard Hartman, son of Ollie Hartman, who is connected with the Mason City theatre in Mason City, Wash., has joined the Army,

"JACK is right!"



JACK BENNY ★ PRISCILLA LANE

"THE MEANEST MAN IN THE WORLD"

WITH ROCHESTER

SHATTERS "ICELAND" RECORDS IN DENVER AND SALT LAKE!

SMASH SECOND WEEK IN ST. LOUIS AND MILWAUKEE!

BEATS "FOOTLIGHT SERENADE" IN DES MOINES!

BIGGER THAN "CHARLEY'S AUNT" IN OMAHA AND RICHMOND!

HELD OVER IN WICHITA!

EVERYWHERE 20th CENTURY FOX HITS!

Rush your Pledge for RED CROSS WEEK—Apr. 1-7

Would Tax Broadcast Visitors 10 Cents

New York Bill First of Kind; Ask Sunday Ban in Delaware

A new type of amusement taxation was brought to the attention of New York State legislators when Assemblyman John Downey of Jackson Heights introduced a measure on February 18th to assess all persons over 14 years old attending radio broadcasts 10 cents. Under the provisions of the bill, however, the admission charge would be waived if the broadcast were given primarily for the purpose of encouraging the sale of War Stamps and Bonds.

It would require radio stations and owners of theatres in which broadcasts were held to maintain an accurate record of attendance and to remit, on or about the tenth of each month, an amount equal to 10 cents for each person admitted. Exemption from such an assessment would be accorded representatives of the press and law enforcement agencies.

Introduce Fire Prevention Bill in New York

Senator Seymour Halpern of Queens and Assemblyman Harold B. Ehrlich of Buffalo introduced a fire prevention bill with the main clause relating to the abolition of revolving doors in the general exit of any building unless at least one swinging door adjoins both sides of the revolving exit. The measure is not of great concern to exhibitors since state police officials disclosed that they knew of no instance where any theatre in the state used revolving doors.

The Manning-Oliver bill has been laid on Governor Dewey's desk following its passage by the New York Senate last week. The measure would allow motion picture operators now serving with the armed forces to apply for relicensing within three months after their discharge, and the International Association of Theatrical Stage Employees and the State Theatrical Crafts have endorsed the bill.

Two proposed measures in the Connecticut legislature were dropped after committee hearings were held. They were the proposed 10 per cent admissions tax bill and the measure requiring installation of automatic sprinklers. Instead of the latter proposal, another fire prevention bill which was first filed in blank, has been introduced and asks for the fire-proofing of inflammable materials.

All places of assembly with a seating capacity of more than 50 would be subject to it. The bill specifies that aisle space must be not less than 36 inches wide and provides for adequate exits, satisfactory illumination and annual permits from the Fire Department.

In Delaware and Tennessee, the Sunday ban on theatre exhibition has received wide attention. Representative Ralph S. Keenan introduced a bill in the Delaware legislature which would ban the showing of motion pictures on Sunday for the duration of the war. The bill stated that "exigencies of the war emergency demand the total mobilization of the manpower and natural resources of the nation," and held that Sunday exhibition caused an unnecessary waste of labor and fuel. A violator would be subject to a $100 fine for the first offense, and a $500 fine for each subsequent violation.

In Tennessee, on the other hand, a bill to lift the Sunday ban existing in that city passed both houses of the legislature only to be vetoed by Governor Cooper last week. Exhibitors who were preparing advance programs were disappointed, and planned to await a state supreme court ruling on the right to hold a referendum upholding Sunday showings.

Such a referendum had been rejected by voters several years ago. Recently, however, the City Council authorized another referendum. A citizens' committee obtained a temporary injunction to restrain the city and Knox County Election Commission from holding the referendum. The referendum decision is expected to be handed down by the supreme court shortly.

Following the passage of the time change bill in Ohio, placing the state back on Central Standard Time, numerous municipalities have indicated their intention of retaining War Time. Included among them are such large cities as Cincinnati, Cleveland, Toledo and Akron. It was disclosed that in most instances, the change to Central Standard Time would be considered in the autumn.

The only other Ohio legislation was local in nature. Middletown's ordinance providing a theatre curfew for children 15 years of age has been raised to 17 years. They are not permitted in theatres after 9 P. M. unless accompanied by an adult. In Massillon, the City Council passed a similar measure, designed to curb juvenile delinquency by prohibiting children under 16 years of age from being on the streets after 10 P. M., Sunday through Thursday, and after midnight on Friday and Saturday.

Induct Union Officers

Recently elected and inducted officers of the Fall River, Mass., Musicians' Union, Local 216, AFL, are: Alcide H. Breault, president; William Moore, vice-president, and Edward Gahan, secretary-treasurer. The union, which provides musicians for the vaudeville performances at the Empire theatre and local night spots, has a membership of 126.

Monroe Goodman in Army

Monroe R. Goodman, assistant to Oscar A. Morgan, Paramount's short subjects and newsreel sales head, reported to Fort Dix on February 16th after induction. He had been with Paramount for the past 14 years, and has been succeeded by Stanley R. Chase, formerly in the Paramount foreign department.

Dismiss ASCAP Suit on Rights

New York State Supreme Court Justice Aaron Steuer last Wednesday dismissed a suit to determine the rights of song publishers and authors after expiration of their contracts with the American Society of Composers, Authors and Publishers. Action was brought by two music publishers, Denton & Haskins Corporation and the Gem Music Corporation, who sought to determine whether ASCAP would retain their public performing rights in their catalogs after December 31st, 1950, when their contract with the Society expires. Plaintiffs contended that the Society would have no rights of distribution of their songs after their agreement terminated. Motion for dismissal was argued by Louis D. Frohlich, of Schwartz & Frohlich, ASCAP's general counsel.

The Society also won a technical victory last week in Seattle in the U. S. district court in the defense of an action by private individuals, who charged ASCAP with operating a monopoly in violation of the Sherman anti-trust act. While the court granted a motion by ASCAP's counsel to quash the process by which service of the suit on several defendants was attempted, the Society was not dismissed from the suit. Counsel for the plaintiff, however, said he planned to seek trial of the action in New York.

Offer to Settle Chicago Suit

An offer to settle the anti-trust suit brought in 1938 by a group of nearly 100 Chicago exhibitors against the leading distributors and Balaban & Katz Corporation is reported to have been made by the defendants.

The principal concession is a reduction of two weeks in clearance which would make the elapsed time eight weeks instead of 10 between the ending of first runs and the start of the first week of general release. Other proposals cover changing the release date for subsequent runs from Sunday to Friday and the setting of play dates for all houses following "A" week of prerelease by a conference of the independent and circuit theatres involved.

Complainants are reported in favor of accepting the first point but have not agreed among themselves on the others. Consideration of the proposition is being given by houses that now are opening their week on Sunday to take maximum advantage of the present clearance system and by others who are skeptical about the return to the booking negotiations which were in effect years ago.

Vogel Joins Universal

Eugene Vogel, former Metro salesman in Albany, has resigned to join Universal as a special sales representative. His place has been taken by William Gaddoni, formerly chief booker, who, in turn, has been succeeded by Ralph Ripps. Mr. Vogel will be guest at a luncheon given by Albany film salesmen on March 15th.

Charles Wolf Awarded DFC

Charles Wolf, 18-year-old son of Al Wolf, Dallas salesman for Warners, has been awarded the Distinguished Flying Cross for bravery during air combats in the New Guinea area. He now is taking special flying courses in the United States.

Pvt. LeWitt in Colorado

Private Baruch LeWitt, former partner of the Glackin-LeWitt Theatres in Connecticut, now is stationed at Camp Hale, Colorado.

LEADERS REITERATE FAITH IN PRODUCTION CODE

Executives' Session Cites Value of Self - Regulation in Time of War

With the declaration that the Production Code and the motion picture industry's standards of self-regulation are even more important in time of stress than in peace the presidents of the major film companies closed a four-day conference on wartime problems at Hollywood on Friday.

The executives met at the invitation of the Coordinating Committee of six lawyers to examine and formulate policy on the production industry's war activities. In addition to discussing the screen's war efforts with studio heads, guild and union leaders and Government representatives, they examined the problems of maintaining production in the face of wartime scarcities and restrictions.

> **"The motion picture industry, sensible of the special obligations that confront it in this period of national stress, reaffirms its allegiance to the high principles and standards set up in the Production Code of the industry, and reaffirms its determination to conform to these principles and standards in practice," a unanimously adopted resolution said.**

Will H. Hays, president of the Motion Picture Producers and Distributors of America, reviewed the history of the Code, adopted voluntarily in 1930. Joseph I. Breen, administrator, cited a steady improvement in standards in the last 2,000 pictures to receive a Code seal.

A sub-committee was named to confer with Lowell Mellett, chief of the bureau of motion pictures of the Office of War Information. They were expected reach an agreement on the suggested submission of scripts to the OWI and to study new ways in which films could aid the war effort.

12,000 Theatres Play WAC Releases

E. J. Mannix, N. Peter Rathvon, Herbert Preston, Austin Keough, William Goetz and B. B. Kahane are on this liaison board.

Maurice Benjamin, a member of the lawyers' committee, reported that the Treasury Department through its Los Angeles office of salary stabilization had advised that it will give approval to contracts involving successive options over a period of years—subject to the salary ceiling order. This is expected to clear many snags of contract interpretation.

Speaking on Friday, Francis Harmon, executive vice-chairman of the War Activities Committee, reported to the executives that 16,486 theatres have signed WAC pledges and that 12,000 regularly are showing special WAC releases. He described the WAC's overseas film program, fund drives and other work.

Mr. Harmon remained in California to meet with local WAC and Victory Committee leaders. These include Wayne Ball, Los Angeles distribution chairman; Charles Skouras and Robert Poole, exhibitors, and Dave Bershon, War Bond chairman.

Mr. Mellett described his session with the committee as "a frank, thoroughly friendly and constructive discussion, off the record, and to be continued with the subcommittee. From these meetings I believe much good will come." The company heads said there was complete accord.

A discussion of salary stabilization and the possible application of 48-hour week, job freezing and manpower laws to the industry was led by Austin Keough and other attorneys. Continuance of discussions with talent guilds over salary problems was pledged.

Y. Frank Freeman presided at the session in the Beverly-Wilshire Hotel.

A dinner attended by representatives of the guilds, unions and war activities committees climaxed the meeting on Thursday evening. Executives said that greater solidarity and increased effectiveness in war activity would result from the conference.

Company presidents who attended were: Barney Balaban, Paramount; Nicholas M. Schenck, Loew's; N. Peter Rathvon, RKO; Spyros Skouras, 20th Century-Fox; Harry M. Warner, Warners; Nate Blumberg, Universal, and Harry Cohn, Columbia.

The members of the Association of Motion Picture Producers at the meeting included: H. M. Warner; Y. Frank Freeman, Paramount; B. B. Kahane, Columbia; Samuel Goldwyn; E. J. Mannix, Loew's; Charles Koerner, RKO; M. J. Siegel, Republic; William Goetz, 20th Century-Fox, and Cliff Work, Universal.

Others who attended were Will H. Hays, Fred W. Beetson, Joseph M. Schenck, Alfred Wright, Jr., and five of the six members of the Industry Coordinating Committee: Austin Keough, Joseph H. Hazen, Herbert Preston, M. B. Silberberg and Maurice Benjamin.

'Formula' on Script Approval Lulls Studio Censor Fears

Hollywood's newest fears of a national censorship of motion pictures, arising out of the Office of War Information's participation in the affairs of production, appeared to have been lulled last weekend.

A committee appointed by company presidents and studio executives in the course of their conferences last week was preparing a formula of procedure to govern studio submission of story treatments, scripts and rough cuts to the Hollywood branch of OWI.

This formula was to be outlined in the form of a memorandum which would be forwarded to Lowell Mellett, chief of the films division of OWI, in Washington this week.

A decision to formalize studio cooperation with OWI, which had been proceeding informally since the establishment of the Hollywood branch of the organization last May, was arrived at Saturday morning when the conference committee met with Mr. Mellett and his associates.

The appointment of the committee had been made on Wednesday of last week following the appearance of Mr. Mellett at the afternoon session of the confreres. At that meeting Mr. Mellett reviewed the history of the OWI's proffered services to the studios. He re-emphasized the voluntary character of the cooperation which the OWI had vouchsafed and stressed his own and the government's view that only a purely voluntary relationship between the industry and OWI was compatible with American procedure.

Following Mr. Mellett's appearance at the Wednesday session, it is understood, studio executives present exchanged reports of their experience in cooperating, to greater and lesser extent in the various cases, with OWI. This exchange of reports, according to some who were in attendance, established the basis of understanding upon which the committee, in its subsequent meetings, arrived at the conclusions reflected in the decision to work out a formula.

The controversy arose after Mr. Mellett, on December 7th, addressed a letter to studio heads suggesting that all scripts be submitted for discussion before production. Both he and Elmer Davis, OWI chief, denied that censorship was intended.

Option Chicago Theatre

RKO Theatres have taken an option for 90 days on the Monroe theatre in Chicago, a former Lubliner and Trinz circuit house, which will be operated on a trial basis as a first run and move-over theatre, it has been reported. "Ravished Earth" is currently playing, to be followed by "Cat People."

TERRIFIC HOLDOVER GRO
SMASH OPENING FIGURE

Third tremendous week in San Fr

Sensational showing at FOUR 

[*Chinese, Carthay Circle, Loew's State a*[illegible]

rafters-business  **in Washin**[illegible]

and half a dozen other spots . . . R[illegible]

runs all over the country this w[illegible]



SH YOUR PLEDGE
R RED CROSS WEEK
APRIL 1 – 7

SSES RACE WITH
S EVERYWHERE!



ncisco . . . .



THEATRES in Los Angeles..

d Ritz] . . . . Hanging-on-the-

ton, Columbus, Dayton, Buffalo

ady to do the same in key

ek and next . . . .

Samuel Goldwyn

presents

BOB HOPE Dorothy **LAMOUR**

in

THEY GOT ME COVERED

Directed by DAVID BUTLER

Screen Play by HARRY KURNITZ

DISTRIBUTED BY

Canada Plans Sunday Films for Troops

But Theatres Insist Army Provide Military Police for Supervision

by W. M. GLADISH
in Toronto

What is virtually an ultimatum to the Department of National Defense has been issued in behalf of the film business with respect to the conversations on a plan to organize an experiment, at least, for the presenting of Sunday film shows exclusively for men and women in uniform in key cities for the benefit of morale. It is a discussion, by the way, in which the theatres have not had a part although they could be classed as the party of the first part because of the manner in which they would be involved if the proposal goes through, as promised from the office of J. L. Ralston, Minister of National Defense.

An important representative of the screen sphere in close touch with the Dominion Government said this:

"Before the department sanctions free Sunday shows in theatres for members of the armed forces, the exhibitors will require an undertaking by the military authorities to provide active supervision and the attendance of military police to maintain order."

The theatres had not suggested that places of amusement be opened on Sundays to provide entertainment for soldiers on leave and with no place to go but they were willing to cooperate if the Government issued the authority and assumed the responsibility. Welfare organizations had urged the Sunday opening of theatres in proximity to military camps but there were others who saw the thin edge of the wedge for the commercialization of Sundays and predicted that such performances would be continued after the war, once the toehold was gained.

But recently, a semi-official announcement had been made that the experiment would be tried by the opening of one theatre in Toronto, Ottawa, Halifax and Edmonton. It was stated that authoritative sanction would have been issued some days previously but for the fact that the Defense Minister had been forced to spend some time in a hospital to recover from injuries sustained in an automobile accident.

Alcan Highway Brings New Population

This closeness, apparently, of the decision has caused the trade spokesman to make the assertion that the Government must assume responsibility in the matter — but this statement has not been made to the newspapers so that the controversial side of the subject has not been freshened. In other words, it is definitely up to the Government.

The declaration of theatre policy in Canadian Provinces other than Quebec where Sunday is observed in Continental fashion regardless of the attitude of the fanatical reformers and some sections of the Protestant clergy, has been prompted to some extent by happenings in two distant sections of the country.

With the construction of the Alcan Highway, Edmonton was flooded by a floating population, including laborers, engineers and troops from many sections of North America. Sunday was largely a dead day for hundreds of the newcomers who were accustomed to freedom of entertainment on the Sabbath. A local theatre manager met the situation by throwing open the doors — with the enthusiastic approval of the strangers and the silent acquiescence of the permanent residents who recognized the need for some action. When word reached a certain office way back east in Toronto that Edmonton, the war boom town, was enjoying Sunday performances, quick instructions were sent to delete the idea. There were people who could not or would not understand, except that the Lord's Day Act was being broken.

"Wrecked the Joint" For More Fun

Then there was the case of the eastern Atlantic port, popularly referred to in news despatches as "Somewhere on the Atlantic Coast," where the congregation of sailors, soldiers and airmen absorbed that disquietening feeling on Sundays because there was no place to go except harbor-front dives—and they were too crowded, anyway, if one did want to go there. So a theatre owner went to the rescue by putting on Sunday shows on his own account, primarily for the bored service men. The idea might have been splendid but what actually happened was—"they wrecked the joint" for more fun.

So the stand has been taken that, if anybody wants the theatres to open to provide Sunday diversion for the men and women in uniform, the Government can give the official sanction but must also establish the official supervision to insure proper conduct, so that no reflection will be cast on the exhibitors who, as a body, have not pressed for Sunday shows for soldiers but are willing to cooperate.

Theatres in Edmonton, Alta., are to be opened Sundays, for an experimental period, for servicemen and civilian guests, according to a letter received by Rev. Halsey E. Wakelin, president of the Edmonton Ministerial Association from G. G. Webber, general secretary of the Lord's Day Alliance in Toronto.

The Edmonton Ministerial Association has drafted a telegram to Colonel Ralston protesting against the government decision. The letter to Colonel Ralston said: "Most emphatically protest your decision to open theatres on Sunday in Edmonton, to not only persons in the armed services, but also to civilian guests.

A letter acknowledging the protest was received in Edmonton from Col. Ralston. He stated full consideration would be given to their representations before any action was taken.

Canadian Navy Will Have Own Film Service

A development of more than ordinary interest to the Canadian film industry has been the decision of the Dominion Government to establish film distribution for the Naval Service on a permanent and independent business basis without the cooperative assistance of the recognized auxiliary organizations, such as the Y. M. C. A., Knights of Columbus and Salvation Army, which have worked with the film exchanges in providing free film entertainment for men and women in Army and Air Force camps since the start of the war.

To bring about the self-paying arrangement for sea-going entertainment, an Order-in-Council has been passed authorizing the formation of the Royal Canadian Naval Film Society for the purpose of obtaining screen equipment and providing film shows for many of the ships of His Majesty's Royal Canadian Navy, the crews of which will contribute funds for the shows without calling for payments from the public treasury or civilian organizations. As a considerable number of the vessels are at sea for extended periods in various parts of the Atlantic and Pacific, the plan calls for the exchange of films between ships when they meet in distant ports or on the high seas, so that a change in program groups can be effected without return to home base.

As a start, the Society has purchased no less than 200 projectors with sound equipment for installation on ships and the plan provides that the projection machines are not intended merely for the "duration" but for post-war times. Negotiations are under way for the rental of product from distributors, thus further dissolving any thought that the Navy wants any civilian charity in the matter. The Society has acknowledged the offer of the Navy-Army-Air Force Films Committee, of which Col. John A. Cooper of Toronto is secretary, to supply films through the auxiliary service bodies without charge, as in the case of Army and Air Force camps, but the offer has been declined on the ground that the R. C. N. intends to operate on its own in the matter of film shows.

It also has been pointed out that the new Society has been officially authorized to provide film entertainment exclusively insofar as the Royal Canadian Navy is concerned.

RKO To Trade Show Four Pictures in March

RKO Radio will trade show four of its films nationally on March 15th, 16th and 17th, it was announced this week by Ned E. Depinet, president of the company. Following is a listing of the films with dates: "Ladies Day," March 15th except in St. Louis (March 16th); "I Walked with a Zombie," March 15th except in St. Louis (March 16th); "The Falcon Strikes Back," March 16th except in St. Louis and New York (March 17th); "This Land Is Mine," March 16th except in St. Louis (March 17th).

20th-Fox Shifts Field Staff

The appointment of Jules Fields, Twentieth Century-Fox exploitation man in St. Louis, as head of exploitation for the great lakes district, with headquarters in Chicago, was announced Tuesday by Rodney Bush. He replaces Harry Remington who resigned to join Carl Byoir Associates.

Gregory Dickson has joined the home office advertising staff as an assistant to Charles Schlaiffer.

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FOUR PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	I WALKED WITH A ZOMBIE		LADIES' DAY		THIS LAND IS MINE		THE FALCON STRIKES BACK	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 6th St.	Mon. 3/15	8:30 P.M.	Mon. 3/15	10:00 P.M.	Tues. 3/16	8:30 P.M.	Tues. 3/16	10:30 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	10:30 A.M.	Tues. 3/16	1:00 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Indianapolis	Fox Projection Room	326 No. Illinois Ave.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Milwaukee	Warner Proj. Rm.	212 W. Wisconsin Ave.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
New York	RKO Projection Room	630 Ninth Ave.	Mon. 3/15	10:00 A.M. & 2:30 P.M.	Mon. 3/15	11:30 A.M. & 4:00 P.M.	Tues. 3/16	11:00 A.M. & 2:30 P.M.	Wed. 3/17	11:00 A.M. & 2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Portland	Star Preview Room	925 N. W. 19th St.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 3/16	11:00 A.M.	Tues. 3/16	12:30 P.M.	Wed. 3/17	11:30 A.M.	Wed. 3/17	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St., So.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Seattle	Jewel Box Projection Rm.	2318 2nd Ave.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 3/15	10:00 A.M.	Mon. 3/15	11:30 A.M.	Tues. 3/16	10:00 A.M.	Tues. 3/16	11:30 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 3/15	11:00 A.M.	Mon. 3/15	2:30 P.M.	Tues. 3/16	11:00 A.M.	Tues. 3/16	2:30 P.M.

LATE FILM REVIEW

For other reviews see Product Digest Section, starting on page 1181.

The Human Comedy

(MGM)

Wartime Americana

This is a picture for the books, and the bookings. It is an employment of the camera as a microscope for the analyzing of the American citizen under stress of war, and it is an exposition of a philosophy designed to assuage the grief of the war bereaved, but it is first and finally, for practical and profitable purposes, a super-Hardy family type of picture with tears and laughs for the theatregoers of all kinds and ages everywhere.

In its study of the American in wartime, the camera inspects a wide variety of specimens, all related in one way or another to a small town which happens to be in California but could be anywhere. It deals centrally with a middle class family of five, with Mickey Rooney as the second son working after school as telegraph messenger to aid in supporting the household. But it dwells also on their neighbors, rich and poor, young and old, in gaiety as in grief, revealing their reactions to the effects of the war, which is not screened, and their impulses and emotions under its impact.

None of the many characters are villains, crooks, spies, plotters, none wish any of the others ill, and there are no stereotyped conflicts between good and evil, save the implied but not pictured conflict which is the war. On the contrary, and with utmost effectiveness, tension is created and sustained through the medium of small incidents threaded upon a simple time line like vari-colored beads on a string. It is a telling of many stories in terms of one, without the artificiality of separations.

The story by William Saroyan is the one, it will be remembered, which he wrote for MGM on that contract which he walked away from because he was not allowed to direct the picture. It was put in script form by Howard Estabrook and produced and directed by Clarence Brown, artisans of distinguished experience who gave the project the benefit of their talent without stint. The film retains the Saroyan imprint—often, particularly in the early sequences, its characters speak Saroyan's messages and utter his essays; often they break into song, in the Saroyan manner, to register moods and carry points—but it is more movie than stageplay, more Hollywood than Broadway, and more a report on the state of American character, courage and morale, in terms of entertainment, than it is anything else.

Rooney went back to his 1938 form for a performance of the kind that made him number one box-office attraction for three successive years. Frank Morgan, Fay Bainter, James Craig, Marsha Hunt, Van Johnson, and John Craven turn in penetrating portrayals, and a youngster named Jack Jenkins is a find.

Previewed at the studio to about 100 members of the press, who laughed and cried in turn like that many happy customers of the pay-as-you-enter theatre. Reviewers rating: Excellent.—W. R. WEAVER.

Release date not set. Running time, 115 min. P.C.A. No. 8987. General audience classification.

Homer Macauley.....Mickey Rooney
Willie Grogan.....Frank Morgan
Tom Spangler.....James Craig
Diana Steed.....Marsha Hunt
Fay Bainter, Ray Collins, Van Johnson, Donna Reed, Jack Jenkins, Dorothy Morris, John Craven, Ann Ayars, Mary Nash, Henry O'Neill, Katharine Alexander, Alan Baxter, Darryl Hickman, Barry Nelson, Rita Quigley, Clem Bevans, Adeline de Walt Reynolds.

Protection Is SMPE Topic

The Atlantic Coast Section of the Society of Motion Picture Engineers held a meeting at the Pennsylvania Hotel in New York on February 25th, and the subject of discussion for the evening was "Theatre Protection." Members of the sub-committee of the Theatre Engineering Committee made short addresses.

Henry Anderson, chairman of the committee, introduced the following speakers, each with a specialized subject: Earl Morin, Connecticut State Police, "Lighting Systems for Theatres;" Dr. Walter Cutter, coordinator, Center of Safety Education, New York University, "Psychology of Handling Crowds in Emergencies"; E. ers, "Fire Extinguishing Devices for Motion Picture Theatres"; James Frak, National Theatre Supply Company, "Use of Luminous Materials in Blackouts"; Gilbert W. Tyler, Employers' Liability Assurance Corporation "Plate Glass Protection"; Ben Schlanger, theatre architect and consultant, "Theatre Construction." Mr. Anderson, manager of the insurance department of Paramount Pictures, then spoke on "Flameproofing of Curtains, Draperies and Other Textiles."

The meeting was designed to show theatre management how it could best make use of existing equipment, and a warning was sounded against the purchase of improper and unsafe equipment. It was pointed out that even a minor fire or other accident in a theatre could mean a permanent closing for the theatre involved because of the present conditions of wartime regulations.

French Film Safely Brought to U. S.

The completed film, "Heart of a Nation," produced in France by Paul Graetz and directed by Julian Duvivier, has been delivered safely in this country piece-meal. Nazi efforts to confiscate the film were unsuccessful.

The picture, described as a cavalcade of France, soon will be shown to American audiences, and the cast includes such French stars as Michele Morgan, Raimu, Louis Jouvet and Lucien Nat. Charles Boyer acts as commentator.

The premiere of "Our Lady of Paris," French motion picture, has been scheduled for the Little Carnegie Playhouse in New York following the run of "Disraeli," currently playing at the theatre.

Majors Receive British Payment Of $5,000,000

Following agreement to accept the $5,000,000 quarterly payment offered recently by the British Treasury, several American film companies received remittances last week and others were expected to receive payment this week which would aggregate the total of $5,000,000, it was learned in New York Monday. The payments represented first receipts of British revenue to distributors since last November.

Film companies had agreed to accept the $5,000,000 quarterly payment offered by the British Treasury to apply against remittances which might be authorized later on this year's distribution revenues from England. Earlier this month the major distributors rejected the $5,000,000 offer, contending that it might prejudice negotiations, now under way between British and American Treasury officials, for a new exchange agreement with England. Through the current discussions, the companies hope to have all restrictions against remittances of their British revenues removed, it was indicated.

Recently, however, a Treasury official in Washington informed the distributors that acceptance of the $5,000,000 interim payment would not prejudice the negotiations for a new monetary agreement. Acting on this information, it was reported major companies agreed to accept the payment on a "without prejudice" basis. The $5,000,000 offer was made by Brittain at the end of the first quarter of the new agreement year. Since the distributors have taken the position that current conditions no longer warrant the freezing by Britain of any part of their revenue from British sources, they believe that the $5,000,000 offer will commit them to the same terms which were in effect last year—remittance of $20,000,000 for the year in quarterly payments of $5,000,000 each.

It is understood the British Treasury stipulated that negotiations for the new exchange agreement would continue, providing the agreement would contain certain conditions of the old one, principally the provision that distributors maintain an uninterrupted flow of product to England.

In addition to the $20,000,000, U. S. film companies also received from the British Treasury last year $50,000,000, representing the accumulated frozen balances in England since the start of the war.

"Hitler's Children" Opens At Paramount Theatre

RKO Radio's "Hitler's Children," screen version of Gregor Ziemer's book, "Education for Death," opened Wednesday at the Paramount theatre, New York, where it began an indefinite engagement. The Edward Golden production is the first RKO picture to be shown there.

A premiere which attracted leading military and diplomatic officials in Washington last Thursday was "Chetniks, the Fighting Guerillas," Twentieth Century-Fox, which opened at Loew's Capitol.

Weshner Resigns from United Artists Post

David E. Weshner, director of advertising and publicity for United Artists, on Wednesday of this week submitted his resignation, to take effect March 5th, it was announced by Gradwell L. Sears, vice-president in charge of distribution.

Mr. Weshner joined United Artists two years ago as director of exploitation after 13 years with Warner Bros., where he had held various executive theatre posts. Mr. Weshner's future plans were not divulged.

BRITISH EXHIBITOR FIGHTING SUNDAY RESTRICTIONS

Sabbatarians Lead Attack on Operation; Matter May Go to Commons

by AUBREY FLANAGAN
in London

British exhibitors who, it might be thought, have all their work cut out to contend with the numerous difficulties of wartime operation, are currently finding much of their time and attention occupied by another opposition group—the conglomerate Sabbatarian band whose prime objective is to close and keep closed all manner of entertainments on Sunday.

The intensive and obstructive attention which is being paid Sunday cinemas by local authorities, Watch Committees, Members of Parliament, uplift bodies, religious organizations, and various individuals, presents what is considered by the caustic a pretty pattern in misdirected energy at a time when such enthusiasm would be more usefully applied to the defense of the country and the prosecution of the war.

The fact is, however, that from all points of the compass currently are coming attacks on Sunday openings of cinemas, bids to increase the charity tax which the exhibitor has to pay, efforts to impose prohibitive conditions on Sunday opening—such as the exclusion of children under 16—and attempts to prevent the opening of theatres to amuse troops and war workers.

The situation is such that it cannot and is not likely to be left at this stage. On more than one field, in Parliament, on local Councils, in press and pulpit and within the ranks of the Cinematograph Exhibitors Association itself, Sunday operations of picture houses and Sunday entertainment in general are likely to be the subject of discussion and action in the immediate future.

In prospect is the possibility of Parliamentary action in the direction of extending the present regulations, permitting Sunday opening of cinemas under appropriate circumstances, to "live" entertainment. Further movement towards the rationalization or regularization of the charity tax is likely.

Sunday Profitable Day For Exhibitors

Joint and practical opposition to the dubious rules being imposed on Sunday cinemas already is afoot and will widen and intensify. None of these things, however, is likely to happen without considerable opposition from the Sabbatarian camp.

The problem is not entirely an ethical one, for the essential reason that currently Sunday is a more than usually vital link in the exhibitors' economic chain, one of his most profitable days in fact. Any encroachment upon the exhibitor's Sunday trade is ipso facto an encroachment upon the whole industry territory and a definite blow at the revenue of the U. S. industry operating on the British market.

Most headlined of all relevant activities at the moment are the efforts afoot to obtain an extension of the Sunday opening principle from cinemas—although, of course, Sunday cinemas are not a general rule in this country—to theatres. In 1941 the efforts of Home Secretary Herbert Morrison to extend the Defense Regulations easing Sunday opening from the purely cinema field to that including stage shows, were opposed and prevented in Parliament.

Demand in Commons Is Expected

There has been no further such move and there is not likely to be until a clear-cut and formal demand is made in the Commons. Such a demand is now on the cards, for a number of Members of Parliament have announced their intention of raising the subject and pressing for appropriate action.

The mere mention of this intention has provoked intense opposition activity among various Sabbatarian bodies, religious societies and so forth. It has provoked, too, controversy within the ranks of the acting profession.

Even within Actors Equity there is a division of attitude, some being in favor and some violently opposed to the principle. It is certain that if Sunday should be conceded it will not be without a bitter Parliamentary fight. It is not even certain that such a motion would be carried.

Meanwhile, in various parts of the country, Councils and licensing bodies have been and are imposing as a condition of new or renewed Sunday picture house licenses various provisos.

A favorite and discomforting condition imposed by various Councils is that no children under 16 be admitted to Sunday shows. In some instances licensing bodies have refused to allow Sunday opening save on these conditions. In at least one instance exhibitors have taken the line of least resistance and accepted the principle without it being imposed by the Watch Committee.

C.E.A. opposition to this is particularly strong. It is all the stronger for the knowledge that such a condition is *ultra vires* and that the Home Office is itself aware of its unconstitutional and illegal basis. C.E.A. objection, too, is inspired by the knowledge that the acceptance or condoning of such a principle would inevitably lead to other abuses, and the imposition of even more restrictive and sabotaging regulations and conditions.

It probably does not need telling that although these conditions are being imposed or being aimed at by Councils and licensing authorities, the impetus comes in most cases from Sabbatarian and uplift societies. Such bodies as The Lord's Day Observance Society and the Imperial Alliance for a Free Sunday have been and are active, not only in lobbying Parliamentary Members, but no less in inspiring local oppositions and obstructive elements. There are, of course, innumerable other bodies and groups who, although small, are active and tenacious.

Petty Opposition Is Shown in Parliament

There are, too, Sabbatarian sections in Parliament whose extravagances and pettiness present definite obstacles to the progressive elements. A Mr. McLaren only recently was moved to oppose the granting of a Sunday opening order for the town of Stokes and to oppose it with references to "poisons and indecencies of Hollywood."

Once an order has been applied for and placed before the House, however, there can be no legitimate opposition, for its operation becomes automatic. There is, too, Commander Locker Lampson, who threatens that if Sunday opening of theatres is established by motion, he will present a motion for Sunday sittings of the House of Commons.

In Warrington, Lancashire manufacturing town, the authorities, having of their beneficence allowed Sunday cinemas to operate, have gone so far as to ask for synopses of the films so that even the adults' entertainment can be vetted.

Birkenhead, on the other hand, refuses the demand of the Evangelical Council for a ban on children under 16. York, the ancient and venerable cathedral city, which has not completely refused Sunday opening, nevertheless imposes such conditions as a seven-penny maximum price for the armed forces and their companions and for 50 per cent of all available space to be reserved for them. In Warrington there are no acceptances and cinemas stay closed in protest. In York only three open.

The price exhibitors are paying for these limited privileges is no small one. In Birmingham alone last year picture houses had to turn over £25,000 in the shape of charity tax.

National Decency Legion Condemns "Outlaw"

Six films were reviewed during the current week by the National Legion of Decency, among which was the Howard Hughes film, "The Outlaw," which received a Class C (Condemned) rating. Indecent costuming, glorification of crime and immoral actions were the reasons mentioned for its classification.

Five other pictures were rated unobjectionable for general patronage, and one was classed as objectionable in part. The classification was as follows: Class A-1, Unobjectionable for Generale Patronage: "Bad Men of Thunder Gap," "Calaboose," Dixie Dugan," "Idaho," "He Hired the Boss.' Class B, Objectionable in Part: "Something to Shout About." Class C, Condemned: "The Outlaw."

Play "Dandy" as Single Bill

"Yankee Doodle Dandy," which opened on Washington's Birthday at approximately 40 RKO theatres in metropolitan New York, is being played as a single-bill attraction. The RKO Palace opened a day earlier with the film.

Watch Out For A Run On These Canned Goods!





Stock Up On America's Favorite Brand PARAMOUNT

Paramount Pictures

MEXICO APPROVES CHARTER OF INDUSTRY CHAMBER

Represents Whole Trade, with Grovas President; 1942 "Bests" Selected

by LUIS BECERRA CELIS
in Mexico City

The National Cinematographic and Allied Industries Chamber, organized here recently by prominent members of the business for the benefit of producers, distributors, exhibitors and the operators of film studios and laboratories, has been constituted formally with approval of its charter by the Ministry of National Economy.

The following officers of the Chamber, to serve during 1943, were elected at its first general meeting, held in the Government-owned Palace of Fine Arts and National Theatre here: Jesus Grovas, president; Luis Castro, vice-president; Gen. Juan F. Azcarate, treasurer; Luis Montes, assistant treasurer, and Jesus Nieto, secretary.

The Chamber is national in scope and, as the law demands for all trade and industrial chambers, all heads of businesses that it covers throughout the country must belong to it.

Speakers cited three principal problems now confronting this industry; the business is still inferior in quantity production to the foreign, and despite all its efforts it has only been able to produce one picture for every five that are imported, and the total income from Mexican films is still far below that derived from those imported.

Production capacity is gravely limited because of work facilities of the studios and laboratories, which means that while the producers are quite capable of making 160 pictures a year, their annual maximum output is ceilinged at about 80. The studios and laboratories must be increased in number and capacity. It was said that capital is not lacking for this, but that the difficulty is in obtaining equipment, particularly cameras and sound apparatus.

Raw film is another serious problem. The scarcity of it, the speakers said, is an increasingly grave problem because all of it must be imported. The speakers were frank in declaring that if this importation were stopped, the Mexican industry would go to pieces. But, it was said, there is hope, for the Government has acted to assure the business of at least some raw film.

Must Renew Licenses On March 15th

Nevertheless, the industry has appealed to the Senate to act toward correcting the raw film shortage situation which these petitioners, actors and labor as well as producers, described as being "very critical." They were assured the support of the Senate in correcting the situation.

Exhibitors here are required along with all other public amusement operators to renew the licenses granted by the municipal government not later than March 15th. This time the amusement people must satisfy the Government that they are conducting their establishments in full accord with the law, concerning safety, decency and sanitation. The Government warns that unless the operators can prove that they are running their businesses as the law demands their franchises will be cancelled.

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The Federal Board of Conciliation and Arbitration has started a special section for the exclusive handling of all conflicts in the picture industry, now that the business has been Federalized to the extent of being placed on a par, as far as taxation and its disputes are concerned, with mining, railroads, oil and some other enterprises. Municipal conciliation boards no longer can deal with picture work conflicts.

The new section of the Federal Board will have much to do, it seems, although labor is running comparatively smoothly in the film industry. The section already has started the difficult chore of heading off strikes aimed at all the exhibitors of Tampico and Ciudad Victoria, capital of Tamaulipas state, on the Gulf coast, and against one of the three circuits in Guadalajara, capital of Jalisco, a far western state, and Mexico's second largest city.

Journalists Select Best 1942 Work

"Historia de un Gran Amor" ("Story of a Great Love"), produced by Filmex, president of which is Gregory Walenstein, who also runs a private film bank here, was voted by the National Cinematographic Journalists Union as the outstanding Mexican picture of 1942 and was awarded the special trophy that President Manuel Avila Camacho donated. The entire voting of the Union, admittedly a difficult one this year, was publicly certified by a notary public at the fiesta the organization staged for the announcement and presentation of the awards at El Patio, a leading local night club. James Fitzpatrick and Dolores del Rio, as well as leading figures of the Mexican film business, attended.

"Alexandra" (based upon the famed Mexican waltz of that name, and produced by Films Mundiales, Agustin J. Fink, president, lost to "Historia" by a lone vote, it was announced. "Mrs. Miniver" was acclaimed the best foreign picture of 1942.

There was also a neck-and-neck race for honors for the best actor of the year, with Arturo de Cordoba, who worked in Hollywood for RKO, winning by one vote over Julian Soler. By a one-vote margin over Sara Garcia, the character actress who is one of the two most popular Mexican players, Mapy Cortes, the Argentinian, who has also worked in Hollywood, won the trophy donated by Minister of the Interior Miguel Aleman for the best 1942 actress. She won on the strength of her work in "Yo Baile con Don Porifirio" ("I Danced with Don Porifirio) Miss Cortes is the first foreign player to win a leading Mexican award.

"Cantinflas" Wins Comedy Award

The trophy for the best screen comedian, contributed by Gen. Maximino Avila Camacho, Secretary of Communications and Public Works, who is the President's brother, went to Mario Moreno, who as "Cantinflas" is the ranking tramp comedian of Mexico. Mr. Moreno is vice-president of Posa Films, S.A., the exclusive production company of his pictures.

The award of the industry's bank, the Banco Cinematografica, for the best character actor, went to Domingo Soler, elder brother of Julian. Two of the 1941 winners, Director Julio Bracho and Cameraman Gabriel Figueroa, were the winners again in 1942, the former capturing the trophy of Mayor Javier Rojo Gomez of this city, the latter the prize contributed by the Ministry of National Defense.

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Other prize winners were Jose Luis Jimenez, as the most sensational discovery of the year, for his work in "La Virgen Morena" ("The Brunette Virgin"), story of Our Lady of Guadalupe, Mexico's patron saint; Susana Guizar, juvenile actress; Narcisco Bousquets, who is only 13, boy actor; Antonio Esparaz, sound; F. Gomez Muriel, editing; Manuel Fontanals, scenic effects; Chano Ureta, adaptation, and Pedro Galindo, writer of the outstanding film song, "Soy Puro Mexicano" ("I'm a Real Mexican").

Ten prints of Mexican pictures produced by Gabriel Soria, who has won five annual gold medals for his work in Mexico, were lost when the steamer carrying them to his brother, Antonio, distributor of Mexican films in Spain and Portugal, was sunk. The pictures, however, were fully insured against all risks.

Mexican pictures, some 46 of them, have done very well in Spain, but their producers up to now have received not a centavo of cash profit because all their money is "frozen" by the Franco Government. One of the leading Mexican producers, Fernando de Fuentes, has 800,000 pesetas due him from exhibitions of his famous "Alla en el Rancho Grande" ("Way Down on the Rancho Grande"), easily one of the best of Mexican pictures.

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Spanish business men have started Cinematografica Mexicana, S.A. (Cimesa), a producing company, of which Martin Cyamburu is head and Gonzalo Elvira is manager. This is the 30th Mexican production unit.

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Production has been started at the Azteca studios here by Pedro Calderon of a revival of "Santa" ("Saintess"), based on the novel of that name, which was the subject of the first talking film made in Mexico, produced and directed by Antonio Moreno in 1930. Norman Foster is directing and Esther Fernandez is playing the title role.

FILM INDUSTRY IS FIFTH IN MEXICO

The film industry is rated fifth in Mexico, in point of importance to national economy, according to a report to the recently instituted National Cinematographic and Allied Industries Chamber. The industry includes: 29 producers, 39 distributors, 1,300 exhibitors and 6 studios and laboratories. It represents an investment of $45,000,000 and employs about 15,000 persons.

The New Gold Rush

8 GREAT GENE AUTRY RE-RELEASES



GENE AUTRY



SMILEY BURNETTE

HERE'S A GOLD MINE YOU CAN BUY

BOOTS AND SADDLES

THE OLD BARN DANCE

TUMBLING TUMBLEWEEDS

MEXICALI ROSE

• IN OLD MONTEREY

• SOUTH OF THE BORDER

• GAUCHO SERENADE

RIDE, TENDERFOOT, RIDE

Re-Released

BY UNANIMOUS DEMAND OF THE PUBLIC and THE EXHIBITOR

Republic Pictures

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

At this point in the voting which is to determine the winners of Academy of Motion Picture Arts and Sciences Awards, to be named on March 4th, conversation in the community is concentrated on speculation, hazard and guess, some wagering, regarding the outcome of the competition described in official language as "for the best achievement in direction."

The candidates are Sam Wood, for "Kings Row"; William Wyler, for "Mrs. Miniver"; Mervyn LeRoy, for "Random Harvest"; John Farrow, for "Wake Island" and Michael Curtiz, for "Yankee Doodle Dandy."

The nominations present something of a problem for the dopesters (and everybody's a dopester in this connection, in this land of friendly rivalry and perishable Fame) who tend toward calculation of such matters as factional voting strength. It is figured that there will be some division of the Warner studio bloc, which of course is not a bloc in the realistic application of the term, between the Warner candidate, Mr. Wood and Mr. Curtiz. The same circumstance affects the Metro-Goldwyn-Mayer bloc, expected to split between Mr. Wyler and Mr. LeRoy. Paramount's John Farrow, on the other hand, stands to receive the benefit of whatever solidarity may prevail in the balloting going on among the studio personnel.

Report on Conducting Telephone Campaign

If the event were a horse-race, subject to the conditions of handicapping which guide those wizards who profess to dispense feed-box tips to two-dollar bettors, a shade of advantage might be given Director Wood, who has a film called "For Whom the Bell Tolls" coming up, under the Paramount banner, and is at work on "Saratoga Trunk," a Warner product of proportions. It is of record that things-to-come have figured, in a supplemental sort of way, alongside things-done in votings of this character.

Meanwhile the community has been amused to some extent by a report, which could be a canard with a purpose, to the effect that one of the candidates, aided by an associate, has been conducting a telephonic campaign in his own behalf on a scale never previously undertaken by a nominee. The odds-makers incline to the opinion that it will cost him more votes than it nets him.

"This Is the Army" Shooting Will Start Soon

Betty Grable, Monty Woolley and Don Ameche are named at this point for leads in "Gone Are the Days," which was down on the Twentieth Century-Fox agenda previously as "The Black Crook" and still has to do with that institution and the period in which it flourished. It is in process of composition by Kenneth Earl and Morris Musselman for production by Robert Bassler. . . . Warners got started this week on the filming of "Saratoga Trunk," the Edna Ferber story, with Gary Cooper and Ingrid Bergman starred under direction of Sam Wood and production of Hal B. Wallis. . . . Joseph Cotten, borrowed from David O. Selznick, and Charles Butterworth are that studio's first official placements of talent in the Irving Berlin enterprise, "This Is the Army," start of shooting on which, apart from location shots, awaits completion of preparation. Early reports of other castings for this undertaking, save those which come directly from the stage version, were without foundation.

Production Level Rises

Metro-Goldwyn-Mayer's "A Guy Named Joe" dominated the list of new undertakings in a week which witnessed rise of the production level from 33 to 35. It co-stars Spencer Tracy and Irene Dunne with Van Johnson, Ward Bond and others in support.

Twentieth Century-Fox started the Laurel-Hardy number, "Jitterbugs," and Universal launched "Oh Say Can You Swing," a musical presenting Gloria Jean, Donald O'Connor, Robert Paige, Peggy Ryan and Elyse Knox.

Monogram started two: "Sarong Girl," with Ann Corio, from burlesque, and Tim and Irene, from vaudeville and radio; and "The Ghost Rider," offering Raymond Hatton, Johnny Mack Brown and Beverly Boyd.

Republic started shooting on "Days of Old Cheyenne," with Don Barry, Lynn Merrick and Emmett Lynn.

The status at the weekend:

COMPLETED

PRC
Black Raven
Submarine Base

Republic
Man Trap

UA
Stage Door Canteen (Lesser)

STARTED

MGM
Guy Named Joe

Monogram
Ghost Rider
Sarong Girl

Republic
Days of Old Cheyenne

20th-Fox
Jitterbugs

Universal
Oh Say Can You Swing?

SHOOTING

Columbia
Somewhere in Sahara*
Blondie Buys a Horse
Attack by Night

MGM
Right About Face
Best Foot Forward
Girl Crazy
Faculty Row
I Dood It

Monogram
Ghosts in the Night

Paramount
Let's Face It
Riding High
Five Graves to Cairo
So Proudly We Hail
Lady in the Dark
Hostages

RKO Radio
Falcon Strikes Back
Lady Takes a Chance**
Fallen Sparrow
Sky's the Limit
Leopard Man
Gildersleeve's Bad Boy

Republic
Calling Wild Bill Elliott

20th-Fox
Heaven Can Wait
Jane Eyre
Bomber's Moon
Stormy Weather

Universal
Trombone from Heaven
Phantom of the Opera
Corvettes in Action

*Formerly "Sahara"
**Formerly "Free for All"

Merchant Marine Saga at Republic

The Merchant Marine is to have its place on the screen, alongside the Army, Navy, Marine Corps and other branches of the service, in Republic's "The Merchant Marine," which will depict shipping in its development from 'way back until now. Lieut. Felix Reisenberg is cooperating, as technical adviser, in the interests of authenticity. . . . Hugh Wedlock, Jr., and Howard Snyder are to implement their producer-writer contract with Universal by producing "Abbott and Costello in Society," which the comedians are to start in midsummer. Prior to that the nation's Number One box office attraction, designated by exhibitors in the MOTION PICTURE HERALD poll identifying the Money-Making Stars, will do a comedy for MGM and another, "The Naughy Nineties," for Universal. . . . "All Those in Favor," stage play, has been acquired by MGM for production by Benjamin F. Zeidman under the title, "Here Comes the Band," as a musical featuring a name band.

Script Completed for "Dr. Wassell" Film

Paramount has completed the 223-page script of "The Story of Dr. Wassell," which Cecil B. DeMille is to produce, after eight months of preparation. Filming is to start in April. . . . MGM has signed Binnie Barnes to appear opposite Charles Laughton in "The Man From Down Under," with Robert Z. Leonard directing and co-producing with Orville O. Dull.

Universal has engaged Robert D. Hussey in the capacity of radio coordinator in charge of placing studio talent on the air, exploiting personalities and pictures via program appearances and conducting the company's radio activities in general. Mr. Hussey took over the corresponding activity of the Paramount studio about six years ago and continued in charge for five years, during which, it is to be remembered, that company developed an array of stars, first or at least most famed on the air, which became attractions of vital importance.

TWO VERY BAD BOYS MAKE GOOD!

HOLLYWOOD REPORTER SAYS:—"This is the picture they've been waiting for and it's a nightmare, a symphony on the organ of doom with all stops out, with Moussorgsky's 'Night On Bald Mountain' for a chaser. The business it is going to do will be limited only by the seating capacity of the theatres in which it will play. *P.S.* The next in Universal's series, we are told, is to be 'Captive Wild Woman,' in which a lovely girl turns into a Gorilla when Dum-Dums sound."



FRANKENSTEIN *meets* THE WOLF MAN

starring

ILONA MASSEY • PATRIC KNOWLES

with

BELA LUGOSI • LIONEL ATWILL
MARIA OUSPENSKAYA

and **LON CHANEY** in his most terrifying role!

Original Screen Play, Curtis Siodmak

Directed by ROY WILLIAM NEILL • Produced by GEORGE WAGGNER

UNIVERSAL PICTURES

Three Pictures Set Records On Broadway

Three current releases broke holdover records at Broadway theatres this week. At the Paramount, "Star Spangled Rhythm," Paramount's all-star musical comedy, ended an eight-week run at that house, thus becoming the only film in the theatre's history to play that length of time. MGM's "Random Harvest" broke the 10-week record at Radio City Music Hall which another MGM picture, "Mrs. Miniver," made last year. "Harvest" began its 11th, and probably final week, at the theatre on Thursday. According to the management, the picture will have grossed more than $1,000,000 and will have played to more than 1,550,000 persons by the end of its 11th week.

Another new record established by a Paramount release was that of "Lucky Jordan," starring Alan Ladd, now in its fifth week, which will be held at the Rialto theatre for a sixth week. "Jordan" is the first film to play five weeks at that house since it opened in 1935.

To celebrate the 11-week record of "Random Harvest," Gus Eyssell, managing director of the Music Hall, will give a luncheon next Monday, March 1st, at which plaques will be awarded to the stars, director and producer of the production. Mervyn LeRoy, director of the film, producer Sidney Franklin and stars Greer Garson and Ronald Colman are expected to be present.

"Random Harvest," according to MGM, started its fourth week at the Boyd, Philadelphia, last Friday and its second week at the United Artists, Detroit.

"Star Spangled Rhythm" is the first picture to play five weeks at both the Hollywood and Los Angeles Paramount theatres where it began five-week holdovers on Wednesday.

Other holdover reports include "Saludos Amigos," Disney-RKO, two weeks at the Globe, New York; three weeks, Majestic, Boston. "They Got Me Covered," Goldwyn-RKO, two weeks at the Orpheum, DesMoines; Orpheum, Denver; 20th Century, Buffalo; Keith's, Washington, where it is scheduled to remain for a third week. "Tarzan Triumphs," RKO, played two weeks at the Palace, New York.

RKO also reported that the Samuel Goldwyn production, "The Pride of the Yankees," is doing record business throughout the Famous Players Canadian circuit; that "Cat People" was held over at the Strand, Montreal, first holdover of the house in six months, and that "Journey Into Fear," the Orson Welles picture, played two weeks at the Woods, Chicago.

Warners' "Air Force" began its fourth week at the Hollywood on Wednesday. The company's "Casablanca" is in its sixth week at the Mastbaum, Philadelphia; fourth week in Memphis and Providence and in three Los Angeles theatres; third week in Seattle, San Francisco, Baltimore, Cleveland, San Diego and New York. The picture also entered its 13th week on Broadway, beginning its third week at the Strand, following its 10-week run at the Hollywood.

Managers in Air Force

Private Robert Brannick, formerly manager of the Warner Rialto, Hartford, Conn., is stationed with the Army Air Forces at Seymour Johnson Field, N. C., and Private James C. O'Loughlin, formerly manager of the Warner Strand in Clinton, Mass., is stationed with the Air Forces at Columbia, S. C.

Stationed in Alaska

William Heath, former theatre executive of Portland, Ore., has been assigned as chief petty officer to the Navy Intelligence Department in Alaska.

Equipment, Manpower Are Delivery Service Problems

Increasing lack of replacement materials for film delivery trucks, constant draining of manpower to the armed forces and evidence of "ineffective cooperation on the part of exhibitors" were some of the problems currently besetting film delivery services, it was learned in New York this week. According to a spokesman for a New York service, delivery agencies which have been operating under hardship of the 25 per cent cut in mileage ordered by the Office of Defense Transportation last July are trying to provide maximum service under the circumstances but warn that, unless exhibitors offer "greater cooperative effort, it's going to be tougher for us to operate, particularly if distributors are forced to reduce sharply the number of prints available".

He pointed to the continued use on the part of some exhibitors of the single reel between complete shows, reels for special shows, including "kiddy programs", and the fact that many theatremen neglect to clear credit and other booking arrangements with exchanges in advance of delivery, as some of the difficulties confronting the services. In addition, he said that, in many areas throughout the country, theatres have shifted to a four-changes-a-week policy, which has presented another problem to the carriers.

No serious breakdown of service, however, has occurred in New York or any of the 31 key cities, despite difficulties. For the most part, exchanges, carriers and theatremen have made adjustments to meet individual problems which have arisen in certain areas. In New York, for example, the practice of no Sunday night and Monday morning deliveries continues. In Detroit, where new local ODT rulings have cut all city deliveries on Mondays and Thursdays, some theatres which have changes on those days are readjusting schedules but not reducing the number of weekly changes, merely shifting change days. A plan to reduce mileage in that city by 100 per cent by returning to horse-and-buggy delivery in the downtown area was seen by observers to be impractical. Cinema Service, delivery agency in Detroit, was reported contemplating the move.

Maloney Honored at MGM Sales Luncheon

John J. Maloney, recently promoted to central division sales manager of Metro-Goldwyn-Mayer, was tendered a special luncheon honoring his appointment, by William F. Rodgers, vice-president in charge of sales of the company last Thursday at the Hotel Astor in New York.

Among the department heads and members of the home office staff present were: Howard Dietz, William R. Ferguson, J. R. Vogel, E. W. Aaron, Earl Beatty, Joel Bezahler, Sidney Braunberg, William Brenner, Harold Cleary, A. F. Cummings, Oscar Doob, Charles C. Deesen, Jay A. Gove, Leonard Hirsch, Irving Helfont, W. D. Kelly, H. M. Richey, Gene Picer, Laudy Lawrence, Henry Krecke, Joseph Rosthal, Arthur Lacks, J. T. Mills, J. S. MacLeod, John Murphy, Harold Postman, William Orr, E. M. Saunders, M. L. Simons, Charles Sonin, C. K. Stern, John Bowen, Ralph Pielow, Ben Abner, C. Stanley Thompson, Ira Martin, Leopold Friedman, Morton Spring, Mike Rosen, Ben Melniker and Pincus Sober.

Split in Union Vote

The CIO and AFL split in the two elections held at Philadelphia exchanges among office workers. At United Artists, the employees voted 100 per cent for the AFL union to act as their bargaining agent, while the CIO won by a majority vote at the 20th Century-Fox exchange. Universal is the only other exchange in Philadelphia where the employees are linked with the CIO.

Universal Promotes Linet

Hank Linet, trade press contact for Universal, has been named executive assistant to Maurice Bergman, eastern advertising and publicity director. Mr. Linet will supervise the field advertising force while retaining his present position.

Tally Result of Dimes Drive

While New York headquarters of the national "March of Dimes" campaign this week tallied results of the drive which ended Saturday, and predicted collection of $1,500,000, theatres in that city, tested an appeal for blood donors for the American Red Cross.

Seven New York theatres participated last week, registering 1,003 persons who made appointments to donate to the Red Cross Blood Bank. This week six additional theatres joined the drive. The film industry's War Activities Committee said Monday that the campaign would "ultimately involve all theatres."

The annual Red Cross Fund drive in theatres will be held April 1st through 7th.

Meanwhile theatres continue their "duration" task of selling War Bonds, and reports reach the WAC daily of individual selling feats.

A rally at the Indiana theatre, Indiana Harbor, sold $575,000 worth on February 15th. There was to be another rally with a $250,000 quota, at Whiting, Ind., this week. During January the Loew's 46th Street theatre, Brooklyn, New York, sold $171,651 in bonds.

Commendation of the film industry came this week from Lowell Mellett, head of the Office of War Information motion picture bureau. Mr. Mellett expressed pleasure, in a telegram to the WAC, at its promptness in arranging distribution of the Army's "At the Front," which will reach the theatres through Warner exchanges.

Ohio House Raises Price

The Plymouth, operated by Edward Ramsey, the only theatre in Plymouth, Ohio, has advanced its evening rate from 20 to 25 cents. There is no change in the 20-cent matinee price.

January Box Office Champions



John Rawlins, director

ARABIAN NIGHTS: Walter Wanger - Universal. Produced by Walter Wanger. Directed by John Rawlins. Photography, Milton Krasner. Art director, Jack Otterson. Film editor, Philip Cahn. Cast: Jon Hall, Maria Montez, Sabu, Leif Erikson, Billy Gilbert, Shemp Howard, Edgar Barrier, Turhan Bey, John Qualen, Thomas Gomez. Release date, December 25, 1942.



Leo McCarey, director

ONCE UPON A HONEYMOON: RKO Radio Pictures. Produced and directed by Leo McCarey. Screenplay by Sheridan Gibney. Story by Sheridan Gibney and Leo McCarey. Director of photography, George Barnes. Musical score by Robert Emmett Dolan. Cast: Ginger Rogers, Cary Grant, Walter Slezak, Albert Dekker. Release date, November 27, 1942.



Mervyn LeRoy, director

RANDOM HARVEST: Metro-Goldwyn-Mayer. Produced by Sidney Franklin. Directed by Mervyn LeRoy. Based on the novel by James Hilton. Screenplay by Claudine West, George Froeschel and Arthur Wimperis. Photography, Joseph Ruttenberg. Cast: Ronald Colman, Greer Garson, Philip Dorn, Susan Peters, Henry Travers, Reginald Owen. Special release.



Robert Z. Leonard, director

STAND BY FOR ACTION: Metro-Goldwyn-Mayer. Produced by Robert Z. Leonard and Orville O. Dull. Directed by Robert Z. Leonard. Original story by Captain Harvey Haislip and R. C. Sherriff. Screenplay by George Bruce, John L. Balderston and Herman J. Mankiewicz. Cast: Robert Taylor, Charles Laughton, Brian Donlevy, Walter Brennan. Release, December, 1942 - February, 1943.



Richard Thorpe, director

WHITE CARGO: Metro-Goldwyn-Mayer. Produced by Victor Saville. Directed by Richard Thorpe. Based on a novel by Ida Vera Simonton. From the stage play by Leon Gordon. Screenplay by Leon Gordon. Photography, Harry Stradling. Cast: Hedy Lamarr, Walter Pidgeon, Frank Morgan, Richard Carlson, Reginald Owen, Henry O'Neill, Bramwell Fletcher. Release, September - November, 1942.



Michael Curtiz, director

YANKEE DOODLE DANDY: Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, William Cagney. Directed by Michael Curtiz. Original story by Robert Buckner. Screenplay by Robert Buckner and Edmund Joseph. Lyrics and music by George M. Cohan. Cast: James Cagney, Joan Leslie, Walter Huston, Richard Whorf. Release date, January 2, 1943.

Ask Quebec Ban On Child Patrons Be Relaxed

by PAT DONOVAN
in Montreal

Children nine years of age and over should be admitted to specially selected Quebec motion picture theatres on Saturdays and specified holidays between 9 A. M. and 2 P. M., and a board of censors, selected by the Catholic and Protestant boards of public instruction should be authorized to classify motion pictures for children, the Boys' Bureau, Federation of Catholic Charities, Montreal, maintains in a resolution it is sponsoring asking that amendment be made to the Motion Picture Act of 1925.

The resolution, drafted by John F. Dalton, superintendent of the Boys' Bureau and prominetly identified with local boys' work activities, had been forwarded to Premier Adelart Gondbout, of Quebec, and to every member of the provincial legislature. Premier Gondbout has replied that the matter is under study and there is hope that some action will be taken during the forthcoming session of the legislature.

The suggested amendments have met with the approval and support of many local service clubs and other organizations interested in the youth welfare, while additional support is expected from other groups throughout the province, to whom copies of the resolution have been submitted.

The Motion Picture Act of 1925, passed shortly after the Laurier Theatre catastrophe, in which 80 children lost their lives, deprives children of enjoyable recreation and wholesome education, and encourages disrespect for the civil law, the resolution contends. Further, it maintains, many halls and basements in which motion pictures are shown lack proper safeguards and supervision, while theatres are provided with every facility for safeguarding the lives of their patrons and are the object of rigid inspection by the government.

The act, excluding from theatres all children under 16 years of age, has resulted in children frequenting questionable resorts besides encouraging disregard for the law, Mr. Dalton declared, adding that there are at least 300 theatres in the province where films are shown to children each wek. Further, many halls and basements where films are shown charge a fee, and are fire traps and lack proper supervision, he charges.

Meeting in Montreal on Wednesday, the Montreal Protestant Board of School Commissioners endorsed the resolution drafted by the Boys' Bureau. The official resolution adopted by the Board was moved by Prof. John Hughes, of McGill University, and seconded by Douglas Taylor.

Andrew Stone to Produce For United Artists

United Artists has concluded arrangements with Andrew Stone, director and producer, to make a series of independent pictures for United Artists release, it was announced this week by Gradwell L. Sears, vice-president in charge of distribution.

The first film on Mr. Stone's production schedule will be "Hi, Diddle Diddle," and present plans call for Martha Scott and Adolphe Menjou to star in the picture.

Warners Set Trade Showings

Warner Brothers will trade show "Watch on the Rhine," on Monday, March 22nd, it was announced by Ben Kalmenson, general sales manager. Also to be trade shown on that date is "The Last Ride."

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 49.—Mme. Chiang-Kai-Shek addresses Congress. . . . Air fighting in Tunisia. . . . British enter Tripoli. . . . Refit French warship in U. S. . . . Girls join Marine Corps. . . . U. S. armored might parades in California desert. . . . Elevate Rev. John Boylan to bishop.

MOVIETONE NEWS—Vol. 25, No. 50.—Tank battle in Tunisia. . . . Point rationing of foods. . . . Oil line completed. . . . Air raid drill in N. Y. . . . Girls join Marine Corps. . . . Yank planes stage attack in Texas. . . . Filipinos in U. S. Army.

NEWS OF THE DAY—Vol. 14, No. 247.—British enter Tripoli. . . . Nazis blast Allied bases. . . . French warships join United Nations. . . . Mme. Chiang Kai-Shek addresses Congress. . . . U. S. tanks parade in desert. . . . the Wellington bomber as a mine-sweeping plane.

NEWS OF THE DAY—Vol. 14, No. 248.—Air raids on Germany. . . . Yanks and Nazis in Tunisia. . . . Russian women rebuild towns. . . . Headline news flashes of Corregidor. . . . Point rationing of food. . . . Fighter planes in action in staged attack in Texas.

PARAMOUNT NEWS—No. 52.—Setback in Tunisia. . . . Triumph at Tripoli. . . . Marine Corps celebrates 167th anniversary. . . . Women join Marines. . . . Mme. Chiang speaks before Congress. . . . French warships join United Nations. . . . President and Mrs. Roosevelt entertain China's first lady.

PARAMOUNT NEWS—No. 53.—Oil pipeline completed. . . . Veronica Lake's new hair-do. . . . Japanese-Americans give lesson in loyalty. . . . Joe DiMaggio joins Army. . . . Battle scenes in Tunisia. . . . Point rationing of foods.

RKO PATHE NEWS—Vol. 14, No. 52.—Fall of Tripoli. . . . Axis bombs Tunisian airport. . . . British planes fight mines. . . . Mme. Chiang speaks to Congress. . . . French warships arrive in U. S. . . . Armored division in mass review in California.

RKO PATHE NEWS—Vol. 14, No. 53.—Yanks battle Nazi tanks in Tunisia. . . . Point rationing of foods. . . . Dakar joins Allied fight. . . . New pipe line completed. . . . Fliers stage strafing attack in Texas.

UNIVERSAL NEWSREEL—Vol. 16, No. 165.—Mme. Chiang addresses Congress. . . . Advance guard of French Navy in N. Y. . . . Nazis attack Allied bases. . . . Women join Marines. . . . British enter Tripoli. . . . Armored divisions in desert review.

UNIVERSAL NEWSREEL—No. 16, No. 166.—Tanks battle for North Africa. . . . Dakar now Allied base. . . . Pipe line completed. . . . Point rationing of foods. . . . U. S. planes stage strafing attack in Texas. . . . Allies enter Tripoli.

House Committee Ready On Probe of FCC

With a $60,000 expense fund, the select House committee to investigate the Federal Communications Commission prepared to start this week with Eugene L. Carey, New York attorney, as its counsel.

Mr. Carey's first move will be to launch preliminary inquiries among the broadcasters to develop information on which will be based the questions to be asked witnesses at public hearings, which are expected to be held during April.

The probe of the FCC, long sought by a substantial number of Congressmen, was obtained by Representative Eugene Cox of Georgia, who is chairman of the special committee which will conduct it.

Hold Dinner for Pickett

A testimonial dinner was held at the Nathan Hale Hotel in Willimantic, Conn., last week in honor of John R. Pickett, who retired several weeks ago as manager of the Warner Capitol in Willimantic. B. E. Hoffman, Warner New England zone executive, was toastmaster. Russell Barrett has succeeded Mr. Pickett.

Gallup, Sindlinger Return

George Gallup and Albert E. Sindlinger, director and executive vice-president, respectively, of the Audience Research Institute, returned to New York from Hollywood last week. A branch office of the Institute has been opened in New York, and will be under Mr. Sindlinger's supervision.

Narration Added To UA Product For Export

United Artists has undertaken the addition of narration in foreign languages to some of its better product, Walter Gould, the company's foreign manager, announced last week. The substitution of speech for the present superimposed titles is expected to yield additional foreign revenue of more than 50 per cent, Mr. Gould disclosed.

"The Moon and Sixpence" is the first film to receive the new treatment, and has been completed with Spanish translations, later narrations being planned in Portuguese, French, Hindustani and other languages. Representatives of Central and South American film publications who witnessed a screening of the film in its new form expressed the opinion that more favorable results on foreign sales might now be expected, Mr. Gould said.

Not all titles will be removed from the films, it was said, but they will be reduced to a minimum. "They can be introduced as a natural supplement of many of the better pictures," Mr. Gould stated, "with the narrator telling parts of the story as the plot unfolds and amplifying scenes in which titles are used."

The purpose of the new project is to afford more enjoyment to foreign audiences viewing English-speaking pictures. Instead of the annoyance of following the dialogue by reading the titles, those audiences will be able to appreciate the finer points of action, plot and dialogue, Mr. Gould said.

Advance production planning also is contemplated, he added, and at a comparatively slight cost, films can be produced for later foreign language narrations without interfering with the English production. Mr. Gould found that foreign managers were in accord in declaring that superimposed titles were generally unsatisfactory and that foreign audiences "tolerated" American films rather than "accepted" them. The cure, according to him, may be found in the inclusion of narration with titles reduced to a minimum.

Stop Order Issued Against Ad Service

The Federal Trade Commission last Friday announced issuance of a stop order against the Northwest Film Ad Service, Inc., Portland, Ore., and Frank D. Atkins, president of the company, charged with misrepresentation in the sale of films and motion picture trailers used for displaying nationally advertised articles and sold to retail dealers.

"Findings of the commission are that the respondents represented that they produced the films and trailers and that their business was nationwide in scope with branch offices in many cities when actually they were engaged solely in distributing films produced by United Film Ad Service, Inc., of Kansas City, Mo., and did not have any office or place of business other than that located in Portland," the commission said in an official explanation. "The commission finds further that the respondents falsely represented to retail dealers that manufacturers of the articles displayed would share the cost of the service and that they would not sell films to competitive dealers."

Book "Marines" in New York

The March of Time announced Tuesday that 40 RKO and five Skouras theatres in Greater New York would play the MOT feature, "We Are the Marines," on March 2nd and 3rd. The company said there had been a marked acceleration in bookings for the picture.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

BAD MEN OF THE HILLS: Charles Starrett, Russell Hayden—Good Western, enjoyed by the week-end crowd. Played Friday, Saturday, February 12, 13. —Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

BOSTON BLACKIE GOES HOLLYWOOD: Chester Morris, Richard Lane—Okay melodrama. We didn't do much business with it, nevertheless. Played Tuesday, February 2.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

MY SISTER EILEEN: Rosalind Russell, Brian Aherne—Lots of disappointed patrons on this picture. Not nearly as good as we were led to believe it would be. Played Wednesday, Thursday, February 3, 4.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

Metro-Goldwyn-Mayer

CAIRO: Jeannette MacDonald, Robert Young—A moderately amusing picture. Jeannette and Robert work so hard with the trite material it just had to be passable fare. It's a pity to waste such stars on the likes of this, however. No business. Played Wednesday, Thursday, January 20-21.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

CALLING DR. GILLESPIE: Philip Dorn, Lionel Barrymore—A good picture. Dorn more a professional type. Lew Ayres and Laraine Day are both missed. —Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

EYES IN THE NIGHT: Edward Arnold, Ann Harding—A very enjoyable feature. Plot held together with many suspenseful moments. "Friday" the dog is another "Rin-Tin-Tin." Played with comedy to round out a fair two days' gross. Played Friday, Saturday, February 5, 6.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

EYES IN THE NIGHT: Edward Arnold, Ann Harding—A good melodrama. The dog, "Friday," is half the show. Ann Harding and Edward Arnold carry the other half creditably. Nice to see Miss Harding again. Mild box office results. Played Friday, Saturday, January 29, 30.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

FOR ME AND MY GAL: Judy Garland, Gene Kelly—After hearing comments from customers, chest measurements are a few inches more. This picture has everything to make it a "must" play and a "must" see. Played Sunday, Monday, January 17, 18.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

FOR ME AND MY GAL: Judy Garland, Gene Kelly—Swell. Plenty of action and timely; pleased all ages.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—Everybody liked it.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

SEVEN SWEETHEARTS: Van Heflin, Kathryn Grayson—Nice entertainment and drew satisfactorily. It's a pleasure to play a picture with no war angles. Played Wednesday, Thursday, January 27, 28.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—A grand picture. Some say they don't go for the heavy love stories, but they don't fail going to see them.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—Business was disappointing on this, especially the second night. The picture is pretty fair entertainment, though, due to the presence of Gable rather than a story. Played Sunday, Monday, January 17, 18.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—This picture was played late due to hold-up by the circuits. But when finally played first run, it broke all house records. Everyone seemed to like it. Play it at any cost. Clark is at his best, Lana is better.—George Theatres, Shreveport, La.

TISH: Marjorie Main, Lee Bowman—Marjorie Main did not fit the role of Tish, as I remember the first of this series. It just did not jell for some reason. Miss Main is good in a supporting role, and I am for her there, but she is not yet ready for starring parts. Audience reaction, not mine.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

TISH: Marjorie Main, Lee Bowman—Very pleasing comedy-drama, but it fell down at the box office. We are not getting the business on Metro's "Terrific Twelve." Played Friday, Saturday, January 22, 23.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr—Good picture, in category with "Grapes of Wrath." Tracy not as good as in other pictures.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

YANK AT ETON, A: Mickey Rooney, Edmund Gwenn—This pleased better than "Somewhere I'll Find You" and did about as well at the box office. Came nearest to being worth the price we paid for it of any Metro to date on this season's program. It's good. Played Sunday, Monday, January 24, 25.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

Monogram

TOP SERGEANT MULLIGAN: Nat Pendleton, Sterling Holloway—Maybe a bit too raw for Park Ave., but it's the kind my customers get a laugh from. What else is needed in these times? A credit to Monogram for turning out this picture. Good sound, good lighting and nice directing. Played Wednesday, Thursday, January 27, 28.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

Paramount

FOREST RANGERS, THE: Paulette Goddard, Fred MacMurray—Very good. Acting very fine. Technicolor good.—Leon C. Bolduc, Majestic, Conway, N. H. General patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—Good comedy. Everyone liked it.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Fay Bainter, Carolyn Lee—Good family picture. Pleased all.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PALM BEACH STORY, THE: Claudette Colbert, Joel McCrea—I'm afraid this went over the heads of my customers. Not the kind of comedy that they enjoy. This Preston Sturges style is a little offside for me. Weather was terrible and so was business. —Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

PRIORITIES ON PARADE: Ann Miller, Jerry Colonna—Fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ROAD TO MOROCCO: Bob Hope, Bing Crosby, Dorothy Lamour—Very good, lots of comedy. Business good, weather very bad. Played Thursday-Saturday, January 28-30.—M. Bailey, Strand Theatre, Dryden, Canada. Small town patronage.

STREET OF CHANCE: Claire Trevor, Burgess Meredith—Good mystery story.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TAKE A LETTER, DARLING: Rosalind Russell, Fred MacMurray—Played late, but was a good show. Business was off due to gas rationing. Played Monday, Tuesday, February 8, 9.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

WRECKING CREW: Richard Arlen, Chester Morris—Good action picture to fair business. Played Tuesday, February 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Producers Releasing Corp.

YANKS ARE COMING, THE: Mary Healy, Maxie Rosenbloom—Very tuneful, and gave audience good laugh, but too short (69 minutes). PRC seems to be on the upgrade. Keep it up by all means. Played Monday, Tuesday, February 1, 2.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

RKO Radio

GUNGA DIN: Cary Grant, Douglas Fairbanks, Jr. —Very good reissue, but it's playing around the small places on 16mm. and it's not good business to have them say they saw it last week in an old dance hall. Played Friday, Saturday, February 5, 6.—W. R. Pyle. Dreamland Theatre, Rockglen, Saskatchewan, Canada. Small town, airport patronage.

HITLER'S CHILDREN: Tim Holt, Bonita Granville—Not a big picture, but curiosity as to what it was all about made it a top grosser.—It is just one of those pictures that captures the imagination, and as I said before, curiosity. There is no reason why it did the business that it did. It is still a "B" picture as far as production is concerned.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

LOOK WHO'S LAUGHING: Edgar Bergen, Fibber McGee and Molly—Very good comedy. Radio stars drew them in and satisfied them. One of Bergen's best performances. Played Wednesday, February 10.—W. R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Canada. Airport patronage.

PRIDE OF THE YANKEES, THE: Gary Cooper, Teresa Wright—Better liked by men, but a top picture. Adult class mostly. Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

SEVEN DAYS LEAVE: Lucille Ball, Victor Mature—Good musical show and good business. Played Wednesday, Thursday, February 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SEVEN DAYS LEAVE: Lucille Ball, Victor Mature —Good comedy. Audience laughed throughout.—Leon C. Bolduc, Majestic, Conway, N. H. General patronage.

TUTTLES OF TAHITI, THE: Charles Laughton, Jon Hall—Just a fair picture that skidded after the first night. Played Monday-Wednesday, January 11-13—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Canada. Small town patronage.

Republic

FLYING TIGERS: John Wayne, John Carroll—All air picture, worth anybody's time to see and understand now at this particular time of war.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

HI! NEIGHBOR: Lulubelle & Scotty, Jean Parker —This is one of the best features ever put out by Republic. Although the crowd was small, those who saw it were more than pleased. Don't miss it. Played Monday, Tuesday, February 1, 2.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

ICE CAPADES REVUE: Ellen Drew, Richard

(Continued on following page)

(*Continued from preceding page*)

Denning—Very good skating scenes. Well liked.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MOSCOW STRIKES BACK: Russian Documentary—Timely, but not for kids—too deep. More like a newsreel. Very interesting facts.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

SONS OF THE PIONEERS: Roy Rogers—Good Western. Mild business, however. We think the kids are perking their ears up, though. Played Friday, Saturday, January 22-23.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

YOUTH ON PARADE: John Hubbard, Martha O'Driscoll—A good picture that drew average business. Played Sunday, January 31.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

YOUTH ON PARADE: John Hubbard, Ruth Terry—There is lots of entertainment in this light, frothy picture. Will please generally, although one can't expect it to draw big on its own. Played Friday, Saturday, January 29, 30.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara—Action enough for anyone. Pleased very much.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JUST OFF BROADWAY: Lloyd Nolan, Marjorie Weaver—An okay picture, but we played it to a mighty small house. Played Tuesday, January 26.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—A most satisfactory kind of musical, with a good story for the oldsters and, of course, Glen Miller and his orchestra to guarantee a good time for the younger generation. Played Thursday-Saturday, January 7-9.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Canada. Small town patronage.

SONG OF THE ISLANDS: Betty Grable, Victor Mature—A good tonic for cold weather, and good entertainment for any days. Played Thursday-Saturday, January 14-16.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Canada. Small town patronage.

SPRINGTIME IN THE ROCKIES: Betty Grable, John Payne—The best business so far this year on this one, and it's grand fun for any audience. The color is gorgeous, and the laughs are many. Entire cast is perfect. Played Sunday, Monday, January 31, February 1.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

THAT OTHER WOMAN: Virginia Gilmore, James Ellison—Good little picture for one-day play. Just enough comedy to make it good. Business only fair. Played Sunday, February 7.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

THUNDER BIRDS: Gene Tierney, John Sutton—Good story, good acting, good Technicolor.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THUNDER BIRDS: John Sutton, Gene Tierney—Everyone said it "was a swell show." When you hear this, you are proud to be a theatre operator. Business only fair. Played Wednesday, Thursday, February 10, 11.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

Universal

BEHIND THE EIGHT BALL: Ritz Bros., Carol Bruce—Good little picture if you like the Ritz Bros. and music.—George Theatres, Shreveport, La.

GET HEP TO LOVE: Gloria Jean, Robert Paige—I think Universal is wasting a star. Very pleasing picture, but with a few more ingredients this could have been a good top hit. As it is, no complaints from the customers. Played Friday, Saturday, January 29, 30.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

NIGHTMARE: Brian Donlevy, Diana Barrymore—A thrill picture that holds your interest all the way. Diana Barrymore is a credit to her famous name.—George Theatres, Shreveport, La.

PITTSBURGH: Marlene Dietrich, John Wayne—A very good picture, and was good at the box office. Plenty of action.—George Theatres, Shreveport, La.

PITTSBURGH: Marlene Dietrich, John Wayne, Randolph Scott—Picture has the names, good direction, reasonably good story, even appealed to the college students. Play it on weekend. Played Wednesday-Friday, February 3-5.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Va. General patronage.

SEVEN SINNERS: Marlene Dietrich, John Wayne—Very good picture that pleased all. We had an excellent print. Played Monday, Tuesday, February 8, 9.—W. R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Canada. Airport patronage.

SHERLOCK HOLMES AND THE VOICE OF TERROR: Basil Rathbone, Nigel Bruce—The proper type of picture to make a successful series, good plot and well acted by all concerned. Most satisfying to patrons. Played Sunday, Monday, January 3, 4.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

SIN TOWN: Constance Bennett, Brod Crawford—Lots of action and plenty of good acting on Brod Crawford's part. This one will surprise you. It did me.—George Theatres, Shreveport, La.

SOUTH OF TAHITI: Brian Donlevy, Brod Crawford—Fair picture that drew average for one-day play. Played Sunday, February 14.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

STRICTLY IN THE GROOVE: Leon Errol, Mary Healy—Can't beat this company for putting out short, snappy, jive-packed comedies. Pleasant picture. Use to round out second half of show. Play with a heavy. Played Wednesday, Thursday, February 3, 4.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

WHEN JOHNNY COMES MARCHING HOME: Allan Jones, Jane Frazee—Plenty good little musical which Universal is to me tops in making. The youngsters are what the country needs.—George Theatres, Shreveport, La.

WHO DONE IT?: Abbott and Costello—It hits the spot in every respect. My crowd was good for four nights. Absolutely everyone pleased with the picture—very funny, clever to say the least. Played Tuesday-Thursday, February 9-11.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Va. General patronage.

Warner Bros.

ACROSS THE PACIFIC: Humphrey Bogart, Mary Astor—Good action picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ALWAYS IN MY HEART: Kay Francis, Gloria Warren—Surprised everybody. A grand picture, much better than anyone thought. Pleased all.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

BUSSES ROAR: Richard Travis, Julie Bishop—A field day for those patrons who like to pick out production flaws. This abounds in boners, but in spite of them manages to entertain. No business can be expected unless you have some better reason than this feature to draw them in. Played Tuesday, January 19.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

CAPTAINS OF THE CLOUDS: James Cagney, Brenda Marshall—A grand show in color. I played this late, but it's one you can be proud to exhibit; plenty of action and wonderful photography and very timely as everybody is interested in flying. More especially interesting to my patrons as we have several local boys shown in this feature. Should be a stimulant for recruiting and many of the ex-service men would remember Bishop and his wonderful exploits in the last war. We know that this is real stuff and not faked. Only drawback for me was the 40 below zero weather and all the roads blocked with snow. Proud to play this in my theatre, as many of our boys from here are pilots flying over Germany, and they were trained in the very places that their parents and friends were entertained with on our screen. Congratulations, Warner Bros. Played Monday, February 8.—A. L. Dove, Bengough, Saskatchewan, Canada. Rural and small town patronage.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—Good action picture. Highly improbable, but fans liked it.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FLYING FORTRESS: Richard Greene, Carla Lehmann—Swell action picture and good business. Here is one English made picture you can understand. Play it. Played Friday, Saturday, February 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GAY SISTERS, THE: Barbara Stanwyck, George Brent—Good story. More for adults, yet comedy enough for entertainment.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Business was only fair. A very good action picture for the men, with plenty of fights and boxing. Played Sunday, Monday, February 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KINGS ROW: Ann Sheridan, Ronald Reagan—One of the best pictures of the year. Good throughout. Little deep for kids.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—A masterpiece. Splendid throughout. Marvelous acting by Bette and Henreid.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—Maybe the weather on this date is no longer a military secret, but it cerainly isn't being mentioned in the best of places. Those who came enjoyed the picture, of course, but the country trade was nil. Played Thursday-Saturday, January 21-23.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Canada. Small town patronage.

Short Features

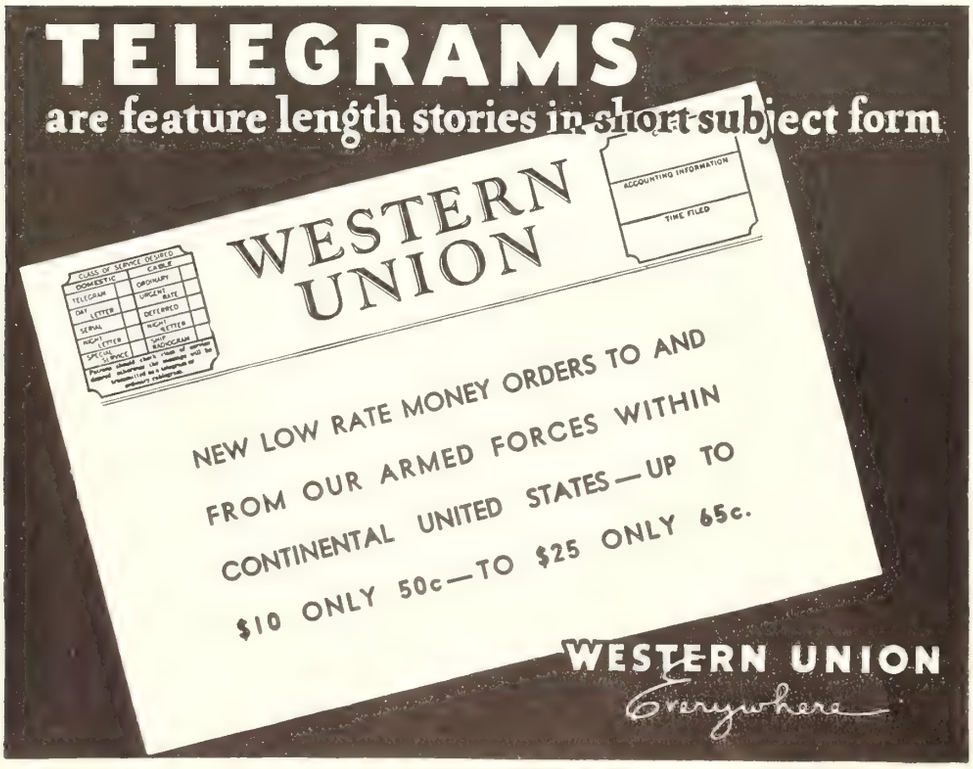
Columbia

AMERICA SINGS WITH KATE SMITH: Kate Smith—Very good. It will pep up any program.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

EVEN AS IOU: All Star Comedies—The usual Stooge tomfoolery, but the best in recent releases.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

FIT TO FIGHT: World of Sports—A good physical fitness reel.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

(*Continued on following page*)



(Continued from preceding page)

SCREEN SNAPSHOTS: No. 9—Old stage stars are shown and will please.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Metro-Goldwyn-Mayer

BOWLING ALLEY CAT, THE: Technicolor cartoons—Many favorable remarks about this one. It's very good.—M. Bailey, Strand Theatre, Dryden, Canada.

EARLY BIRD DOOD IT, THE: Technicolor Cartoons—Average cartoon.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

FILM THAT WAS LOST, THE: Passing Parade—Everyone liked this and many said so.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

GOOD JOB, THE: Miniatures—This proved too subtle for many, but to the others it was fascinating.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

IT'S A DOG'S LIFE: Pete Smith Specialties—Most everyone loves dogs and these pups will win over any audience. A good bit of "pro-SPCA" subject matter.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

KEEP 'EM SAILING: Two-Reel Specials—Very entertaining and interesting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H.

MIGHTY LAK A GOAT: Our Gang Comedy—Just average Our Gang comedy.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

MIGHTY LAK A GOAT: Our Gang Comedy—An okay comedy.—Arthur K. Dame. Palace Theatre. Penacook, N. H.

VENDETTA: Passing Parade—Interesting treatise on the Napoleonic conquests.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

VICTORY VITTLES: Pete Smith Specialties—A crackerjack kitchen subject. Be sure to play it and put it where most of your ladies will see it. They'll thank you.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WEST POINT ON THE HUDSON: Fitzpatrick Traveltalk—A splendid color reel. The background music is always tops in these.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Paramount

BABY WANTS A BOTTLESHIP: Poyeye the Sailor—This is funny in a typical Popeye manner.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

KEEPING IN SHAPE: Benchley Comedies—Very mild.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

QUIZ KIDS: I played this on a missout of news, and my patrons said let's cut out the news and have the Quiz Kids regularly.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

SPEAKING OF ANIMALS AND THEIR FAMILIES: Speaking of Animals—Very good subject.—Leon C. Bolduc, Majestic Theatre, Conway, N. H.

SUPERMAN IN DESTRUCTION, INC.: Superman Color Cartoons—Better than average Superman cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TULIPS SHALL GROW: Madcap Models—Very clever. Worth a top spot on any bill.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

RKO Radio

ARMY CHAPLAIN: This Is America—Another very interesting This Is America subject.—Leon C. Bolduc, Majestic Theatre, Conway, N. H.

CONQUER BY THE CLOCK: Victory Specials—Very good Victory reel.—Leon C. Bolduc, Majestic Theatre, Conway, N. H.

GOLDEN EGGS: Disney cartoon—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JERRY WALD AND ORCHESTRA: Jamborees—A bit mild, but generally okay.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SHOW HORSE: Sportscope—An okay subject.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

TIMBER: Disney cartoon—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TOUCHDOWN TARS: Sportscope—Excellent.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Twentieth Century-Fox

NECK AND NECK: Terrytoons (Technicolor)—I did not get to see this short, but it really caused a lot of good comments.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

WELL-ROWED, HARVARD: Sports Reviews—Interesting from start to finish.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

United Artists

INSIDE FIGHTING CHINA: World in Action—Another very good World in Action subject. Very enlightening and timely.—Leon C. Bolduc, Majestic Theatre, Conway, N. H.

Universal

GOOD-BYE, MR. MOTH: Color Cartune—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STRANGER THAN FICTION: These reels are very good entertainment, and well liked here.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask.

TUNE TIME: Musicals—Excellent two-reel musical by this popular dance band.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask.

Vitaphone

BORRAH MINNEVITCH AND HIS HARMONICA SCHOOL: Melody Master Bands—Minnevitch and his gang always please.—Leon C. Bolduc, Majestic Theatre, Conway, N. H.

LITTLE ISLES OF FREEDOM: Broadway Brevities—Timely two-reeler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHIP IS BORN, A: Technicolor Specials—Splendid—any audience will respond favorably to this.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Serial

Columbia

VALLEY OF VANISHED MEN, THE: Serial—Plenty of action in this. Kids enjoy Bill Elliot and Slim Summerville. Adults don't walk out, either.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn.

SHORT PRODUCT PLAYING BROADWAY

Week of February 22nd

ASTOR
- Since Pearl Harbor..... Victory Film
- Marines in the Making ..... MGM
- *Feature: Tennessee Johnson* MGM

CAPITOL
- Since Pearl Harbor..... Victory Film
- Bah Wilderness..... MGM
- Glimpses of Ontario ..... MGM
- *Feature: The Crystal Ball*... United Artists

CRITERION
- Since Pearl Harbor..... Victory Film
- Screen Snapshots, No. 5.... Columbia
- *Feature: Commandos Strike at Dawn* ..... Columbia

GLOBE
- Invasion of North Africa.... United Artists
- Borrah Minnevitch and His Harmonica School..... Vitaphone
- Basketeers ..... RKO
- *Feature: Saludos Amigos* .... RKO

HOLLYWOOD
- Since Pearl Harbor..... Victory Film
- Cuba, Land of Adventure and Sport..... Vitaphone
- Pigs in a Polka..... Vitaphone
- *Feature: Air Force*..... Warner Bros.

MUSIC HALL
- One Day of War — Russia 1943 ..... 20th Cent.-Fox
- *Feature: Random Harvest*... MGM

PARAMOUNT
- Since Pearl Harbor..... Victory Film
- The Fighting Spirit..... Paramount
- A Hull of a Mess..... Paramount
- Popular Science, No. 2..... Paramount
- *Feature: Star Spangled Rhythm.* Paramount

RIALTO
- Superman and the Volcano.. Paramount
- *Feature: Lucky Jordan*..... Paramount

RIVOLI
- Since Pearl Harbor..... Victory Film
- Donald's Garden ..... RKO-Disney
- *Feature: The Amazing Mrs. Holliday*..... Universal

ROXY
- When Winter Calls..... 20th Cent.-Fox
- Frankenstein's Cat ..... 20th Cent.-Fox
- *Feature: Immortal Sergeant*.. 20th Cent.-Fox

STRAND
- This Is Your Enemy ..... Vitaphone
- Case of the Missing Hare.. Vitaphone
- Vaudeville Days ..... Vitaphone
- *Feature: Casablanca* ..... Warner Bros.

U. S. Troops in Africa Get 16mm. Films

First shipments of 16mm. film programs furnished gratis by the major distributors to the Special Services Division of the War Department have been received in North Africa, it was disclosed last week by Phil Reisman, chairman of the foreign managers' division of War Activities Committee, on information received from Major John W. Hubbell, chief of motion pictures of the division.

The shipments, made in January, included current features, shorts and newsreels arranged in 90-minute programs and were sent over with a number of 16mm. projectors. Additional shipments are going to North Africa weekly, by air, it was learned. The films are part of the 4,700 programs given to the War Department by the film industry for free showing to servicemen overseas.

Wolff Luncheon Guest of New York Exhibitors

Robert Wolff, RKO Radio metropolitan district manager, was welcomed back from a sales trip in connection with the Ned Depinet Drive at a luncheon in New York last week. A group of exhibitor executives arranged the luncheon.

Among those present were Samuel Rinzler, Louis Frisch and Harold Rinzler, Randforce circuit; Fred Schwartz, Jack Springer and Mitchell Klupt, Century Circuit; J. M. Seider, Prudential circuit; John Benas, Skouras circuit; Edward Rugoff, Rugoff and Becker circuit, and Charles Moses of Staten Island.

Samuel Pinanski Wins Newspaper Award

Samuel Pinanski, executive of M & P Theatres, Boston, recently was awarded the "Carnation," by the *Advocate,* one of the largest English-printed Jewish newspapers in the country for his patriotic services to his country. The "Carnation" is a symbol of community approbation.

Among other distinguished persons who have received the award in the past are Eddie Cantor, Sinclair Lewis, Dorothy Thompson, Arturo Toscanini and Dr. Chaim Weizmann.

Knox Places Winchell On Inactive List

Lieutenant-Commander Walter Winchell was placed on the inactive list last Wednesday by Secretary of the Navy Frank Knox after the latter appeared before a closed session of the House Naval Affairs Committee.

The action was taken following radio broadcasts by Commander Winchell which reportedly stirred Congressional members because of the character of his remarks. Secretary Knox said that Mr. Winchell would not be recalled to active service.

Thanos Skouras Shot By Nazis in Athens

Nephew of Skourases Executed for Work in Aid of Greek Freedom

Thanos D. Skouras, native of Athens, Greece, and nephew of Spyros, George and Charles Skouras, American motion picture executives, was executed by the Nazi occupation authorities, because of "spectacular service performed in the interest of freedom for the subjugated Greek people."



Staff Photo

Thanos Skouras

Word of the execution was received this week by George P. Skouras, president of Skouras Theatres Corporation. Spyros Skouras is president of Twentieth Century-Fox, and national president of the Greek War Relief Association, and Charles P. Skouras is president of National Theatres.

Thanos D. Skouras was 28 years old and was educated in American universities. He was head of the Skouras Films Company in the Greek capital. He was both a producer and a distributor of motion pictures, operating a group of motion picture theatres in Athens specializing in the exhibition of American-made films.

Thanos Skouras came to America in 1933 and entered Amherst College, pursuing studies in political science. Following that, he entered Yale University Law School. Upon completion of his studies at Yale, he left for Greece and returned for a summer vacation trip in 1939. He returned to Greece a few weeks before the start of the second World War.

A leader in the movement of New Greece to introduce American ways into the economic life of his mother country, Thanos Skouras, despite his youth, held a position of leadership in the Greek capital. Recently George Skouras was informed that the Gestapo had arrested him. This week he learned of the execution.

Thanos D. Skouras was the oldest son of Demetrius P. Skouras, the oldest of the four Skouras brothers.

Ernest Koenig

Ernest Koenig, associated with Universal's foreign department, died on February 22nd at the Will Rogers Sanatorium at Saranac Lake, N. Y. He was in the motion picture business for the past 25 years. He is survived by his widow, Raymonde, a brother, and three sisters. Services were held at the Riverside Memorial Chapel in New York on Wednesday.

Ollef Larson

Ollef Larson, 70, exhibitor at Peshtigo, Wis., for 40 years until his retirement in 1936, died February 17th at his home near that city.

Lynne Overman Dies at 55

Lynne Overman, character actor in more than 50 films, died February 19th in Hollywood. He was stricken with a heart attack on February 11th, and had been in an oxygen tent. He was 55.

Mr. Overman was born in Maryville, Mo., and at an early age earned his living as a jockey. At 18 he joined the Ward and Wade Minstrels and later toured with stock companies. His first stage appearance in New York was in "Fair and Warmer," in 1916. During World War I he was an enlisted man in the Navy, resuming his stage career in 1918.

He appeared on the Broadway and London stage until 1933, when he was signed by Paramount Pictures. He worked, at one time or another, for almost every film company in Hollywood, and appeared in such pictures as "Little Miss Marker," "Big Broadcast of 1938," "Union Pacific," "Edison the Man," "Broadway Bill" and "Typhoon."

In 1942 he appeared in "Roxie Hart" for Twentieth-Century Fox, and "The Forest Rangers" for Paramount. His last film role was in "Dixie," where he took the part of a Virginia minstrel. Mr. Overman is survived by his wife.

Mark Pizor

Mark Pizor, 84, father of Lewen Pizor, president of United MPTO in Philadelphia, died February 16th at his home in Philadelphia. Until his retirement 20 years ago he was associated in the management of the independent theatre circuit in the Philadelphia and eastern Pennsylvania territory owned by Lewen Pizor. Other survivors are his widow, Carrie, another son and two daughters. Funeral services were held February 19th in Philadelphia with interment in Chevra Bikur Cholim Cemetery.

Wayne G. Woods

Wayne G. Woods, secretary of the San Francisco projectionists' union, died January 20th, according to a notice issued by Philip E. Garcia, the new secretary, and Anthony L. Noriega, president. The announcement states that the union, now Local 162 of the IATSE & MPMO, originally was organized by Mr. Woods in 1904, and reorganized by him after the fire of 1906. He also had been president and secretary-treasurer of the union.

Charles W. Henderson

Charles W. Henderson, 75, formerly co-manager of the old Opera House at Kokomo, Ind., died February 12th in St. Joseph's Hospital, Kokomo.

Edward Jessop

Edward Jessop, 81, of Connersville, Ind., formerly an official of Sells-Floto and W. F. Cody's Buffalo Bill show, died February 18th in a Cincinnati hospital.

Buys Rights to Radio Serial

The film rights for "One Man's Family," radio serial originating in Chicago, were purchased by Charles R. Rogers, United Artists producer, last week. Charles R. Morse, producer of the program, negotiated with Mr. Rogers in closing the deal.

Lee Is Reported Missing After Clipper Crash

Arthur A. Lee, president of Artlee Corporation of New York, long identified with distribution of English films in America through his former association with Gaumont-British Pictures and other British producing companies, was reported among the 20 missing passengers of the Pan American Airways *Yankee Clipper*, which crashed in Lisbon harbor Monday. Eight radio, stage and night club entertainers who were en route to England for USO-Camp Shows to appear before U. S. troops overseas, were among the injured and missing.



Arthur A. Lee

In recent years, Mr. Lee represented some of England's leading producing companies in America, including Ealing Studios, Michael Balcon and Two-Cities Films, Ltd.

According to friends in New York, Mr. Lee was on a business trip to England for Monogram Pictures of Canada, Ltd., a company which he recently formed with Oscar Hanson. An early press report Monday had listed him as injured, but through Pan American Airways it was learned Tuesday that he was among the missing passengers.

Mr. Lee began his career in the motion picture industry 35 years ago, by roadshowing throughout Canada one of the first five-reel pictures, "Oliver Twist." In 1912 he joined the old General Film Company in Montreal and later was appointed manager of its special feature department in Canada. He left to establish branch offices in the U. S. for Picture Playhouse Film Company. He later resigned and joined Gaumont Company of New York, which had headquarters at Flushing, L. I., but left that company to enter the Army after the U. S. entered the first World War.

Following his Army service, Mr. Lee returned to the Gaumont Company and remained with it until the latter dissolved its New York corporation. He then started the Lee Bradford Corporation, which operated until Mr. Bradford's death in 1925, at which time AmerAnglo Corporation was formed with Mr. Lee as president. He retired from the presidency of that company to open offices in New York, handling Gaumont-British product in the U. S. under title of Gaumont British Pictures Corporation of America, of which he was an officer. He resigned in April, 1940, to form Artlee Corporation, becoming its president.

Among the entertainers on the plane who were en route for USO-Camp Shows, were: Jane Froman, radio singer; Tamara Swann; Elsie Harris Silver, radio singer known as Yvette; Gypsy Markoff, night club singer, Mr. and Mrs. Roy Rognan, ballroom dancers known as Lorraine and Rognan, and Grace Drysdale, puppeteer.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Who Says It's Impractical?

The use of cooperative newspaper advertising pages has generally been confined to first-run theatres, neighborhood managers generally considering that it was too expensive a promotion for them to undertake.

Herb Gordon, manager of the Palace theatre, Eastwood, a Syracuse suburb, hasn't been managing theatres very long, so he hadn't heard of this limitation. His first step was to ask the merchants in Eastwood to cooperate with him. Then he took the ads he lined up, plus his own ad and a story about his current attractions to the newspaper office. He sold the paper an idea to put his section of more than a quarter page on the amusement page. The paper was well pleased and will make the Eastwood section a weekly one. Herb also points out that the Palace ad is larger than any of the others. We hope he never finds out that he has done the impossible.

A Public Spirited Citizen

The First Baptist Church of Maysville, Ky., recently needed an organist, the lady who regularly filled that post being ill. Edward May, manager of the Russell theatre in Maysville, volunteered to fill the gap. "Mr. May is a musician of rare ability," says *The Monthly Visitor,* published by the church, "and for a little while will mean much to our music. He has ever been gracious in responding to our appeals for assistance and in the present emergency quickly gave his assent to our call."

As a result of this public spirited action on his part, Ed has found that the members of this church are ready to cooperate with him in his duties as theatre manager. We know that every theatre manager isn't an organist, but this kind of an attitude will certainly make for better relations between church and theatre.

For Showmen in Service

"I want to send our managers who have left the organization for the armed services the Motion Picture Herald," writes E. E. Whitaker, district manager for the Lucas and Jenkins Circuit in Atlanta. "Whit" feels the same as many other circuit executives who want to keep their men informed of developments in the industry and showmanship activities, so that they may resume their places when the war is over and not have too many lost threads to pick up.

Quigley Awards Judging

Judging of entries for the 1942 Quigley Grand Awards will be held Tuesday, March 2nd. At the same time, the first Quigley War Showmanship Award will be voted on. Leaders in distribution, exhibition and advertising and publicity will consider the entries for both Awards. Results will be announced in next week's issue.

Newspaper Editorials

Getting a picture mentioned in the editorial columns of a newspaper is considered by some showmen to be the high mark of success in the publicity field. It is not done very frequently. But this week, three good examples of successful editorial page planting have come to our attention.

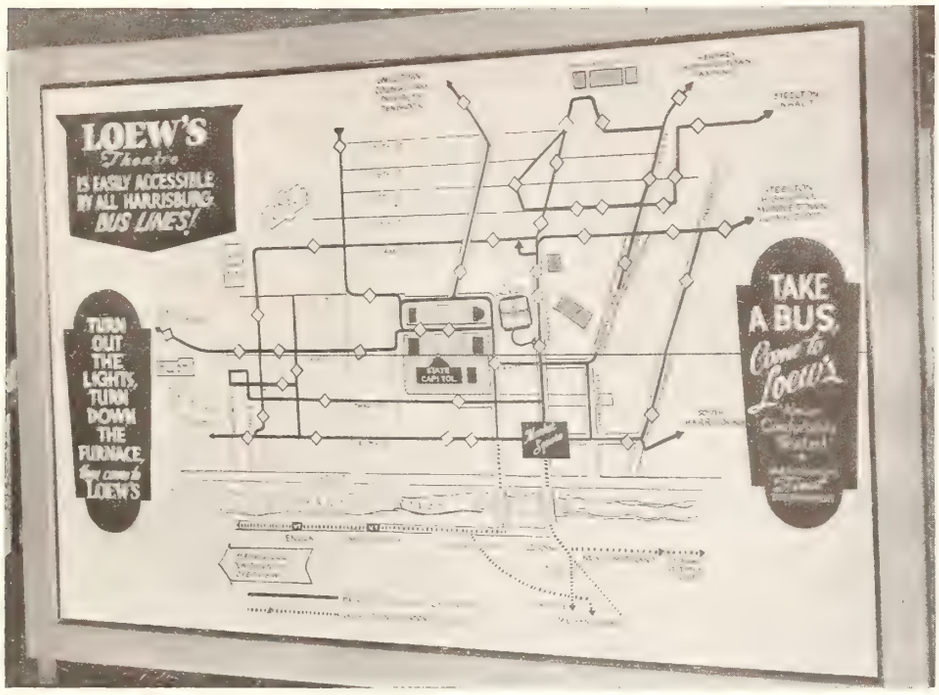
Chuck Larned of the Appalachian theatre, Appalachia, Va., sold *The Post* of that city on the value of the motion picture in the war effort. *The Post* cited President Roosevelt, Gen. Dwight D. Eisenhower and other notables' recent remarks on the industry to knock down the OPA's ban on driving automobiles. In conclusion *The Post* asks, "Where else is 'The Star Spangled Banner' sung more lustily and by more people than in the movies? Could we say more?" This is institutional publicity and industry good will of the finest kind.

Nick Todorov of the Colonial theatre, Allentown, Pa., was playing "Abraham Lincoln" on Lincoln's Birthday. He pointed out how appropriate this was to the editor of *The Morning Call.* The result was an editorial saying in part, "It would be good if the theatre which happily is showing this picture today could be taken over by the schools and the children poured into it in relays throughout the day and evening for the inspiration to be had from this faithful study." The picture is old but still getting favorable attention apparently.

"It seems to us that people who take the trouble to see Noel Coward's 'In Which We Serve,' current attraction at Loew's," says the *Syracuse Herald-Journal,* "will acquire a little better understanding of what the war at sea is really like—what sublime courage and shattering experiences go into the job of keeping the seas open, so that civilization may survive." Frank Murphy, manager at Loew's Syracuse gets the credit for that one.

BOB WILE

LOBBY MAP FOR BUS TIEUP



Loew managers have taken the lead in urging patrons to use buses to come to the theatres. Above, Sam Gilman's display at Loew's, Harrisburg, Pa., was accompanied by folders bearing a similar map and details of various bus routes. Below, Arthur (Whitey) Egberts of Loew's, White Plains, N. Y., posted not only a map but detailed schedules of all the bus routes to and from the city.





Lester Pollock used a "Wishing Well" in the lobby of Loew's Rochester for the March of Dimes Drive.



The Emergency Service Corps of Milwaukee man the War Bond booths in the Warner theatres in Milwaukee. This was arranged by Al Meskis, manager of the Egyptian, who is shown above receiving a check for five $1,000 bonds from Bernice Huelsbeck, one of the members.



Book store window was obtained by Max Felder at the Capitol theatre, Steubenville, O.

Contests Highlight Dates on "Something to Sing About"

Full page cooperative ads all featuring "Something to Think About" were landed for the first three engagements of that film in Pittsburgh, Springfield, Mass., and Allentown, Pa. The Harris theatre, in Pittsburgh, took advantage of the government-sponsored WAAC Week by having the new WAACS sworn in on the stage opening of the picture. All the local papers broke with pictures of the event under the caption "Something to Shout About and No Wonder."

Cole Porter's music with emphasis on the Hit Parade feature "You'd Be So Nice to Come Home to" was exploited in music shops, five and dimes, radio stores, etc. In Springfield, eight of the town's largest stores turned over a full window to the promotion of the records, sheet music and Hazel Scott tunes, with appropriate picture and theatre credits prominently displayed.

Radio Coverage Secured

Radio stations in Allentown and Springfield ran Cole Porter song identification contests, offering guest tickets to listeners who spotted the titles of Porter tunes. In Pittsburgh, Gimbel's department store devoted its 15-minute radio program to "Something to Shout About" using the title as the basis for its promotion. Girls of the Cedar Crest Girls' College in Allentown selected one of their members as a combined "Something to Shout About Girl" and the "Janet Blair" girl with the local papers running pictures and stories of the girl, together with tiein credits.

Dance studios in all three studios were tied up on Lichine, former Ballet Russe star, who dances in the picture. Notices were sent to all pupils and dance still displays posted on bulletin boards. Hotel band leaders plugged the hit tunes and for Bond-selling booths, blowups of Blair and Oakie were used with copy: "Janet Blair and Jack Oakie say Buy U. S. Savings Bonds and Stamps and really have Something to Shout About."

Brien Offers Pony Rides on "Tarzan's Adventure"

To attract juvenile trade to "Tarzan's New York Adventure" Lige Brien at the Kenyon, in Pittsburgh, for the three playing days had a pony and cart waiting at the close of schools. Kids were invited to take a ride and pose for pictures on the pony's back. The ballyhoo also covered the main streets appropriately bannered. For lobby attention, postcards were available for mailing with copy to the effect that the sender had just witnessed the picture and enjoyed it. Patrons were invited to send these to friends. Brien says he mailed out 183 of these personal recommendations.

Through a tieup with a local tailor who uses cardboard hangers, Brien secured a picture imprint. These were distributed to customers 10 days in advance of the picture's opening and also at local nurses homes, soldiers' barracks and downtown offices. 1,000 autographed fan photos of Clark Gable carrying copy to the effect that he had seen the picture in Hollywood and recommended it were given to women a week ahead of opening. Crying towels appropriately imprinted were distributed.

Selling Points
ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

FLIGHT FOR FREEDOM (RKO Radio): Aviation angles abound here, with suggestions that in cities where factories are producing planes or parts their bulletin boards might be used for notices of the attraction, emphasizing that it is an aviation picture and that it appeals to the patriotic interest today. Stills of Rosalind Russell and Fred MacMurray in flying togs might be posted. The same stuff might be used with city airports, waiting rooms, and terminals of air transport lines. For stage attention during the run, women war workers or parents of local flyers might make brief appearances; in addition, they might be entertained by Service Clubs, etc. A colorful and effective display can be made up from the news photos released by the Navy and other official sources, showing the Pacific area of war where the climax of "Flight for Freedom" is laid. A well executed window display of the uniforms worn by women of the WAVES, Civilian Air Patrol and others might be in order with appropriate tiein copy. The local chapter of Navy Mothers might be enlisted for representatives to attend the lobby Bond booth. For lobby attention a tieup could be arranged with a photographer to take pictures of patrons, who would be invited to step behind a life-size compoboard cutout of Rosalind Russell's figure in aviatrix togs, from which the head is omitted. In this connection the services of the photographer might be promoted or perhaps candid camera fans might be invited to photograph their friends. A Rosalind Russell resemblance contest could be held, with the winner interviewed during an appearance on the stage by a radio commentator and entertained as a guest at local Service Clubs.

HAPPY GO LUCKY (Paramount): Tieup angles based on the title might be dressing the theatre and town's Bond booths with posters reading: "You'll be Happy Go Lucky ten years from now if you buy War Bonds now". Similarly the same message might be included on the envelopes in which stamps are given to purchasers and on all outgoing theatre mail. Beauty parlors, ladies dress shops, etc. can use the line "Have that 'Happy Go Lucky' look". Particularly adaptable at this time would be the line, "Have that Happy Go Lucky look for him when he comes home on furlough". Lines can be used in newspaper ads, windows, circulars or other regular advertising channels. Tieup with newspapers for a vacation photograph contest, working on the angle that action of the picture takes place during a West Indian vacation of Mary Martin. The public should be asked to send in photographs of themselves taken on vacation when they were "Happy Go Lucky". A four-day Calypso contest is suggested in which each day the cooperating daily runs a mat showing one of the important players from "Happy Go Lucky" and giving clues to a previous picture in which that star appeared. To those submitting correct lists of the pictures, guest tickets could be awarded. For lobby purposes a ship's gangplank out of canvas might be spotted at the approach to the ticket-taker. A blowup of the cast mounted at the edge of the gangplank could carry copy reading: "Join the merriest crew you ever knew on a joyous voyage that's a tonic for today."

Special Student Matinees Featured by Cornell

Reporting on his recent activities at the Pontiac theatre, in Saranac Lake, N. Y., Clayton Cornell arranged a special students' matinee on "Journey for Margaret" which was held at the end of the regular matinee on the opening day. This was advertised with letters to PTA, school authorities, stage and screen announcements, ad, reader and scene cut in the daily and a 40 by 60 in the lobby one week in advance. Special letters on the theatre stationery were sent to the clergy and Clay reports one clergyman sending samples of this letter to his parish.

In connection with "Yankee Doodle," Cornell distributed 2,500 weekly programs and 2,000 special heralds to leading stores, bars and restaurants, while imprinted paper bags were also made available. Midget cards tied directly to Bond sales were posted around town, copy reading "Be a Yankee Doodle Dandy. Invest 10 percent of your pay every week in U. S. Bonds." In addition to the regular spots landed on the radio, 18 special spots were secured for three days before the opening. The regular Pontiac Theatre of the Air program for 15 minutes featured tunes from the picture together with copy. The Hollywood Gossip program the day before opening gave a pressbook review gratis. Cornell further provided the station with tunes to use on any program.

Because of the timeliness of the subject "We Are the Marines," Clay made arrangements for an after-school matinee and this fact was highly publicized by announcements in the classrooms, 11 by 14 cards on bulletin boards and another announcement in the assembly. For lobby display a special "see" board was used of 11 by 14 photos and litho one-sheet with kid matinee copy attached.

OUTSTANDING SHOWMEN

The 42 men and women listed below have submitted evidence of showmanship within the past Fortnight which justifies their names being placed in the list of outstanding showmen below. The consistent ones will be eligible for First Quarter Quigley Awards consideration.

CLARE APPEL
Odeon Theatres, Canada

JOSEPH BOYLE
Poli, Norwich, Conn.

E. R. BRENNAN
Bay, Green Bay, Wis.

V. P. BYRNE
Rio Grande, Las Cruces, N. Mex.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

A. C. DETWILER
Indiana County, Latrobe, Pa.

BILL ELDER
Loew's, Indianapolis, Ind.

DEANE H. EMLEY
Capitol, Dunkirk, N. Y.

MAX FELDER
Capitol, Steubenville, Ohio

DICK FELDMAN
Paramount, Syracuse, N. Y.

JACK FLEX
Keith, Syracuse, N. Y.

ARNOLD GATES
Park, Cleveland, Ohio

STEWART GILLESPIE
Elgin, Ottawa, Ont., Canada

HERB GRAEFE
Wisconsin Rapids Theatres
Wisconsin Rapids, Wis.

FRED GREENWAY
Palace, Hartford, Conn.

JOHN HEFLINGER
West End, St. Louis, Mo.

MURRAY KEILLOR
Roxy, Cornwall, Ont., Canada

JAMES KING
Keith Memorial, Boston, Mass.

SID KLEPER
Bijou, New Haven, Conn.

ART KROLICK
Century, Rochester, N. Y.

GEORGE LABY
Palace, Pittsfield, Mass.

JOE LONGO
Loew's, Boston, Mass.

LOUIS E. MAYER
Temple, Rochester, N. Y.

RITA MORTON
RKO Albee, Providence, R. I.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

JIM O'DONNELL
Haines, Waterville, Me.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JIM REDMOND
Rivoli, Falls City, Neb.

ORVILLE RENNIE
Paramount, Cedar Rapids, Ia.

JAE ROLLINS
Village, Toronto, Ont., Canada

LLOYD ROLLINS
Apex, Washington, D. C.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

J. G. SAMARTANO
Poli Palace, Meriden, Conn.

BOYD SCOTT
Grand, Holdenville, Okla.

SID SCOTT
Capitol, Sudbury, Ont., Canada

CHUCK SHANNON
Cambria, Johnstown, Pa.

MOLLIE STICKLES
Strand, Waterbury, Conn.

T. O. TABOR, JR.
Palace, Athens, Ga.

CHARLES TAYLOR
Shea Theatres, Buffalo, N. Y.

KEN WOODWARD
Clifton, Huntington, Pa.

AWARDS RULES

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

The 1943 Quigley Awards began on January 1. There will be three Plaques and five Medals issued in each Quarter, with the Grand Awards to be given to the best two of all Quarterly winners.

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotions. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

Address all entries to:

QUIGLEY AWARDS COMMITTEE,
MANAGERS' ROUND TABLE,
ROCKEFELLER CENTER, NEW YORK.

Ties Picture to Dimes Drive

For the opening day of "Lady from Chungking," Mollie Stickles at the Strand, in Waterbury, Conn., tied in with the noon-hour Mile of Dimes street broadcast with persons quizzed on this program given guest tickets to see the picture. The stunt was arranged with station WATR, which also plugged the picture.

A week in advance, a girl in Chinese garb circulated around town in restaurants, stores, etc., mingling with the crowds. Anyone walking up to her and identifying her as "The Lady from Chungking" was given a guest ticket to see the attraction. In conjunction with this stunt, 2,000 special, colored heralds were distributed at factory gates, etc., added attention was gained by having a fellow in uniform of a Flying Ace distribute these heralds.

Local Dailies Cooperate

Through a tieup with a leading Chinese restaurant, stickers were made available for all their menus plugging a special dish and crediting the showing of the picture at the Strand. Art layouts ran in all local dailies the day before opening and numerous windows were promoted.

On "Rhythm Parade," Mollie featured an attractive lobby display consisting of a brightly colored shadowbox. Patrons were invited to take a peep through the holes cut out on the top of the box. Directly underneath each opening were attractive "girlie" stills from the production. Large flitter frames were hung on entrance doors of the theatre, each containing a photo of one of the film's chorus girls with copy on each frame.

Two life size cutouts of Gale Storm were used atop the marquee during the run, theatre attendants circulated around bus stops and boarded busses carrying mounted one-sheets and music stores came through with displays on the Mills Brothers and the Ted Fio Rito orchestra.

Organ-Playing Soldier Gets Conner a Newspaper Story

The *Wisconsin State Journal* at Madison, Wis., has a music column and so when the opportunity recently arose to break into it, Marlowe Conner of the Capitol theatre had a good spot. The story is best told in the language of the column itself:

"When Eleanore Joachim completed her organ playing at the Capitol theatre New Year's Eve, Private "Bud" Gregg of Truax Field asked Manager Marlowe Conner for permission to play a bit. Conner said O. K., so Gregg took over and about 500 persons stayed to hear his impromptu recital. After they left, Gregg kept on playing for the night cleaning crew.

"Gregg was back after the Saturday night performances and 25 stayed around until 3 a. m. to listen to him. Back he came Sunday night, and played again for an audience of 10 who stuck with him to 2 a.m.

"Gregg, a pianist, who played in 'On the Beam', the Truax Field revue, said he hadn't touched an organ in 10 years, but just felt like playing. And Conner said he hasn't heard such expert organ playing in years. Before sound pictures came in, Gregg was a theatre organist in New York."

Dawn Premieres Aid 'Commandos'

Dawn premieres seemed to be the order of the day with theatremen around the country for their respective openings on "Commandos Strike at Dawn." Joe Samartano at the Poli-Palace, in Meriden, Conn., worked with the New Departure personnel manager at a local plant to designate the eight to twelve shift at the "Commando Shift" and to attend the early show on a designated weekly opening day. A contest in which nicknames of the various fighting forces were to be listed was staged with a local paper, a feature story on Lillian Gish and her previous pictures was run in a cooperating newspaper and a music store featured window displays on "Commando Serenade." Guest tickets were awarded on another contest to those submitting lists of recent raids against the Axis.

War Plants Cooperate

In Philadelphia, war workers were treated to their first Dawn Premiere by George Balkin at the Warner Stanley theatre. Morale and personnel managers of the plants in the area cooperated by placing special cards on the bulletin boards and making announcements over their public address system. Two leading radio stations, KYW and WCAN, were promoted for free time for special programs plugging the premiere and interviewed girls from the plants on their background in defense work and other human interest stories. Letters were sent to every school principal in the area, mention was landed in the Boy Scout Monthly and the British Consul General and members of his staff attended the opening.

Since Ann Carter is a local Syracuse girl, Frank Murphy at Loew's State secured the cooperation of the Mayor, who designated the opening day as Ann Carter Day. Opening night ceremonies included the presence of the Mayor on stage and a transcription made by Ann Carter played to the audience. The newspapers came through with stories and art on the local girl angle. Highlight of the campaign was a telephone interview which was arranged with Lillian Gish with questions centering on Ann Carter. Reported by Frank as a first-timer for years was the stringing of banners across the main street. A radio broadcast was used two days before the opening with the physical director of the public schools discoursing on commando courses in school and illustration of the work in "Commandos" at Loew's.

Kleper's Blotter Giveaway

To attract his kid patronage to his new serial "G-Men vs. The Black Dragon" at the Bijou, in New Haven, Sid Kleper distributed tinted blotters, the tops of which featured a ruler. In addition Kleper handed out heralds selling each chapter.

May's "Mrs. Wiggs" Contest

In advance of "Mrs. Wiggs" at the Russell theatre, in Maysville, Ky., Ed. May tied up with the schools on an essay contest. To the children submitting the best stories on "Mrs. Wiggs," guest tickets were awarded.

Krolick Uses Radio on "Silver Skates" Date



Entry Blanks for the "Silver Skates" speed championship were available in the lobby of the Century theatre, Rochester. That's Bucky Harris, Monogram exploiteer, discussing the special event with the entrants.

One of the highlights of Art Krolick's "Silver Skates" opening at the Century theatre, in Rochester, was a tieup with Dave Elman who was in town in connection with his show and a Victory auction which was held at one of the leading hotels. Since all items were auctioned for War Bonds, the theatre management came through with a pair of silver skates similar to those worn by Belita, the skating star of the picture. Krolick reports that when auctioned the skates brought $4,500 in Bonds. A wire sent by the star was read over the broadcast and the the theatre was afforded plenty of publicity both over the air and in the auditorium.

Entry blanks for the Silver Skates skating tournament were distributed at local skating rinks, park department office and at the theatre which sponsored the event in cooperation with the park department. The races were held at one of the leading rinks, with the thetre presenting medals to the winners. The event was titled after the picture.

Hotels and Restaurants Covered

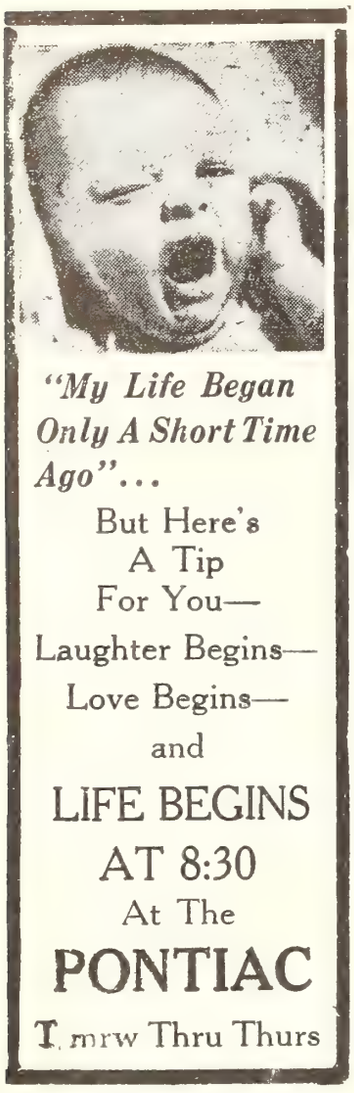
A screening was held prior to the opening for all members of the sports staffs of both radio and newspapers. Miscellaneous advertising included 1,000 table cards which were used by one of the leading restaurants in the city a week in advance of the opening. Preview teaser cards were used in all hotels where they were distributed by the room clerks and at all skating rinks where they were given out by attendants.

Newspaper coverage included teaser stories which started a week in advance and continued through to the opening day. Three different art layouts were landed, feature stories and a four-column cut on entries for the skating contest was run on the sports page of one of the dailies. Radio featured spot announcements on Stations WSAY and WHEC on a sports program starting five days in advance. This was gratis. Spot announcements on all three radio stations plugged the picture and the Silver Skates skating championship, gratis. A fifteen-minute program over Station WSAY, which was sponsored by a local music store was devoted to "Silver Skates" songs and plugs for the picture. The store also came through with window displays.

Special Lobby Display Feature

For his lobby and screen attention, Krolick used a giant display two weeks in advance and for the second week, a table was set up in front of the display (see photo) for the distribution of entry blanks for the skating contest, cards explaining the event were also used. Special teaser trailers were run on the screen announcing the gala premiere, which was followed by the feature trailer. Numerous window displays were landed about town and posting included 200 medium sized window cards in prominent locations and mounted one-sheets with appropriate copy were used for the pavillions of all skating rinks. Additional cards were posted adjoining the one-sheets, announcing the skating contest.

EFFECTIVE NEWSPAPER ADS



This novel idea was used in exactly this size by Clayton Cornell at the Pontiac theatre, Saranac Lake, N. Y.



Although greatly reduced, the detail can still be seen in this ad by Hank Harold, advertising manager of the Chakeres Circuit, Springfield, O.

MAKE IT A 2 IN 1 TRIP!
If you have to drive to work...stop off at a Schine Theatre and get a picker-upper before you go home...The OPA Says It's Okay!

SURE IT'S OKAY!
If you have to drive to do essential shopping . . . the OPA says it's okay to see a movie on your way home.

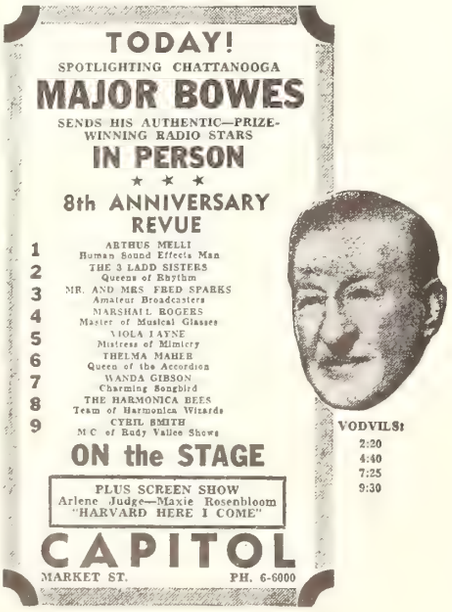
YOU'LL FORGET YOUR VISIT TO THE DOCTOR!
If you stop off at a Schine theatre before you go home! The OPA says if you have to drive to the doctor...you can stop off at a movie on your way back.

OPA SAYS O.K.!
If you have to drive to work...or to the doctor...or for essential shopping—you can stop off at a movie on your way home!

Slugs for Schine Circuit ads were devised by Seymour Morris, director of advertising and publicity, to counter the OPA ban on driving for pleasure.



Square ads are sometimes effective as shown by this one by Alice Gorham, director of advertising and publicity for United Detroit Theatres. It was two columns wide and just as deep.



Jay Saloman sold his stage show heavily in his ads for the Capitol, Chattanooga, Tenn. He employed the vaudeville type of listing for the acts.



Multiple line border on Boyd Scott's ads on Holdenville, Okla., makes for more white space. Note "Share a Ride" copy at top.

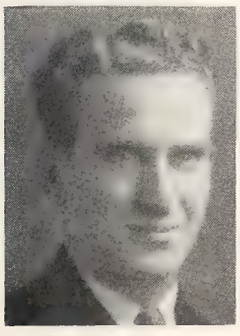
OF AND ABOUT SHOWMEN

EASTER HEADLINES APRIL HOLIDAYS

April
1st — All Fools' Day
2nd— United States Mint Established 1792
6th — Peary Discovered North Pole 1909
Army Day
U. S. Declared War on Germany 1917
8th — Louisiana Admitted to Union 1812
Ponce de Leon Landed in Florida 1513
14th — Assassination of President Lincoln 1865
First Edition Webster's Dictionary Published 1828
18th — Paul Revere's Ride 1775
Palm Sunday
19th — Patriots' Day (Maine and Massachusetts)
20th-27th — Passover (Jewish Holy Days)
22nd— Oklahoma Opened to White Settlement—1889
23rd — William Shakespeare Born—1564
Good Friday
25th — Easter Sunday
Memorial Day in Alabama, Florida, Georgia and Mississippi
26th — Slavery Abolished in U. S. 1865
27th — General Grant (18th President) Born 1822
Samuel Morse, Telegrapher, Born 1791
30th — George Washington Became First President 1789
Boston Settled by Winthrop 1630
Rhode Island Settled 1636

Eugene Venne Began Work as A Traveling Showman

Perseverance and hard work have marked the career of Eugene E. Venne, who now manages the Avalon theatre, Longueuil, Quebec. He is a native of Montreal —born, Oct. 15, 1904. When a lad of 15, he travelled from one town to another with what he called back yard shows. He had scraps of film and slides and played the municipal parks in the summer time and halls and private homes in the winter. In 1937 he bought the Radio theatre in Longueuil; later he sold it to the present owner of the Avalon, a bigger and more luxurious house. Eugene conceived the plan and supervised the erection of the latter theatre, regarded as one of the finest houses of its size in that part of Canada.

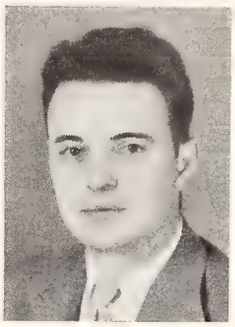


Wilfred Hagedorn Handles Shows at Navy Theatre

Wilfred Charles Hagedorn, who handles stage shows and publicity at the Camp Allen theatre, Norfolk, Va., has had considerable experience at this sort of thing. He celebrated his birthday recently—he was 26 on Feb. 15. Wilfred was born in Moscow, Idaho. His first theatre work was with Warner Bros.' Elsinore theatre, Salem, Ore., where he presented a Mickey Mouse show on the stage every Saturday, which was broadcast. He worked on lobby displays, took tickets and when the assistant manager was on vacation, took over his duties. Now that he is in the Navy, he handles all the camp shows, booking special attractions and handling all publicity concerning the shows. He also has charge of the ushers and the theatre lobby displays. Jack Benny made a personal appearance at Camp Allen and Richard Barthelmess appeared in person together with his old silent film, "Tol'able David."

Horace Truitt Can Boast a Widely Varied Theatre Career

A widely varied career covering every phase of the theatre is back of Horace Truitt, now manager of the Georgia Theatre, Athens, Ga. He was born at Tignall, Ga., on Columbus Day, 1908. When he was a youngster of 12 years, he started work as ticket taker at the Strand, Washington, Ga. Three years later he was promoted to cashier by Mrs. Willingham Wood, the owner. On Christmas Day in 1923, the projectionist left unexpectedly and Horace took over the projection. The projectionist never came back, but Horace got a card from him explaining when and how to oil the machines. He worked as projectionist, assistant manager and exploitation man at this theatre until 1931, when he assumed the same duties with the Madison theatre, Madison, Ga. After six years, he temporarily left the industry but then arranged to lease the Madison theatre on his own. After four years he gave this up last June and went to work for Lucas and Jenkins under Frank Bickerstaff, then city manager in Athens, Ga.



Taylor in Six Years Rises From Doorman to Manager

Although he is comparatively a youngster, James Spence Taylor, Jr., has a career of six years in the theatre and has risen from usher to manager with one circuit in this brief period. Spence was born at Boerun, Georgia, July 29, 1921, so he is not quite 22 years old. He started at the Liberty theatre in Albany, Ga., when he was 16 and then became doorman and finally assistant manager of the Albany theatre. He was operator at the St. Clair theatre for more than a year and in November of last year was named manager of that house when it was renovated. He is married and the father of one child.

JUNIOR SHOWMEN

GLENDA CAROLE, to Mr. and Mrs. Harold Grott. The father manages the Rome Met theatre in Baltimore, Md.

CONGRATULATIONS

February 29th
Samuel Sposato
William F. O'Brien
Ed Lamoureux
Herschel A. Wheeler

March 1st
J. P. Schnitzer
Harold C. Stanzler
Jerome Gordon
Edward L. Bissler
Tom Crow
Herb Gatzke

2nd
E. R. Toerpe
J. M. Ensor
John B. Shearer
Lloyd Muller
Dallas R. Page
Joe F. Wright
Paul Maines, Jr.

3rd
Stanley Foreman
Edward A. Hussong
Al Zimbalist
Lester Neely

March 3rd
Charles Rind
Louis D. Glinner

4th
J. E. Stribling, Jr.
Joseph Dondis
Burton L. Prince
R. H. Ouellette
James T. Lackey
Sam Harris, Jr.

5th
Austin C. Bray
S. D. Weinberg
Carl J. Rindcen
Roy Patience
Ralph W. Braswell
Jonas F. Thomas
Harry C. Thoms
John W. Ennis

6th
Johnnie Burrell
Julius Lamm
Henry Spiegel
Phil Kielpinski
Sidney W. Pink
Fred W. Reid

Cohn's Institutional Slant

To offset the effects of the ban on pleasure driving, Artie Cohn, manager of Warners' Roosevelt Theatre, Philadelphia, placed a special institutional advertisement in all the neighborhood newspapers. The ad gave full instructions on how to reach the circuit's Circle, Frankford and Roosevelt theatres, all in the same section, by trolleys, bus and elevated lines. Reminding patrons that the theatres were convenient to all transportation, Cohn's copy further played up the world's oldest means of transportation—"Walk and Keep Fit."

NOTICE!

The most revolutionary development in theatre advertising accessory will be announced in next week's MOTION PICTURE HERALD

★ ★ ★

Watch the Managers' Round Table for weekly messages.

★ ★ ★

The REDIMAT COMPANY
ST. PETERSBURG, FLORIDA

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

WANTED SEVERAL PROJECTIONISTS. WRITE President of THEATRE OWNERS ASSOCIATION, c/o Elks Club, Louisville, Ky.

ASSISTANT MANAGERS: CAN USE SEVERAL men for assistant managers in New Mexico and West Texas theatre circuit. Should be men above draft age that are intelligent, capable and know something about theatre operation. Also be able to do relief in the booth or paint signs if needed. Those accepted may report any time within the next sixty days. Reasonable opportunities for right persons. State age, complete experience, qualifications and salary expected. Write BOX 786, Roswell, New Mexico.

THEATRES

WILL ADVANCE $15,000-$20,000 FOR SMALL theatre showing good returns. BOX 1604, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

STILL SOME NEW EQUIPMENT—1942 PROjector mechanisms, Kaplan-Century Simplex type $650; Superior Atlas, $595; thousand watt baby spotlamps, $9.75; acoustical felt, 47½c square yard; Crystal beaded sound screens, 39½c square foot; Robin Imperial 40/80 ampere motor-generators, complete, $900; extension bulb extractors, $1.95; one quart Underwriters approved extinguishers, $11.25; two quart, $13.50. Send for bargain bulletin. S. O. S. CINEMA SUPPLY CORP., New York.

WANTED TO BUY

WANTED—ALL KINDS USED SIMPLEX AND Superior mechanisms stands, magazines, lamphouses, etc. BOX 1599, MOTION PICTURE HERALD.

HIGHEST SPOT CASH FOR ANY MAKE 16MM. or 35mm. sound projector, rectifiers, generators, sound equipment. BOX 1607, MOTION PICTURE HERALD.

PRINTING

THEATRE PROGRAMS, HERALD GIVEAWAYS and other show printing, at special rate. Supply copy and layout for estimate. BOX 1207A, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

NEED ROOM—MUST SACRIFICE—570 REBUILT American Seating ball bearing chairs, newly upholstered royal purple DuPont Fabrikoid, heavy inserted panels; box spring cushions, black trim. 18" widths, level to 1" pitch, new hardwood ends. Packed complete with hardware for concrete floor, $3.80. S. O. S. CINEMA SUPPLY CORP., New York.

THEATRE CHAIRS — 10,000 USED UPHOLstered. Parts for all makes and types. CHICAGO USED CHAIR MART, 844 So. Wabash Ave., Chicago, Ill.

SACRIFICE TWO COMPLETE POWERS, NICKEL plated heads with one extra head. Two portables, one Simplex, one Weber. Sound truck with 100 watt amplifier, three speakers. M. C. BULLUCK, Rocky Mount, N. C.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

ORIGINAL DIE CUT BINGO CARDS, 1 TO 100 or 1 to 75 with the most combinations. Remember price does not make the best combinations. Our price $1.75 per thousand in lots of 5,000. Original theatre bingo company. BOX 1606, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKS

NOW READY, COMPLETELY REVISED 7TH Edition of Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

OPPORTUNITY

WANTED: FORMER FILM AND PREMIUM salesmen in key film centers to sell direct to theatres new unusual patriotic item for salvage and promotion drives. Commission only. Will allot territory to qualified men. Supply complete details in first letter. BOX 1584A, MOTION PICTURE HERALD.

PRESS OF C. J. O'BRIEN, INC. NEW YORK, U. S.A.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

THE RELEASE CHART

Frankenstein Meets the Wolf Man

(Universal)

Double-Barrelled Chiller

Exhibitors in the practice of double-featuring thrillers under the heading of "All Horror Program," or similarly, are enabled by Universal to get the same effect in half the running time, which may mean quite a bit in point of turnover, by featuring this offering as a doubly distilled and time-saving intensification of that which the followers of chiller-dillers shop for.

To addicts of the Frankenstein saga, this is a Frankenstein job.

To adherents of the Wolf Man, this is a Wolf Man number.

To all and sundry, it's a meeting and a matching of the monstrosities, each in the character and performance to which they have accustomed their followers, and the traditions of each are preserved under the skilled care of producer George Waggner.

It's an item to exploit, to conjure with, and an item that will put the producers of other horror pictures to test.

Lon Chaney plays the Wolf Man again, getting out of his graves in the moonlight, and Bela Lugosi plays the Frankenstein monster again, getting out of the debris beneath the castle to stalk the countryside in company with the Wolf Man. The latter is intent upon getting himself killed, and a doctor arranges to kill both by scientific means, but he changes his mind at the last moment, gives them renewed energy, and they are in mortal combat when a dynamited dam lets a river in upon them and seemingly drowns them.

Roy William Neill's direction makes the most of every opportunity in a script by Curtis Siodmak which is a demonstration in exercise of the imagination.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, March 12, 1943. Running time, 73 min. PCA No. 9024. General audience classification.

The Wolf Man.....Lon Chaney
Frankenstein Monster .....Bela Lugosi
Ilona Massey, Patric Knowles, Lionel Atwill, Maria Ouspenskaya, Dennis Hoey, Don Barclay, Rex Evans, Dwight Frye, Harry Stubbs.

The Mysterious Doctor

(Warner Bros.)

Murder on the Moors

The English moors are a convenient setting for a mystery-thriller, murky with howling winds and tight-lipped villagers, but even this atmosphere requires a tightly-knit plot for substantial entertainment. This effort, involving a headless ghost, a masked innkeeper, and a village idiot in a plot of international implications, falls short of the mark.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The "mysterious doctor" of the title is a seemingly innocent visitor to the Cornish town of Morgan Head, the site of an abandoned tin mine. His interest in the mine arouses the antagonism of the villagers who believe it to be haunted by the ghost of the long-dead Morgan, looking for its head. A series of murders points to the existence of a man interested in preserving the old legend for his own ends. That these ends are also those of Britain's enemy is revealed in the fantastic finish.

Eleanor Parker appears briefly as benefactress to the village idiot and fiancee of the Army investigator. John Loder is a credible English country squire. Both are competent actors with better material.

Ben Stoloff directed, from an original screenplay by Richard Weil.

Seen in the home office projection room. Reviewer's Rating: Mediocre.—E. A. CUNNINGHAM.

Release date, March 6, 1943. Running time, 57 min. PCA No. 8707. General audience classification.

Sir Harry Leland.....John Loder
Letty Carstairs.....Eleanor Parker
Bruce Lester, Lester Matthews, Forrester Harvey, Matt Willis, Art Foster, Clyde Cooke, Creighton Hale, Phyllis Barry, David Clyde.

The Ape Man

(Monogram)

Lugosi Outnumbered

Bela Lugosi's followers are in for something of a letdown in the case of this venture in horror due to failure on the part of his associates, before the camera and behind it, to give the enterprise that semblance of realism which films of fright depend upon for effectiveness.

The picture concerns a scientist who has used himself as guinea-pig in an experiment, getting himself turned into an ape man as a result, and believes that injections of spinal fluid obtained from a human being will restore him. He has made companionship with a real ape, for no reason established, and the two commit a number of murders in the process of obtaining the fluid, which restores him only partially and temporarily (*a la* Jekyl-Hyde). A reporter and a girl become enmeshed in the finale, which includes the killing of the ape-man by the ape.

Overdeliberation in unfolding the plot, abetted by dialogue which overwhelms the cast, defeats the purpose of the enterprise.

The film was produced by Sam Katzman and Jack Dietz, with Barney A. Sarecky as associate, and William Beaudine directed from a script by Sarecky based on "They Creep in the Dark," by Karl Brown. It lowers the average of all hands.

Previewed at the studio. Reviewer's Rating: Poor.—W. R. W.

Release date, March 19, 1943. Running time, 64 min. PCA No. 9068. General audience classification.

Dr. James Brewster.....Bela Lugosi
Louise Currier, Wallace Ford, Henry Hall, Minerva Urecal, Emil Van Horn, J. Farrell MacDonald, Wheeler Oakman, Ralph Littefield, Jack Mulhall, Charles Jordan.

City Without Men

(Columbia)

Drama

Columbia has produced a strong drama, with a good name cast, that should appeal to patrons generally. Linda Darnell, Michael Duane and Edgar Buchanan have the top roles in this 76-minute picture.

"City Without Men" presents the story of Michael Duane, a pilot. Duane attempts to capture a number of Japanese single-handed. He is forced by the Japanese to try to escape an approaching Coast Guard cutter, only to be overtaken. He is convicted of smuggling aliens into the country.

After Duane is sent to prison for a five-year term, Miss Darnell arrives in the prison town. She moves into a boarding house where wives of convicts live, and attempts to get Lawyer Buchanan to aid her in freeing Duane. A prison break is planned by the wife of a convict. Before Duane can participate in the break, he is pardoned and, reunited with the girl, joins the Navy.

The theme is timely, and direction by Sidney Salkow sustains interest.

Caught at the Bijou theatre in Springfield, Mass. Reviewer's Rating: Good.—AL WIDEM.

Release date, January 14, 1943. Running time, 76 min. PCA No. 8928. General audience classification.

Linda Darnell, Michael Duane, Edgar Buchanan, Sara Allgood, Glenda Farrell, Leslie Brooks, Doris Dudley.

Boston Blackie Goes Hollywood

(Columbia)

Mystery Drama

Chester Morris, in the title role of Boston Blackie, again goes through a number of adventures that compare favorably with others in this Columbia series.

The setting in Hollywood offers an added attraction in its glimpse of that town's usual activities, and the murders which dog Morris' steps occur with the usual frequency. His ac-

customed foes, the racketeers and confidence men, are again in evidence, and ultimately brought to justice.

The performance of Morris in the title role is, as usual, smartly paced. Supporting him are Richard Lane, Constance Worth, Lloyd Corrigan and William Wright.

Wallace MacDonald produced the film and Michael Gordon directed it, in the groove of its predecessors.

Seen at the Warner Rialto theatre in Hartford. Reviewer's Rating: Fair.—A. W.

Release date, November 5, 1942. Running time, 68 min. PCA No. 8638. General audience classification.
Blackie .....Chester Morris
Richard Lane, Constance Worth, George E. Stone, Lloyd Corrigan, William Wright, Forrest Tucker.

Riders of the Northwest Mounted

(Columbia)

Outdoor Drama

Here is a well-paced action picture that should please. The Canadian Northwest background provides scenic appeal, and the performance of Russell Hayden is more than competent.

The story concerns his efforts to expose a group of fur thieves and reinstate himself as a member of the "Mounties." Before this is accomplished, robbery and racketeering have led to murder, and political connivance has to be proved. But Hayden's riding and shooting mark him as a man the "Mounties" can't afford to overlook, and all ends happily.

Bob Wills and his Texas playboys provide some appropriate song at intervals, and Adele Mara poses prettily as the girl in the case.

William Berke directed and Leon Barsha produced. Fred Myton wrote the story.

Seen at the Daly theatre in Hartford before an appreciative adult audience. Reviewer's Rating: Good.—A. W.

Release date, February 15, 1943. Running time, 57 min. PCA No. 8821. General audience classification.
Russell Hayden, Adele Mara, Richard Bailey, Dub Taylor, Bob Wills and his Texas Playboys.

It's That Man Again

(Gainsborough Pictures)

Radio Extravaganza

"I.T.M.A.," in which radio veteran Tommy Handley and a troupe of established comedians and comediennes have weekly been entertaining the British listener for three years—with vacational intervals—is without reservation one of British radio's topline wartime programs, as measured in terms of listeners and of catch phrases. The film herein presented seeks to exploit that phenomenal popularity and to translate it into terms of the exhibitor's box office.

On that ground only "I.T.M.A." is already a cast iron box office proposition in Great Britain where the entertainment seeking masses will undoubtedly flock to whet their curiosity and placate their appetite for "Mrs. Handley's boy" and his surrealist surroundings. Outside Great Britain it will mean little if anything. Without the already established title pull it would hardly mean as much here, for it cannot be accredited a highgrade production achievement or a directorial tour de force.

All the paraphernalia and most of the personalities of the radio show are in the film, and British audiences will hear the gags they expect and see the funsters whose voices they know. "I.T.M.A." is a unique sort of show, with a touch of the Marx Brothers, Olsen and Johnson and Salvador Dali rolled into one. Here "that man" Handley is the established Mayor of Foaming at the Mouth, trying to run a blitzed theatre and racketeering with a dramatic school.

His henchman, Sam Scram, Lefty the gangster whose "noives" always make him miss with his shotgun, a charlady who has romantic inclinations, an Eastern seller of dirty postcards, a tongue-tied Italian impresario, vocalists, dancers, all play a part in the extravaganza which, of course, is less concerned with narrative than with the peculiar brand of comedy established and purveyed over the B.B.C. transmitters.

Walter Forde, the director, has not succeeded in persuading the artists to realize they are before a camera as well as a microphone.

The technical qualities are adequate. Ted Kavanagh's work on the screenplay is infectiously amusing.

A trade audience, all of whom seemed to know their "I.T.M.A." came prepared to laugh. There was no audible disagreement about the film's saleability in Britain but there was equally little disagreement that as a film it could have rated a higher entertainment percentage. Reviewer's Rating: Fair.—AUBREY FLANAGAN.

Release date, not set. Running time, 84 min. General audience classification.
Mayor of "Foaming at the Mouth"..Tommy Handley
Lefty and Funf .....Jack Train
Sam Scram .....Sidney Keith
Horace Percival, Dorothy Summers, Dino Galvani, Clarence Wright, Leonard Sharp, Horace Percival, Greta Gynt.

ADVANCE SYNOPSES *and information*

LADY OF BURLESQUE (United Artists)

Melodrama

PRODUCER: Hunt Stromberg. Directed by William A. Wellman.

PLAYERS: Barbara Stanwyck, Michael O'Shea, J. Edward Bromberg, Iris Adrian, Gloria Dickson, Victoria Faust, Stephanie Bachelor.

SYNOPSIS

This is Stromberg's first production for United Artists release and was adapted from Gypsy Rose Lee's "The G-String Murders." Two murders by strangulation with a g-string take place backstage at a New York burlesque house. Virtually everyone in the company is suspect, having at one time or another quarreled with the victims. Then a gangster who is sought by the police for investigation into these deaths and other affairs dives to his death on the stage while being chased by officers. The star of the show and the comic, who have alternately carried on feud and romance, set a trap and catch the killer.

MEET JOHN BONNIWELL (Sherman - United Artists)

Western Special

PRODUCER: Harry Sherman. Directed by George Archainbaud.

PLAYERS: Richard Dix, Jane Wyatt, Victor Jory, Albert Dekker, Eugene Pallette, Robert Armstrong, Francis McDonald, Douglas Fowley, Willie Best, Hobart Cavanaugh, Rod Cameron, Clem Bevans.

SYNOPSIS

Wounded by the Jesse James gang when he breaks up their attempt to hold up a bank, Bonniwell is elected marshal of a small western town through the efforts of the town's wealthiest land owner. However, when the marshal discovers that the land owner is cheating the residents, he attempts to arrest him, causing the criminal to expose himself publicly as the head of a band of robbers.

THE FALLEN SPARROW (RKO Radio)

International Intrigue

PRODUCER: Robert Fellows. Directed by Richard Wallace.

PLAYERS: Maureen O'Hara, John Garfield, Walter Slezak, Martha O'Driscoll, Patricia Morison, John Miljan.

SYNOPSIS

Adapted from the best selling novel by Dorothy B. Hughes, this has as its hero an American who fought against Franco in the International Brigade. Tortured in a concentration camp to make him reveal the whereabouts of the battle flag of the Brigade, he refuses to tell and manages to escape with the aid of a friend, who is murdered. Recovered, he seeks out his enemies in New York where he sees something suspicious in a crowd of refugees with whom his former fiancee is amusing herself. By making hard boiled love to three women, he narrows the suspects and then sets a trap, almost getting killed himself as he uncovers the chief agent of Hitler.

THE MORE THE MERRIER (Columbia)

Comedy

PRODUCER-DIRECTOR: George Stevens.
PLAYERS: Jean Arthur, Joel McCrea, Charles Coburn, George Reed, Stanley Clements.

SYNOPSIS

Because of a shortage of housing in Washington, the pretty employee of a government bureau is forced to sublet a room in her apartment to a millionaire, who in turn takes in a handsome aircraft technician. A romance promptly starts, despite her engagement to a stuffy government official, and further complications occur when the FBI arrests the technician and the girl on espionage charges. Cleared, they marry before he leaves for North Africa as an Army technical sergeant.

SHORT SUBJECT

POINT RATIONING OF FOODS (OWI)

Victory Film

This cartoon by the Office of War Information, calculated to present the Office of Price Administration's message to marketers under the point ration system, makes an appeal for careful buying, and urges substitution of items less in demand, consequently, obtainable for fewer coupon points.

The film was produced by Leon Schlesinger, and depicts a woman shopper on her first marketing tour under the new ration setup. Through wise buying, her purchases add up to a minimum of points. The film asks sacrifices on the home front to provide adequate supplies of food for our fighting forces here and overseas. Exhibitors will find the subject timely since the release date will approximately coincide with point rationing which goes into effect on March 1st.—L. B.

Release date, February 25, 1943 6 minutes

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1172-1173.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1160-1161.

Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue (REVIEWED)	Product Digest Page (REVIEWED)	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	.....	....	1081	..
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	.....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	....	Chester Morris-Richard Arlen	Not Set	....	.....	....	1091	....
After Midnight with Boston Blackie	Col.	....	Chester Morris-Ann Savage	Mar. 18,'43	....	.....	....	....	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	....
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Not Set	....	.....	....	1091	..
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Amazing Mrs. Holliday, The (formerly Forever Yours)	Univ.	....	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'43	81m	Dec. 12,'42	1053	871	
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1174
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	..
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	...
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	..
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	.....	....	....	....
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	.....	....	1019	..
Avengers, The (British) (formerly Day Will Dawn)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	..	....
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	..	..
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	....	1058	..
Bad Company	Univ.	....	Dead End Kids	Not Set	..	.....	....	1055	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	....	.....	....	....	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	64m	.....	....	....	....
Bataan's Last Stand (formerly Bataan Patrol)	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	....	1127	..
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	....	..
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	..
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	..
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	....	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of the Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	....	.....	...	....	....
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	....	.....	....	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	55m	Dec. 5,'42	1043	1031	
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1174
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	...	.....	....	..	..
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	..	.....	....	912	
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	..
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	...	
Border Patrol	UA	....	William Boyd	Not Set	67m	Jan. 30,'43	1137	...	
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	..
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934		..
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147		..
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	983	..
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	..	
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	98m	Feb. 13,'43	1157	1019	
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	...	1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	....	.....	....	....	
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	
Captive Wild Woman	Univ.	....	Evelyn Ankers-John Carradine	Not Set	.	.....	..	1127	.

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Page	Advance Synopsis Page	Service Data Page
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1174
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1174
Chatterbox	Rep.	....	Joe E. Brown-Judy Canova	Apr. 1,'43	....	.....	....	1127	....
Chetniks, the Fighting Guerrillas (formerly Fighting Chetniks)	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	....
Cheyenne Roundup	Univ.	....	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	....	....
China	Para.	....	Loretta Young-Alan Ladd	Block 4	....	.....	....	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	....
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Feb. 26,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1130
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	.....	....	995	....
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	.....	....	....	....
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	....	.....	....	1104	....
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	Not Set	....	.....	....	....	....
Cosmo Jones in the Crime Smasher (formerly Adventures of Cosmo Jones)	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	.....	....	....	....
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	.....	....	962	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1174
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 13,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	.....	....	871	....
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination—Tokyo (formerly Pilot No. 5)	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	.....	....	971	....
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	....	....
Dixie	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	....
Dixie Dugan	20th-Fox	....	James Ellison-Lois Andrews	Not Set	....	.....	....	1082	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	....
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	.....	....	1019	....
EDGE of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	.....	....	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	....	.....	....	796	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Russell Hayden	Feb. 2,'43	58m	.....	....	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 29,'43	57m	Feb. 13,'43	1158	....	....
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	101m	Feb. 6,'43	1145	983	....
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
•Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	....	1130
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	May 3,'43	....	.....	....	1104	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1130
Forever and a Day	RKO	320	British and American Stars	Mar. 19,'43	104m	Jan. 23,'43	1125	....	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,42	897	751	1130
Fortress on the Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets the Wolf Man	Univ.	....	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	....
•Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	60m	.....	....	....	....
•Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	Feb. 13,'43	1159	1033	....
GENTLEMAN Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1130
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
•Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870		
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054		
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15, 42	1006	995	
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set				912	
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set				1055	
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923		1082
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	
Haunted Ranch (formerly Ridin' Double)	Mono.	....	Range Busters	Feb. 19,'43				1019	
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017		
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set				986	
He's My Guy	Univ.	....	Dick Foran-Irene Hervey	Mar. 26,'43				1127	
Hello, 'Frisco, Hello	20th-Fox	....	Alice Faye-John Payne	Not Set				1127	
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Not Set				1104	
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938		1082
Hi, Buddy	Univ.	....	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910		1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set				983	
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Mar. 19,'43				1043	
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018		1082
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Feb. 12,'43	83m	Jan. 2,'43	1089	986	
Hi'Ya, Chum	Univ.	....	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	
How's About It?	Univ.	....	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147		
Human Comedy, The	MGM	....	Mickey Rooney-James Craig	Not Set				1019	
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	....	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	
I Escaped from the Gestapo (formerly No Escape)	Mono.	....	Dean Jagger-John Carradine	May 14,'43				1162	
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1130
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1174
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Dec.25,'42	113m	Oct. 17,'42	957	....	1174
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	
It Ain't Hay	Univ.	....	Abbott and Costello	Mar. 19,'43				1058	
It Comes Up Love (formerly On the Beam)	Univ.	....	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	
It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182		
I Walked with a Zombie	RKO	....	Frances Dee-Tom Conway	Not Set				1057	
JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	....	
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	....	1034
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	
KEEPER of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126		
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	
•King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	
LADIES' Day	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set				962	
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set				1091	
Lady of Burlesque	UA	....	Barbara Stanwyck-Eddie O'Shea	Not Set				1182	
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43					
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set				1115	
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set				1018	
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	....	
Let's Have Fun	Col.	....	Bert Gordon-Margaret Lindsay	Mar. 4,'43					
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1082
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067		
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938		
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982		
London Blackout Murders	Rep.	210	John Abbott-MaryMcLeod	Jan. 15,'43	59m	Dec. 12,'42	1067		
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m			1058	
•Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	58m				
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43					
•Lone Rider in Outlaws of Boulder Pass	PRC	267	George Houston-Al St. John	Oct. 28,'42	60m	Feb. 6,'43	1148	1033	
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	....
Meet John Bonniwell	UA	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	1182	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	....	1058	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1130
Moon Is Down, The	20th-Fox	....	Cedric Hardwicke-Margaret Wyncherly	Not Set	....	.....	....	1091	....
More the Merrier, The	Col.	....	Jean Arthur-Joel McCrea	Not Set	....	.....	....	1182	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky (formerly From Here to Victory)	RKO	....	Cary Grant-Laraine Day	Not Set	....	.....	....	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	....
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	....	Edmund Lowe-Marguerite Chapman	Not Set	....	.....	....	1079	....
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	.....	....	962	....
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
•My Sister Eileen	Col.	..	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	1174
My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	219	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	....
No Place for a Lady	Col.	....	William Gargan-Margaret Lindsay	Feb. 11,'43	....	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OH, Doctor	Univ.	....	Abbott and Costello	Not Set	....	... .	....	1162	....
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	...	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	....
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1130
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	.....	....	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
•Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	58m	Nov. 28,'42	1030	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	.....	....	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1174
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
•Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	....	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	.....	....	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1082
•Police Bullets	Mono.	.	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	....
Power of God, The	St. Rts.		John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	.	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1174
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	....	.....	....	1055	....

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Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	....	986	....
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	.....	....	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
Purple V, The	Rep.	....	John Archer-Mary McLeod	Mar. 26,'43	....	.....	....	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	.....	....	1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	....
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	....	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (former Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	....
Reveille with Beverly	Col.	....	Ann Miller-William Wright	Feb. 4,'43	....	.....	....	1162	....
Rhythm of the Islands	Univ.	....	Allan Jones-Jane Frazee	Apr. 16,'43	....	.....	....	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	....
Riders of the Northwest Mounted	Col.	....	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	....
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	....	1057	....
SALUDOS Amigos (color)	RKO	392	Disney South American feature	Feb. 19,'43	43m	Dec. 19,'42	1065	....	1174
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	....	.....	....	1091	....
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	....	....
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	....
School for Sabotage	20th-Fox	....	George Sanders-Anna Sten	Not Set	....	.....	....	1162	....
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	....	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,43	1159	1009	....
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1174
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	....
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes and the Secret Weapon (formerly Sherlock Holmes Fights Back)	Univ.	....	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	.....	....	983	....
Siege of Leningrad	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya Film	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'43	1113	....	....
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	.....	....	1162	....
Slightly Dangerous (formerly Nothing Ventured)	MGM	....	Lana Turner-Robert Young	Not Set	....	.....	....	1057	....
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	....
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France (formerly Foreman Went to France)	UA	....	Constance Cumming-Tommy Trinder	Not Set	83m	Feb. 20,'43	1169	....	....
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	....	1104	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Squadron Leader X (British)	RKO	....	Eric Portman-Beatrice Varley	Not Set	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Feb. 26,'43	....	.....	....	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	.....	....	797	....
Stand By for Action (formerly Clear for Action)	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1174
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1174
Stranger in Town, A (formerly Mr. Justice Goes Hunting)	MGM	....	Frank Morgan-Jean Rogers	Not Set	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	....	772	....
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	....
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	....	....

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TALES of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	....	....
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Mar. 12,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	.....	....	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	....
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	.....	....	1018	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1174
This Land Is Mine	RKO	....	Charles Laughton-Maureen O'Hara	Not Set	....	.....	....	1162	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
•Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	....	....
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	....	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Weeks to Live	RKO	....	Lum 'n' Abner	Feb. 19,'43	75m	Feb. 6,'43	1147	....	....
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	....	....
Undercover Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	.....	....	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	Not Set	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1130
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1174
White Savage	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	.....	....	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Jean Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	....	.....	....	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1160.

EIGHT
OUT OF TEN

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